



**ANALYSING SPEECH ACTS: DECEPTION & SELF-DISCLOSURE IN THE FILM
'CATCH ME IF YOU CAN' (2002)**

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ANALYSING SPEECH ACTS: DECEPTION & SELF-DISCLOSURE IN THE FILM

‘CATCH ME IF YOU CAN’ (2002)

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APPROVAL SHEET

This research paper attached hereto, entitled “ANALYSING SPEECH ACTS: DECEPTION & SELF-DISCLOSURE IN THE FILM ‘CATCH ME IF YOU CAN’ (2002)” prepared and submitted by Lim Ai Lyen in partial fulfilment of the requirements for the Bachelor of Arts (Hons) English Language is hereby accepted.

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ABSTRACT

J. R. Searle's Speech Act Theory (1979) is a robust framework used to analyse communication, intention, and effect. Applying this theory, the present study explores the intricate interplay between speech acts, deception, and self-disclosure within the film 'Catch Me If You Can' (2002). Despite the film's critical acclaim, a detailed examination of how speech acts are used to achieve different goals is lacking. This research bridges this gap by addressing how speech acts facilitate the main character, Frank Jr.'s ability to deceive different characters and how it contributed to his eventual arrest. A qualitative approach was employed to study Frank Jr.'s speech acts in the screenplay. Deceptive events and instances of self-disclosure were identified and categorised upon cross-referencing the published screenplay with the film. Content analysis was utilised for data analysis of speech acts as well as non-verbal elements. Utilising Searle's Five Categories of Speech Acts for coding, the analysis also accounts for the locutionary and perlocutionary acts of speech acts. Findings suggest that representative, directive, expressive, and commissive speech acts were the most prevalent in scenes of deception. These speech acts were supported with non-verbal strategies such as facial expressions and attire. The instances where declarative speech acts were used compromised Frank Jr.'s information, leading to his apprehension. Additionally, it was found that all speech acts were used in acts of self-disclosure, highlighting its imperceptible nature in daily conversation. In short, this study has underscored the significance of linguistic analysis in deciphering complex narratives to enhance comprehension of communication behaviour. Insights garnered contributes to the field of linguistics and film studies, while also offering insights into broader societal issues surrounding human interaction.

DECLARATION

I declare that the material contained in this paper is the end result of my own work and that due acknowledgement has been given in the bibliography and references to ALL sources be they printed, electronic, or personal.

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CHAPTER I: INTRODUCTION

Introduction

This chapter lays the groundwork for the study by stating the background of the study, problem statement, research questions, research objectives, significance of study, and limitations of study. This research has embarked on an exploration of linguistics intricacies within the screenplay of ‘Catch Me If You Can’ (2002), a film inspired by true events. Grounded in the field of pragmatics, specifically the Speech Act Theory, this study has delved into the realm of the role of speech acts in shaping the deceptive and self-disclosing facets of the main character, Frank William Abagnale Jr.

1.1 Background of study

Film, according to the Cambridge Dictionary, refers to a sequence of moving images, often accompanied by sound, that tells a story, communicates ideas, or captures a series of events (Cambridge University Press, n.d.). It is a visual and auditory medium that combines various elements such as cinematography, editing, sound design, screenplay, and performance to create a cohesive and immersive experience for the audience (Hopkins, 2008). Although film may be seen as a form of entertainment, critically analysing, and studying film can broaden a viewer’s knowledge and enhance their film experience (Totawad, 2019). One of the methods for film analysis is through the analysis of the screenplay. The screenplay of each film serves as a foundational block. It is a written document that outlines the story, characters, dialogue, actions, and other essential elements. The screenplay guides the filmmakers in translating the narrative from script to screen (Vierra, 2022). Thus, this research aims to delve deep into the screenplay of ‘Catch Me If You Can’ (2002) from a linguistic perspective.

In the field of pragmatics, the Speech Act Theory (1979) has been a prevalent theory in the comprehension of human communication. The theory was first introduced by Oxford

philosopher J.L. Austin in 1957 and later further developed by J.R. Searle in 1979. Speech acts are utterances considered as an action, particularly with regard to its intention, purpose, or effect. These include representatives, directives, commissives, expressives, and declarations (Saeed, 2016). The Speech Act Theory considers the degree to which utterances are said to perform locutionary acts, illocutionary acts, and perlocutionary acts. In this study, the various types of speech acts can be found in the screenplay of the film for different purposes in each unique scene.

‘Catch Me If You Can’, released in 2002, is a film inspired by the story of con artist, Frank William Abagnale Jr. who successfully conned millions of dollars’ worth of forged cheques before his 19th birthday. The film showcased how he assumed multiple identities such as a Pan American Airways pilot, a doctor, and a lawyer. He has shown exceptional skills of impersonation, forgery, and deception as he pulls off his fraudulent lifestyle. Throughout the film, he is constantly chased by FBI agent, Carl Hanratty until he eventually surrenders of his own accord. Frank Jr. was sentenced to 12 years in prison but was later released under the condition of employment with the FBI for the remainder of his sentence as a fraud check due to his remarkable skills and knowledge.

This film was chosen because it had 46 nominations and won 16 awards, garnering an everlasting repertoire in the film industry. These include Best Director for the 2003 Critics Choice Awards, winner for Contemporary Film in the 2003 Excellence in Production Design Award, Best Movie Time Capsule for the 2003 Grownups Awards etc. (IMDb, n.d.-b). Additionally, the film received a high ranking of 96% on Rotten Tomatoes, a film and television critic system (Rotten Tomatoes, n.d.). The cast of the film is also full of A-lister actors such as Leonardo DiCaprio, Tom Hanks, Christopher Walken, and Amy Adams (IMDb, n.d.-a). Moreover, the film was chosen due to the rich character development displayed by the main character. Influenced by his background of divorced parents and going into debt, Frank

Jr. runs away from home and becomes a con artist in hopes of fixing his broken family by earning enough money. The film explores how Frank Jr. matures from escapism and coping mechanisms to become a good citizen.

This study aims to explore how deception and self-disclosure is presented in speech acts and how it enables the main character to achieve different goals. The Speech Act Theory is a powerful framework for understanding communication, intention, and effect. In the film, it is notable how Frank Jr. used speech acts to his advantage such as obtaining bank procedural information, mimicking people of different occupations, and more. By applying this theory to the film, we may gain a deeper understanding of how speech acts are utilised to achieve the main character's mission of deception. Conversely, it is also through the use of speech acts whereby Frank Jr. discloses information about himself (whether intentionally or unintentionally). Therefore, we may observe how different applications of speech acts can lead to different outcomes.

1.2 Problem statement

'Catch Me If You Can' (2002), inspired by the astonishing life of Frank William Abagnale Jr., portrays a captivating narrative of deception, impersonation, and criminal escapades. Frank Jr.'s exceptional ability to manipulate through speech acts is a central theme in the film. While the film has received critical acclaim and numerous awards, a comprehensive analysis of how speech acts are utilised by the main character to facilitate deception and self-disclosure is lacking. Understanding the intricate relationship between speech acts and deception and self-disclosure in this cinematic narrative has the potential to contribute significantly to the field of linguistics, film studies, as well as psychology. Thus, this study seeks to bridge that gap through the application of the Speech Act Theory.

1.3 Research questions

1. How do speech acts facilitate Frank William Abagnale Jr.'s ability to deceive different characters?
2. How do speech acts contribute to the arrest of Frank William Abagnale Jr.?

1.4 Research objectives

1. To analyse how the various speech acts employed by Frank Abagnale Jr. facilitates his ability to deceive different characters.
2. To examine how the speech acts utilised by Frank Abagnale Jr. compromised his freedom.

1.5 Significance of study

This research delves into the application of the Speech Act Theory in a cinematic context, examining how linguistic principles are employed in real-life situations, even if fictionalised through the film. Deception and manipulation through speech acts are not limited to the film world. These concepts are relevant in real-life scenarios such as fraud, interrogation, and everyday communication. This research may contribute to the enrichment of practical application of linguistic theories and the advancement of communication strategies.

Furthermore, this research provides an opportunity to explore how deception is portrayed, perceived, and, to some extent, normalised in film or television or popular culture. Examining how speech acts are utilised for deception in a film that reflects real-life events raises questions about societal norms and values. Especially in an era where misinformation and deception are prevalent, understanding the mechanisms behind deception in different contexts, even in entertainment, is pertinent. This study can prompt informed discussions on

media literacy and critical thinking skills in recognising and deciphering deceptive communication.

1.6 Limitations

One of the limitations of the study is the subjectivity factor of film interpretation. As this study analyses the screenplay of a film, the nature of it is largely subjective despite its inspiration from true events. The production crew of the film may have made many improvisations or adjustments to cater to a wide audience. For example, certain plot points may be exaggerated to increase the dramatic effect of the film. Moreover, different viewers may interpret the speech acts and their impact on deception and self-disclosure differently.

A further limit lies in the limited analysis of speech acts made by the main character only. This research focuses primarily on Frank William Abagnale Jr.'s speech acts and not other characters in the film. This constrains and restricts what is being examined as different characters may employ distinct patterns or strategies that could contribute to a richer understanding of the communication dynamics in the film.

Conclusion

The components in Chapter 1 discussed the groundwork of the study. The Speech Act Theory is used to analyse the screenplay of 'Catch Me If You Can' (2002), focusing on the deceptive and self-disclosing facets displayed by the main character Frank William Abagnale Jr.

CHAPTER II: LITERATURE REVIEW

Introduction

This chapter delves into the theoretical framework essential for understanding the intricate dynamics of speech acts through J. R. Searle's Speech Act Theory (1979) within the context of 'Catch Me If You Can' (2002). Correspondingly, this chapter explores the concepts of deception, deception detection, self-disclosure, as well as past studies. It lays the groundwork for a meticulous examination of how linguistic elements contribute to the film's narrative complexity, focusing on the main character's strategic use of speech acts.

2.1 J.R. Searle's Speech Act Theory (1979)

J.R. Searle's Speech Act Theory is a philosophical and linguistics framework that explores the ways in which language can be used not only to convey information but also to perform actions. Searle first developed this theory in the 1960s and continued to develop it as a way to analyse the relationship between language and human behaviour. The central idea is that when we speak, we are not just producing sounds or words; we are also performing certain actions or functions (Saeed, 2016).

Searle categorises speech acts into three main types: a) locutionary act, b) illocutionary act, and c) perlocutionary act. Locutionary act refers to the actual production of sounds and words. It is the basic act of uttering a meaningful statement. Perlocutionary act, on the other hand, refers to the effect the utterance has on the listener or the audience. It is the impact or response that the speaker intends to achieve by making the statement (Saeed, 2016).

Subsequently, the illocutionary act involves the speaker's intentional expression or purpose in their utterance. Illocutionary acts can be further classified into five types. The first type, representatives, involves utterances that commit the speaker to the truth of the expressed proposition such as asserting or concluding. Another type is directives, which aim to prompt the

listener to take specific actions, such as requesting, commanding, or advising. Additionally, there are commissives, which commit the speaker to a particular course of action such as promising or vowing. Expressives constitute acts expressing the speaker's psychological state or attitude, as seen in apologising or congratulating. Finally, declaratives bring about immediate changes in the institutional state of affairs such as christening or firing (Saeed, 2016).

This robust framework, instrumental in dissecting human speech and communication, serves as the cornerstone for the data analysis segment of the study. By scrutinising the diverse speech acts employed by the main character, the study aims to enhance comprehension regarding how these speech acts not only facilitate deception but also contribute to his eventual downfall. The astute use of speech acts is thoroughly observed and discussed in subsequent chapters for a more in-depth exploration of their impact.

2.2 Speech acts in film

The analysis of speech acts has been a prominent focus in pragmatic film research. For instance, Hidayah (2019) conducted an analysis of directives speech acts in the film script of 'Iron Man 2' (2010). Employing qualitative research methods and identifying the directive qualities of each utterance, the study identified various types, such as advising, commanding, ordering, questioning, and requesting. Beyond shedding light on how speech acts contribute to character portrayal, showcasing traits like being demanding, it exemplifies the diverse potential of directives. The current study draws inspiration from these insights, aiming to explore how varied types of speech acts can convey varied content.

In a study by Dewi et al. (2020) focusing on 'Critical Eleven' (2017), qualitative research and Searle's Speech Act Theory (1979) formed the basis for analysis. Selected scenes were transcribed, analysed, and categorised based on illocutionary act types, such as urging,

expressing abilities, blaming, and prohibiting. These elaborations are taken into consideration to further develop the analysis segment of the present research. Moreover, much similar to the study aforementioned, qualitative research is employed as it best suits the type of data collected, along with the in-depth analysis of content.

Additionally, Putra's (2019) examination of expressive speech acts in 'The Greatest Showman' (2017) revealed personality traits in a character. Analysing acts such as thanking, congratulating, condoling, praising, blaming, forgiving, and apologising, the study found that the main character predominantly used praising expressions, emphasising the character's caring and appreciative nature. Not only do these speech acts aid in driving the plotline forward, but they also communicate the intentions of a character. Such findings highlight how expressive speech acts can provide insights into characters and build rapport with the audience. The current study aims to observe if the main character has a dominant use of a specific type of speech act in his missions of deception and what other facets it may imply.

Sakti's (2022) study on speech act classification used by the characters in the film 'Onward' (2020) displayed how different illocutionary acts can communicate different themes or plot points in a film. For instance, expressives in the film effectively conveyed feelings of pain and sadness. Although these speech acts were used with the intent of adding dramatic effect to the scene, the emotions conveyed by the characters will create relatability between the character(s) and the audience. These speech acts can evoke pathos, highlighting how speech acts can not only influence characters in the film to believe something but also the audience behind the screen. The audience is susceptible to believing what they watch which may have been a crucial element in the success of 'Catch Me If You Can' (2002). Thus, the present study takes this into account for analysis and discussion.

Overall, this study diverges from previous works in its methodology, opting for content analysis over a descriptive qualitative approach. This will allow a more comprehensive analysis

of other elements apart from verbal communication. In alignment with this, Sari (2023) emphasised the significance of nonverbal strategies, such as voice tone and body language, in conveying nuanced meanings alongside the performed speech act. This will give better insight into how a character can successfully achieve something depending on the manner in which they perform it. Therefore, this study also takes these elements into consideration for analysis.

2.3 Deception

Deception involves the intentional act of leading others to believe falsehoods, either through the presentation of false information, concealment of the truth, or the creation of a deceptive impression, all with the aim of manipulating or misleading (Merriam-Webster, n.d.). It manifests in diverse forms across contexts such as interpersonal relationships, business, politics, and everyday social interactions (Šekrst, 2022). As highlighted by DePaulo et al. (2003), deception is inherent in human social interaction, whether accomplished through the deliberate omission or fabrication of information. Given its pervasive nature, gaining a comprehensive understanding of deception is essential.

Moreover, deception can take many forms, including lying, omission of relevant information, exaggeration, and manipulation. While some forms of deception may be relatively harmless or even socially accepted in certain situations (e.g., “white lies” to spare someone’s feelings), others can have serious consequences, especially when they involve fraud, betrayal, or harm to others (Utz, 2005). These factors are taken into account when selecting the scenes for analysis in this study. It will also aid in a thorough analysis of how varied types of speech acts manifest into the screenplay.

Deception plays a vital role in shaping interpersonal dynamics, influencing decision-making processes, and impacting the assessment of credibility. As deception is a major theme in this film, especially channelled through the main character, a comprehensive understanding

of deception is paramount. It is also due to its significant implications across various aspects of human interaction, be that in film or in reality.

2.4 Deception detection

Deception detection involves employing investigative techniques to ascertain an individual's truthfulness and credibility, extending beyond verbal communication to encompass behavioural cues, physiological indicators, contextual information, and situational factors (Paul Ekman Group, n.d.). Ekman & Friesen's (1974) study revealed that individuals attempting to conceal a lie tend to focus on disguising their facial expressions more than their body language. Methods of deception, such as muscle twitches, insincere facial expressions, sweaty palms, and eye movements, draw attention to the significance of facial expressions in the deception detection process (Shen et al., 2021).

Kovalev et al. (2016) reinforced this idea by exploring characteristics of eye movement as reliable indicators of deception, emphasising the importance of dwell time on familiar faces and the number of revisits. Additionally, Yildirim et al. (2023) highlighted the role of facial micro-expressions in understanding emotions and detecting deception. This aligns with the use of content analysis, allowing a deeper exploration of nonverbal communication of emotions beyond the screenplay.

Voice pitch emerges as another key indicator of deception, as demonstrated by Ekman et al. (1991). While individuals may consciously control verbal content, speech rate, and fluency, an inconsistent voice pitch can inadvertently reveal genuine feelings or intent. Research by Ekman et al. (1976) suggested that a rise in voice pitch correlates with lying and stress, a finding corroborated by Scherer et al. (1985), who identified vocal cues carrying leakage information under masking conditions.

While there is no definitive sign for identifying deception, the scripted nature of films presents an opportunity for in-depth content analysis. Ekman (2021) acknowledges this advantage, encouraging a comprehensive exploration of the screenplay alongside other factors. This approach enables the study of how different deceptive methods contribute to successful or unsuccessful events within the scripted context.

2.5 Self-disclosure

Self-disclosure denotes the process of revealing personal information about oneself to others. This information may include thoughts, feelings, experiences, or other aspects of one's personal life that are typically not readily apparent to others (Davis, n.d.). Self-disclosure can occur in various forms, such as verbal communication, written communication, or non-verbal cues.

Among the key aspects of self-disclosure is voluntariness. It is typically a voluntary act, meaning individuals choose to share information about themselves willingly. It is often seen as a deliberate choice to open up to others and foster a stronger connection.

Another aspect of self-disclosure is risk. There is an inherent risk in participating in self-disclosure as individuals make themselves vulnerable by sharing personal and sensitive information. The level of risk can vary depending on the nature of the information and the relationship between the individuals involved. The intensity and frequency with which we self-disclose personal information also shapes the types of relationships we have with others (Greene et al., 2006).

Moreover, reciprocity is a key aspect in self-disclosure. Effective communication often involves a reciprocal process where individuals share information in a back-and-forth manner. One person's self-disclosure may prompt another person to reciprocate by sharing their own personal information (Davis, n.d.).

Depth of disclosure is a further aspect of self-disclosure. This is because self-disclosure can vary in depth, ranging from surface-level information (e.g., hobbies, preferences) to more intimate and personal details (e.g., emotions, life experiences). The depth of disclosure often depends on the level of trust and comfort within a relationship. There exists numerous reasons for hesitation of self-disclosure such as for overly personal or private topics, taboo topics, burdensome topics and more (Davis, n.d.).

In terms of content of self-disclosure, there are four main categories: a) observations, b) thoughts, c) feelings, and d) needs. Observations entail sharing one's actions and experiences (Hargie, 2011). Consequently, self-disclosure may serve various purposes, including achieving catharsis, clarification of information, support seeking and more (Psychology IResearchNet, 2016). Influential factors of self-disclosure include personality, mood, loneliness, situational factors, and social comparison (Cherry, 2023). Nevertheless, sometimes self-disclosure is unplanned. An individual may pose a direct question, prompting the speaker to reciprocate the level of disclosure as a normal process of communication (Libraries, n.d.). Additionally, non-verbal expressivity, such as facial expressions and tone of voice, can convey self-disclosure information (Wood & Forest, 2016).

In retrospect, self-disclosure plays a crucial role in the development and maintenance of interpersonal relationships. It fosters a sense of connection and intimacy, as individuals share aspects of themselves that contribute to mutual understanding. However, effective self-disclosure requires sensitivity to context, consideration of the other person's receptiveness, and an awareness of the appropriate level of disclosure for a given situation. The present study takes all of the factors into consideration, in addition to the applied theory and theories of deception for a holistic analysis to answer the respective research questions.

2.6 Past works on *'Catch Me If You Can' (2002)*

Despite the film's extensive repertoire and inspiration from true events, there exists a notable dearth of research, particularly from a linguistic perspective. Among one of the few studies rooted in persuasion and communication theory, was conducted by Meyer & Roberto in 2005. Their research observed that several characters in the film have an excellent understanding of persuasion tools, allowing them to shape attitudes and behaviours successfully. This is especially apparent in Frank Abagnale Jr., who has an adept use of influence, providing an opportunity to witness influence in action. This provides valuable insights for the present study, which integrates heuristic decisions into analysis to enhance the overall understanding of the research questions.

Another study by Sari & Adawiyah in 2020 studied the language functions used by Frank William Abagnale Jr. in *'Catch Me If You Can' (2002)*. Through qualitative analysis, the utterances of Frank Jr. were analysed. They found that the most dominant type was referential function, making up 206 out of the 555 utterances he made. Referential function was used to mask his lies and actions as he took up different identities. This is so that other people would believe or trust him more easily as the listener is likely to believe it as a statement of facts rather than question it. The study also highlighted the frequent use of phatic function, which, despite not conveying substantive information, contributed to the establishment of social connections. This is another significant finding because it demonstrates how Frank Jr. was able to establish deep relationships with certain characters despite his lies. Effective use of different language functions was thus proved to enable Frank Jr. to achieve different goals. The present study takes this into account when analysing the data to better understand how speech acts contribute to different outcomes.

Rahmi & Arianto (2021) explored self-manipulation as a form of desire fulfilment in the original novel *'Catch Me If You Can'* by Frank William Abagnale Jr. Although this study

was not based on the adapted film, it is still notable to observe how other theories can be applied to analyse this interesting story. Rahmi & Arianto (2021) utilised Abraham Maslow theory or pyramid on hierarchy of human needs in life with a qualitative approach. It was observed that the main character, Frank William Abagnale Jr. struggled to fulfil his life needs. These include lack of confidence with his own identity, lack of self-esteem, lack of confidence to face the reality of his life, lack of true ability and skill, lack of honest income to sustain oneself, and lack of fulfilling achievement. As the feats he had achieved through his crimes were based on forgery, he ultimately failed to fulfil his real needs and used his fake identities as coping mechanisms. These notions are insightful as they will provide assistance in the content analysis portion of this study.

In a separate study done by Tzanelli et al. (2005), it discusses the re-dramatisations of crime and popular criminology such as the true story of Frank William Abagnale Jr. Key elements of criminology discourse were analysed such as self-presentation, family dysfunctionality, and crime and redemption. It demonstrated how these discourses can effectively situate criminal activity in a film. This enables the audience to witness the intersection between crime and other discourses such as family, gender, and morality. Apart from adding depth to the plot, it gives a character a more humanistic representation through the motivations and emotions underscored within these discourses. Nevertheless, it gives reason for cinematic narrative to be further analysed to understand the line between entertainment purposes and depictions of true stories. The present study takes this into account as the speech acts will be analysed.

Thus, this research aims to bridge the gap between the lack of studies done from a pragmatic perspective. Through research, it is once again affirmed that the film is multifaceted, containing layers of complexity and content. Given its critical acclaim, it is to no avail why it remains a popular film to this day. Hence, further studies, whether in linguistics or other fields,

will significantly contribute to enrichment of the film experience and expansion of our knowledge.

Conclusion

The components in Chapter 2 discussed the theoretical underpinnings of needed for dissecting the linguistics nuances in ‘Catch Me If You Can’ (2002). These include J. R. Searle’s Speech Act Theory (1979), deception, deception detection, and self-disclosure. Past studies also provide a benchmark and point of reference for useful information needed to conduct the analysis of this study.

CHAPTER III: METHODOLOGY

Introduction

This chapter details the methodology of the study; components include the research design, instrumentation, data analysis, and concepts. The Speech Act Theory is used to perform qualitative, content analysis on the film's screenplay to answer the research questions and objectives.

3.1 Research design

This study adopts a qualitative approach, studying *Catch Me If You Can's* (2002) speech acts in the screenplay, and the ways in which it is utilised by the main character to achieve diverse goals including events leading to his eventual arrest. Qualitative research design was chosen as it enables in-depth focus on the choice of words, descriptions, and ideas—contrary to quantitative research which primarily focuses on numerical data and statistics. The approach is multimethod in focus, involving an interpretative approach to the subject matter (Denzin & Lincoln, 1994). Researchers can explore a subject in its natural context, attempting to make sense of, or interpret phenomena in terms of the meanings individuals attribute to them (Denzin & Lincoln, 2005). Additionally, quantitative research methods are not fully able to describe aspects of human values, culture, and relationships (Cypress, 2015). This approach is thus suitable as it enables a comprehensive examination of verbal communication, capturing nuances, subtleties, and contextual information which may be overlooked by quantitative analyses.

3.2 Instrumentation

The complete screenplay of the film was obtained from Script Slug, an online repository for screenplays (Script Slug, n.d.). Scenes involving deception or self-disclosure were

identified and selected from the film. Subsequently, the published screenplay was then cross-checked with the film to account for any improvisations made by the actors during the filming process. Discrepancies identified between the published screenplay and the film were transcribed and documented prior to analysis to ensure accuracy of information. The full transcription of the selected scenes are as seen in the Appendix. The scenes are categorised and numbered according to their sequence in the film as below:

No.	Identity assumed	Scene summary
1	French Substitute Teacher	Frank Jr. poses as “Mr. Abagnale”, a French substitute teacher on his first day in his new high school. As no one knew who he was, he took advantage of the notion of being mistaken as a substitute teacher by one of his classmates. He goes as far as making the real substitute teacher leave and plans a class field trip.
2	Student	Frank Jr. poses as “Frank Black”, a high school student writing an article for his school paper to interview a pilot. He does this to gather information about the ways of a pilot from a senior pilot in Pan American Airways (Pan Am).
3	Pan American Airways Pilot	Frank Jr. poses as “Frank Taylor”, a Pan American Airways pilot. 3.1 Frank Jr. calls from a payphone saying he “lost” his uniform to which the receptionist points him to a tailor, allowing him to easily obtain a Pan Am pilot uniform. 3.2 With his uniform he successfully books a hotel room where he learns about payroll cheques through the

		receptionist and begins forging Pan Am cheques in his hotel room. 3.3 He boards a flight in the cockpit and courts a flight attendant with his status as a pilot. 3.4 In a bank, he courts a young, beautiful worker and persuades her to talk more about how cheques work to get more information on the system.
4	United States Secret Service Agent	Frank Jr. poses as “Barry Allen”, a United States Secret Service Agent when he was confronted by FBI Agent Carl Hanratty. He uses this identity to prevent getting caught by Carl when he searches his apartment and pretends to be on the case too.
5	James Bond	Frank Jr. poses as “Frank Flemming”, an identity inspired by the fictional character James Bond. He begins spending lavishly on suits, foreign sports cars, and throws pool parties.
6	Doctor	Frank Jr. poses as “Frank Connors”, a Harvard Medical School graduate. He assumes this identity because he is interested in Brenda Strong, a nurse. He forges certificates and his resume to get a position in the hospital she works at.
7	Lawyer	Frank Jr. continues with the alias “Frank Connors”, claiming he practiced a year of law before he went into pediatrics. This identity was formed to impress Brenda’s father who is also a lawyer. He wishes to improve Brenda’s

		estranged relationship with her parents and to ask for her hand in marriage.
8	Pan American Airways Pilot pt. 2	Frank Jr. poses as “Frank Roberts”, a pilot recruiting eight young ladies under a fake recruitment program. The plan allowed him to escape the country without getting caught by the FBI. The eight ladies walk in a formation that surrounds Frank Jr., successfully covering him from the attention of the FBI.

Table 1: Deceptive events in ‘Catch Me If You Can’ (2002)

Table 1 lists a comprehensive breakdown of the deceptive events present in the film. These events encompass instances of the main character engaging in deceitful behaviour which enabled him to complete varied goals. These scenes have been meticulously selected for analysis to answer research question 1 (RQ1).

No.	Event	Scene summary
9	Frank Jr.’s first encounter with Carl Hanratty	Frank Jr. poses as “Barry Allen”, a famous comic book hero’s name, better known as his alias- “The Flash”. Due to this specific name, Carl was later able to deduce that Frank Jr. is still a minor.
10	Frank Jr.’s first call with Carl Hanratty	Frank Jr. calls Carl’s office number to apologise for lying to Carl about his identity. He also reveals compromising information such

		as his hotel room number and when he will leave for his next flight. It shows how Frank Jr. may have the intention to be caught or stopped.
11	Frank Jr.'s talk with Brenda's father, Roger Strong	Under the presumption that Frank Jr. was going to ask for his blessing to marry Brenda Roger Strong asks about the truth of who he is. Frank Jr. truthfully admits that he is none of the identities he assumes and that he is just a guy in love with his daughter.
12	Frank Jr. meets his father at a bar	Frank Jr. meets his father to invite him to his engagement party and persuade his father to get back with his mother. Frank Sr. then reveals that she has remarried, and that Carl visited him. This leads Frank Jr. to lose his composure and he declares he will stop his con acts. He even goes as far as asking his father to ask him to stop, indicating again how he wants to be stopped.
13	Frank Jr.'s second call with Carl Hanratty	Frank Jr. calls Carl's office number again from a bar wanting to call a truce. He wants the chase to be over as he is getting married and settling down. He has more commitments on the line which may have prompted this call in an attempt to not only protect himself but his fiancée as well. However, Carl uses this as a

		clue to look for public engagement announcements to find Frank Jr.'s party's address.
14	Frank Jr.'s confession to his fiancée, Brenda Strong	When the FBI arrives at the engagement party, Frank Jr. prepares for his escape while confessing his lies to Brenda. He reveals his real identity, age, and plans to leave the country. Brenda gives him away which disrupts Frank Jr.'s plans to leave the country.

Table 2: Self-disclosure events in 'Catch Me If You Can' (2002)

Table 2 details the events in the film where the main character engages in self-disclosure, a narrative device that significantly compromises his freedom. These events involve the revelation of sensitive and personal information or emotions, adding a layer of complexity to the storyline and influencing the main character's life. These scenes will be analysed to answer research question 2 (RQ2).

3.3 Data Analysis

The chosen type of analysis is content analysis. It is a research method that allows the collected qualitative data to be analysed systematically. This method allows for a structured examination of the collected data, facilitating the extraction of meaning patterns and insights. Generalisations can then be derived in relation to the factors outlined in the research (Haggarty, 2009). In addition to the scrutiny of speech acts within the film, the analysis extends to encompass non-verbal elements including facial expressions, body language, and cinematic techniques. Recognising that certain nuances of deception and self-disclosure may manifest

explicitly in non-verbal behaviour, this comprehensive approach aims to capture a holistic understanding of communication dynamics within the film.

Upon identifying the specific scenes, a structured coding process was employed, utilising J.R. Searle's Five Categories of Speech Acts for classification. Each sentence is coded according to the speech act it reflects. For instance, the symbol "r" is used to signify representative speech acts (as outlined in the table below). After the data has been categorised, a discussion on how the different types of speech acts identified contribute to achieving distinct goals is made. The locutionary acts (utterance), illocutionary acts (speaker's intention), and perlocutionary acts (effect on the listener) is also given due consideration to answer the respective research questions where relevant. This allows for a more profound exploration of the communicative elements within the film.

Speech Act	Symbol
Representatives	r
Directives	i
Commissives	c
Expressives	e
Declarations	d

Table 3: Coding symbols

3.4 Conceptual framework

The figure below illustrates a graphical representation of the research methodology and procedure:

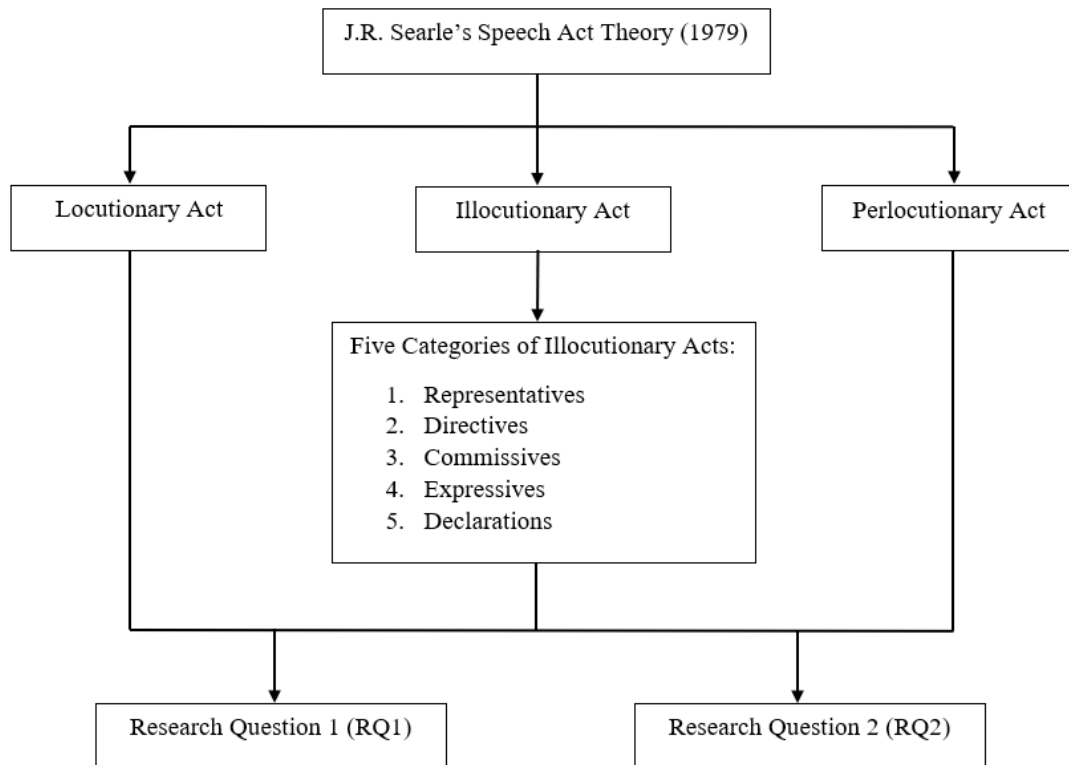


Figure 1: Conceptual framework

The figure above illustrates the conceptual framework used for this study. The dialogue of the selected scenes from the film is analysed using concepts from J.R. Searle's Speech Act Theory (1979). Beginning with the three types of utterance acts: a) locutionary act, b) illocutionary act, and c) perlocutionary act. The illocutionary act is then branched into five categories of speech acts, that being: a) representatives, b) directives, c) commissives, d) expressives, and e) declarations. Through these concepts, RQ1 and RQ2 are answered.

Conclusion

The components in Chapter 3 discussed the methodology of the study. The research design adopts a qualitative approach, employing a content analysis system. The research

questions are addressed using the Speech Act Theory, applied after the transcription of scenes and the subsequent coding of data.

CHAPTER IV: FINDINGS & ANALYSIS

Introduction

This chapter entails the findings and analysis of the study. Upon transcribing the selected scenes, Frank Jr.'s speech acts were categorised according to the five types proposed by J.R. Searle (1979), that being representatives, directives, commissives, expressives, and declarations. In addition to the speech acts identified, locutionary acts, perlocutionary acts, and non-verbal cues were also scrutinised where relevant for analysis.

4.1 Speech acts that facilitate Frank William Abagnale Jr.'s ability to deceive different characters

4.1.1 Speech acts in Scene 1: French Substitute Teacher

In this scene, Frank Jr. attends French class on his first day at his new school, Bellarmine Jefferson Public High School. As he walked into the classroom, he was mistaken for a substitute teacher as his distinct attire sets him apart from his peers (Image 1). The stark contrast between his formal school uniform blazer and the casual attire of public schools becomes the catalyst for a clever ruse. It sparked Frank Jr.'s idea to take advantage of their misconception to pose as a substitute teacher despite being in an unfamiliar environment.



Image 1

Scene 1 is predominantly made up of directive speech acts. His first utterance of a directive speech asserts authority over his unsuspecting classmates as he commands the class (“Quiet down, people!”). Another instance of this is seen where he raises his voice, threatening to write up the entire class for detention if they did not answer his question. The use of authoritative language and rise in tone effectively instills fear among the students, illustrating how Frank Jr. was able to deceive the students of the same age. It also illustrates the significance of voice tone as a nonverbal strategy in successfully achieving the perlocutionary act of controlling the class alongside the performed speech acts (Sari, 2023).

A notable expressive speech act was also employed by Frank Jr. to successfully deceive the students. This includes his speech as he introduces himself (“That’s Abagnale, not Abagnahlee, not Abagnaylee, but Abagnale!”). Emphasising the correct pronunciation of his name, expressing clear frustration over the matter, cues to the students that he is to be taken seriously. Coupled with the act of plopping his bag onto the desk loudly and walking across the classroom with a confident stride, his authoritative persona is reinforced. Overall, the

perlocutionary act of the speech act combined with his nonverbal acts persuades the students to heed to his instructions.

Besides that, the only instance where representative speech acts were used was for his self-introduction and response to the real substitute teacher (“My name is Mr. Abagnale!”, “Well, uh, I always sub for Roberta.”). Frank Jr. successfully leveraged on the preconceived power dynamics between students and teachers, leading the class through both spoken language and body language. Due to his consistent use of directive speech acts and confident façade, he was not questioned until the real substitute teacher arrived.

4.1.2 Speech acts in Scene 2: Student

In preparation for his identity as a Pan American Airways (Pan Am) pilot, Frank Jr. adopts the guise of a high school student writing an article about Pan Am pilots for a school paper. He utilised the alias “Frank Black” for this occasion. This allowed him to gain more in-depth information about the ways of a pilot through an interview with a senior pilot, Mr. Morgan from Pan Am.

In contrast to the previous scene, this one is imbued with numerous representative speech acts. This can be seen where Frank Jr. barrages Mr. Morgan with an array of probing questions (“What airports does Pan Am fly to?”, “What does a pilot make in a year?”, “And who tells them where they’re gonna fly to?”, “What does it mean when one pilot says to another pilot, “What kind of equipment are you on?”, “And-and what about those I.D. badges that I’ve uh seen pilots wear?”). All of these representatives reflect his meticulous attention to detail and genuine curiosity to learn about the life of a pilot. His enthusiasm communicated through his rapid-fire delivery of questions and earnest tone, not only lends authenticity to his role as a student journalist but also underscores his determination to gather comprehensive information.

This façade as a high school interviewer was maintained skillfully by Frank Jr. throughout the scene, from his interaction with the receptionist and his interview with Mr. Morgan. Elements which played a crucial role in this identity include his costume, appearance, and demeanour which accurately mimicked a real high-school interviewer or journalist. As seen in Image 2 and 3, he has a curated ensemble consisting of a neatly combed hairstyle, high school sweater and tie, camera, and books. These components further illustrate Frank Jr.'s conscientious efforts to play a convincing role which simultaneously achieves his hidden agendas.



Image 2



Image 3

Directive speech acts were also used by Frank Jr. to navigate the interview process and obtain private information. For example, sentences such as “ⁱSir, do you think I can make a copy of this to put into my article?” and “ⁱAnd what about your I.D. badge? ⁱYou have an extra one I could borrow?”. Rather than asserting dominance as he did in scene one, the directives here were employed with a differential tone, used to acknowledge Mr. Morgan’s authority and for permission to access restricted information. It effectively highlights how directives have varied qualities which convey different intentions (Hidayah, 2019). By his requests to make a copy of sensitive information (personnel badge and I.D. badge), Frank Jr. demonstrates his adaptability and resourcefulness in leveraging speech acts to conceal his identity and deter suspicion from other characters.

4.1.3 Speech acts in Scene 3.1: Pan American Airways Pilot – uniform

This scene marks the beginning of Frank Jr.'s long stint as a Pan Am pilot. In this sequence, we witness Frank Jr. getting fitted for his first Pan Am pilot uniform. To get an appointment with the tailors, he called the purchasing service department of Pan Am, claiming that the cleaners of his hotel room lost his uniform. As this is a normal occurrence, the purchasing service department personnel believed him and directed him to the tailors.

This scene was also made up of mostly representative speech acts to facilitate Frank Jr.'s pretext of securing a tailor's appointment ("I sent my uniform to be cleaned through the hotel and I...I guess they must've lost it"). Besides that, the point that helped sold his ruse to the lady over the phone is how Frank Jr. alters his tone to sound deeper to give her the impression that he is older. This further shows how Frank Jr. cleverly uses non-verbal strategies such as voice pitch to achieve his motives (Ekman et al., 1991; Sari, 2023). Later on, he was questioned by the tailor who believed he looked too young to be a pilot. However, Frank Jr., who was still adjusting to the deeper tone and looked nervous, was able to deter the topic through humour ("How'd you feel if you, uh, lost your uniform first week on the job?"). The perlocutionary act of this speech act convinces the tailor, distracting him through humour, freeing him off any more questions, and solidifying his façade.

Additionally, with his newly tailored Pan Am uniform, Frank Jr. gained a newfound confidence. As he strides through the streets of New York, he began to attract positive attention from other characters in the film. The admiring gazes of women and the curiosity of a young girl affirm his successful assimilation into the role of a pilot, bolstering his self-image and reinforcing the illusion of authenticity he projects (Image 4). This is also reflected in the expressive speech acts of pleasure and friendliness employed during his interaction with the young girl ("I sure am, little lady.", and "Celine, it's a pleasure to meet you."). He is flattered

by this brief interaction, further feeding into his persona as an aviation worker who is admired by many.



Image 4

In this scene, Frank Jr. also learns that the cost of his uniform can be billed directly to Pan Am which will be taken out of his pay cheque. This information is important to him as it meant he was able to spend money without having to use his own money. It marked one the ways that he embezzled money from Pan Am. This revelation not only elucidates his motives for conducting his fraudulent schemes but also exemplifies his strategic approach to exploiting loopholes within the system (e.g., billing system in Pan Am) for personal gain.

4.1.4 Speech acts in Scene 3.2: Pan American Airways Pilot – payroll cheques

This scene vividly illustrates how Frank Jr.'s newly assumed identity as a Pan Am pilot affords him privileges and advantages in his interactions with other characters in the film. It efficiently underscores the power of attire and demeanour in shaping or influencing the

behaviour of others. These non-verbal cues provide crucial assistance in Frank Jr.'s success in deceiving others.

At the New York Savings & Loans Bank, Frank Jr. is seen behind the counter, typically reserved for bank clerks, highlights the favourable treatment he receives due to his perceived status as a pilot. The bank clerk's gesture of handing over his withdrawn money and wishing him a safe flight while Frank Jr. remains seated further cements his façade as a credible and respected figure (Image 5). Moreover, a bank manager who previously chased him out when he was not in his pilot uniform personally came to introduce himself and thank him for using their institution (Image 6). This sequence in the bank effectually demonstrates how superficial markers of identity can significantly shape social interactions, facilitating Frank Jr.'s deception and manipulation of others.



Image 5



Image 6

The sequence later at the hotel front desk also shows how Frank Jr. exploits his fake identity and the systemic loopholes associated with the role. Through inquiry about the possibility of writing a personal cheque to the receptionist, he inadvertently discovers Pan Am's policy of cashing airline personnel payroll cheques up to \$300. This revelation not only provides him with a convenient means of accessing funds but also sheds light on the vulnerabilities within institutional frameworks that he adeptly capitalises on. These vulnerabilities are also critical in the success of Frank Jr.'s deception, without these factors he may not have been able to continue his agendas.

4.1.5 Speech acts in Scene 3.3: Pan American Airways Pilot – flight and flirt

Aside from asserting authority through speech and attire, Frank Jr. also uses flirtatious methods through expressive speech acts to achieve his fraudulent schemes. This scene showcases Frank Jr.'s prowess in using charm as a strategic tool, demonstrating his ability to exploit interpersonal dynamics to his advantage. At a bank, he uses a flirtatious approach with the female bank clerk, complimenting her eyes in an attempt to divert her attention away from affirming the authenticity of his fake payroll cheque (Image 7 and 8). By delivering the expressive speech act, “I’m sure you hear this all the time, but you have the most beautiful eyes I have ever seen.” Frank Jr. not only flatters the bank clerk but also establishes a personal connection. He also influences her perception of him by maintaining eye contact and smiling at her, reinforcing his charm offensive which effectively distracts her from verifying the cheque.



Image 7



Image 8

This flirtatious gambit was also seen in Frank Jr.'s interactions with Marcie, a flight attendant. After greeting her with the expressive “Hello”, he creates a sense of intrigue by feigning departure through the perlocutionary act, thereby piquing Marcie's curiosity and setting the stage for his next move. Through this build up, he presents Marcie with a pre-

prepared necklace, leveraging the representative speech act, “‘Marcie...did you drop this?’”, “‘Must’ve slipped right off your neck.’” to endear himself to her. This calculated move not only impresses Marcie but also serves as a means of establishing reciprocity to elicit a favourable response from her. He successfully persuades Marcie to engage in intimate relations, which further underscores the extent of his deceptive prowess and willingness to exploit personal relationships for personal gain.

Collectively, it is observed how expressive speech acts can communicate the intentions of a character (Putra, 2019). The expressive speech acts here not only reveal Frank Jr.’s flirtatious personality, but it also aids Frank Jr.’s deceptive goals. However, it is crucial to recognise the ethical implications and consequences of Frank Jr.’s actions. While his flirtatious tactics may yield short-term gains in furthering his fraudulent schemes, they may ultimately perpetuate a cycle of deception and manipulation, causing harm to those who unwittingly become ensnared in his web of deceit. Moreover, Frank Jr.’s exploitation of personal relationships for his own selfish ends emphasises the moral ambiguity of his character and the ardent ethical inherent in his fraudulent activities.

4.1.6 Speech acts in Scene 3.4: Pan American Airways Pilot – insider information

Frank Jr.’s flirtatious endeavours extend to this scene in which he strategically targets a young female bank clerk at Miami Mutual Bank. He takes advantage of his charm and deceptive persona to extract valuable information to further his fraudulent schemes. In contrast to the previous scene, Frank Jr. adopts a more assertive and direct approach, introducing himself with a representative speech act, “‘My name is Frank Taylor.’”, “‘I’m a copilot for Pan Am.’” to establish his credibility and authority. This initial declaration sets the stage for his subsequent directives and commissives, as he seamlessly transitions from requesting to cash a

cheque to inviting the bank clerk out for a steak dinner. By intertwining his intentions with flirtatious overtures, Frank Jr. effectively blurs the lines between professional courtesy and personal interest, manipulating the bank clerk's emotions to his advantage.

The bank clerk, undoubtedly flattered by Frank Jr.'s attention as she chuckles loudly, readily acquiesces to his advances. As the camera pans to him behind the counter with the bank clerk, she becomes unknowingly complicit in his scheme, providing him with invaluable insights into the workings of the bank's magnetic ink character recognition (MICR) machine (used to verify the originality of cheques). He does this through representative speech acts ("And where are these numbers?", "So, where do the cheque get routed to?"). Distracted by his charm and gaze, the bank clerk gladly answers his questions, believing it is a way to get to know her job better (Image 9).



Image 9

Furthermore, Frank Jr.'s flirtatious behaviour reveals deeper insights into his character and motivations. Beyond deception, his willingness to use charm and charisma as tools of manipulation speaks to his innate desire for validation and acceptance. These speech acts also

highlight a central theme of the plot- the theme of loneliness (Sakti, 2022). By wielding his charm to elicit favourable responses from others, he seeks to fill the void left by his fractured family life and the absence of genuine connections. Nonetheless, this quest for validation ultimately leads him down a path of moral compromise and ethical ambiguity, as he sacrifices integrity and honesty in pursuit of his fraudulent ambitions. This serves as a reminder of the complexities of human nature and lengths to which individuals will go to fulfil their desires.

4.1.7 Speech acts in Scene 4: United States Secret Service Agent

The scene unfolds with Frank Jr. finding himself on the verge of being apprehended by Carl Hanratty, a relentless FBI who is on his tail. In a desperate bid to escape detection, Frank Jr. adopts the guise of a United States Secret Service agent, assuming the alias Barry Allen. As Carl does not know what his target looks like, Frank Jr. was able to pull off this ruse to deceive Carl and get away. With Carl closing in, he spontaneously immerses himself in the role of Barry Allen, exhibiting remarkable poise and confidence as he emerges from the restroom (Image 10). His suave demeanour, combined with deliberate gestures such as wiping his hands and ignoring Carl's gunpoint, effectively conveys the impression of a seasoned professional, compelling Carl to lower his guard.



Image 10

Employing a flurry of representative speech acts, Frank Jr. meticulously describes the items in the room, seamlessly incorporating them into his fabricated narrative to lend credibility to his deception (Sari & Adawiyah, 2020). This includes descriptions of an IBM Selectric (typewriter), cheques, a gallon of India ink, and payroll envelopes. It demonstrates his keen attention to detail and mastery of improvisation, further bolstering the illusion of innocence as others will be more inclined to believe his statement of facts (Sari & Adawiyah, 2020). After the whole ensemble of going through the items and Carl's repeated commands, Frank Jr. finally turns to face him. Numerous representative speech acts are used again to introduce himself as an agent and lie that the suspect tried to escape and that his fake partner has him in custody.

To play this ruse, he maintains good posture and a confident tone, along with unwavering eye contact (Image 11). When Carl pretends he does not know what he is talking about, Frank Jr. claims that he's been following the paper trail for months now. He then uses the directive speech act "Hey, you mind taking that gun out of my face?", "Please, really." followed by the expressive "I mean, it makes me nervous." to manipulate Carl's behaviour and

steer the conversation in his favour. Carl then asks for his credentials to which Frank Jr. abides, asking if he wants his gun as well. He then directs Carl to look outside the window, he pretends his neighbours are his partner and suspect. Even going as far as directing Murph (his pretend partner) to call the LAPD. The perlocutionary act of these speech acts assisted his ruse effectively as it distracted Carl.



Image 11



Image 12

It is observed how Frank Jr. had an excellent command of the situation through his confidence, adaptability, and improvisations. This is evident in his body language, such as his posture, gaze, and gestures, which highlights the use of non-verbal cues in conjunction with speech acts to sell his act as an agent (Sari, 2023). It is also shown in how Carl eventually believes him. Nevertheless, beneath Frank Jr.'s confident façade lies a palpable sense of fear and vulnerability, evident in fleeting moments of nervousness and hesitation. Ekman & Friesen (1974) has explained this phenomenon where individuals tend to focus on masking their facial expressions more than their body language. This is seen in his quick diversion to drink water and the use of directives speech acts that deflect Carl's attention ("Don't worry about it.", "Well, what's your name?", and "Mind if I see some identification?"). Had Carl noticed the facial micro-expression change as seen in Image 12 when Frank Jr.'s turns around, he may have been able to detect Frank Jr.'s lies (Shen et al, 2021; Yildirim et al., 2023).

As the scene progresses, Frank Jr. continues to employ directive speech acts to maintain control of the situation. It can be seen how varied types of directives were employed to subtly

guide Carl's actions and manipulate him into compliance (Hidayah, 2019). His strategic decision to entrust Carl with his wallet, under the guise of confiscating evidence, serves as a clever ploy for him to escape from the scene. This momentarily diverted Carl's suspicion away from his true intentions, leaving Carl with relief over the capture of a suspect. However, Frank Jr.'s elaborate ruse unravels when Carl realises his wallet is fake and that he has been deceived. This pivotal moment not only underscores the cat-and-mouse dynamic between the two characters but also serves as a testament to Frank Jr.'s unparalleled skill in the art of deception and manipulation.

4.1.8 Speech acts in Scene 5: James Bond

This scene largely serves as a filler scene between his next identity whilst laying low from posing as a Pan Am pilot. It offers a glimpse into his indulgent lifestyle as he assumes the persona of Frank Flemming, inspired by the iconic character James Bond. Sticking to his stint of fabricated identities, he immerses himself in a life of materialism and luxury, mirroring the suave sophistication of Bond himself (Image 13). He seamlessly integrates elements of directive and commissive speech acts into his interactions as he is seen getting a custom fitting for suits that James Bond wore in film. His inquiry about the suit, coupled with decisive declaration of purchasing three of them, underscores his confidence and assertiveness, traits befitting of his newfound persona as Frank Flemming. He is also seen speeding through the streets in a foreign sports car after getting persuaded by the tailor to own one, completing his James Bond persona. This greatly shows the allure of wealth that he has illicitly acquired through his frauds.



Image 13

However, the larger implication of this scene exhibits the staggering extent of Frank Jr.'s embezzlement from his days as a Pan Am pilot. The ease with which he acquires multiple custom-tailored suits, and the foreign sports car speaks volumes about the magnitude of his assets and their dubious origins. It further accentuates the moral ambiguity of his character as he revels in the spoils and instant gratification of his frauds while remaining indifferent to the harm inflicted upon others. His unabashed pursuit of material wealth may signify his desire to compensate for his poor family background. After witnessing his father go bankrupt and his parents' divorce, Frank Jr. lost his sense of morality, leading him to pursue a life of fraud to escape his unhappy reality.

4.1.9 Speech acts in Scene 6: Doctor

In this scene, Frank Jr. looks for his friend who was admitted to the hospital for an injury and meets Brenda Strong, a newly hired nurse. Upon witnessing Brenda getting told off by a doctor, he goes to cheer her up. He does so by employing directives such as asking if she is okay, urging her to stop crying, as well as asking her what's her name in order to address her

properly (“Hey, hey...you okay?”, “Stop crying”, “What’s your name?”). He also tells her not to worry about it, reassuring her that she is not going to be fired (“Brenda, I wouldn’t worry about it”, “No, no, nobody’s going to fire you, Brenda.”). It can be seen that Frank Jr. cares for her a lot despite just meeting her, he even employs a commissive speech act, betting that she is good at her job to encourage her to check on the status of his friend (Image 14). These acts of kindness communicated through speech acts showcase his supportive demeanour and genuine concern for her, as well as establishing a sense of trust and rapport between the two characters (Hidayah, 2019; Putra, 2019).



Image 14



Image 15

After successfully answering Frank Jr.’s query and explaining how the patient chart works, Brenda is visibly happier to which he affirms with expressive speech acts “You see that?”, and “No problem.” while smiling at her (Image 15). Although miniscule, this interaction between them creates a shared bond and mutual admiration between them, laying the groundwork for a flourishing romantic relationship. Frank Jr.’s subsequent speech acts consisted of mainly expressive speech acts such as expressing admiration for her braces, relating to how he hated his braces too, and complementing her smile. Through these speech acts in addition to sharing how he still has to wear a mouth guard which fosters a sense of intimacy and connection with Brenda (Putra, 2019).

Brenda also reciprocates this shared admiration for Frank Jr. (e.g., complementing his teeth), signaling her growing infatuation with Frank Jr. The mutual attraction sets the stage for

one of the major plot points of the film as they eventually get engaged. Perhaps in motivation to be near to or to pursue Brenda, he leverages on his ability to fabricate identities to pose as a doctor. He inquires if they are hiring at the hospital she works at (directive), stating that he is a doctor (representative). The camera then pans to him in a director's office, being interviewed as the director goes through his resume. Frank Jr. had forged credentials such as a fake certificate from Harvard Medical School as well as experience in a children's hospital.

Successfully employed and deceiving the director, we later see him at the hospital hall, taking roll of the intern doctors and nurses for the night shift. Now posing as Dr. Frank Connors, he is able to assert his authority as he calls out each person's name through this activity. When questioned by an intern doctor if he will take roll every night, Frank Jr. uses a commissive speech act stating that he will and a directive that if they were going to be late, he suggests they bring a note (Image 16). Amused by his speech, the others laugh as a note is usually prepared by students who were late or absent. This joke further showed his humour which catches all of them off guard, further convinced of his position as a doctor.



Image 16

This scene extensively stresses how skillful Frank Jr. is at switching identities and influencing those around him to believe his lies. He is later seen watching medical shows to get a glimpse of what it is like and attempts to mimic their speech as best as possible. Rather than investing in an actual sincere career, he allocates his time to honing his deceptive acts. It shows how much Frank Jr. is willing to do for his romantic pursuits, further exemplifying his clouded morale which ultimately reveals deeper layers of insecurity, loneliness, and the never-ending pursuit of validation and acceptance.

4.1.10 Speech acts in Scene 7: Lawyer

In this scene, Frank Jr. visits Brenda's family at their home in New Orleans, where Brenda formally introduces him as her partner. Although meeting a partner's parents can be intimidating, especially apparent from their grand home which flaunts their wealth and status (Image 17), Frank Jr. adeptly improvises despite his lack of experience. He utilises expressive gestures and vocal inflections to lend authenticity to his deception, communicating depth and sincerity to Brenda's family. He is also clever in feigning familiarity with Roger's alma mater and specific professors. These elements combined together reinforces his credibility of his falsehoods and establish rapport with Brenda's parents while simultaneously impressing Brenda. Nevertheless, Frank Jr.'s desperate drive to deceive others stresses his desire for acceptance and validation. It is this reason that his morale becomes more ambiguous, becoming more willing to fabricate larger lies, blurring the lines between reality and fiction.

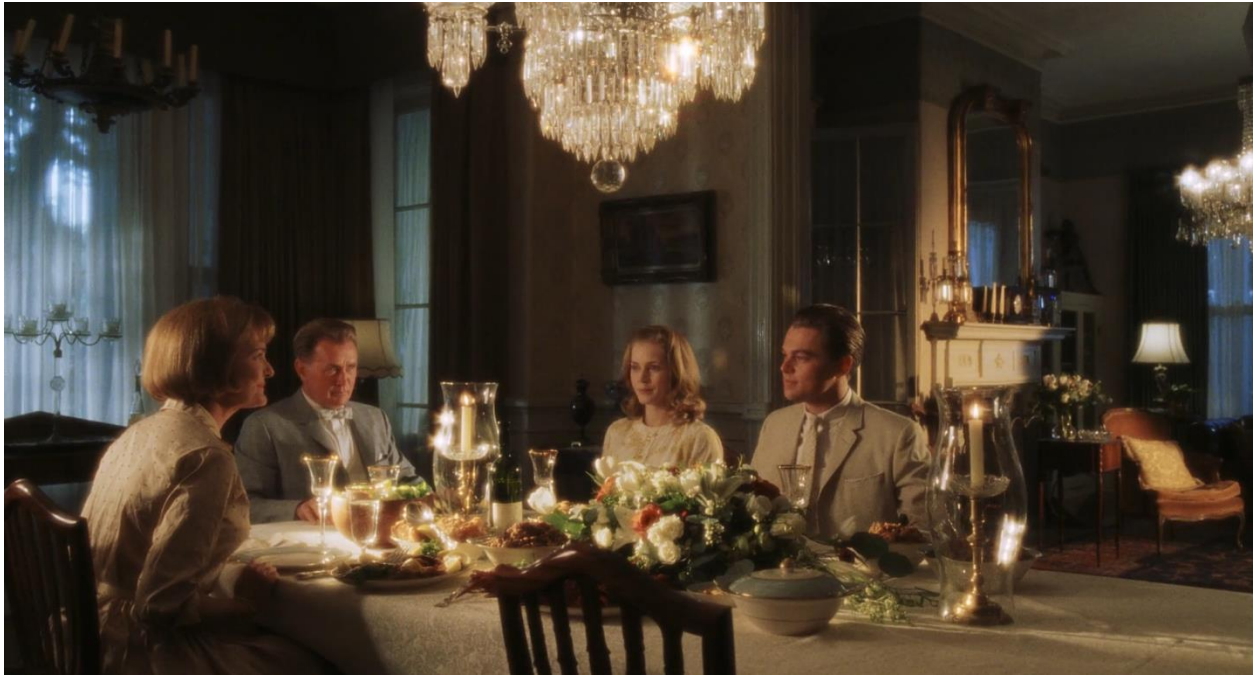


Image 17

Consisting of solely representative and expressive speech acts, Frank Jr. skillfully navigates this first meeting through employing several lies. The first of them being that he is also a Lutheran (a branch of Protestantism) like them. He even agrees to say grace; however, as he is not familiar with the practice, he recites a story that his father often repeated (“Two little mice fell into a bucket of cream. The first mouse quickly gave up and drowned but the second mouse, he struggled so hard that he eventually churned that cream into butter, and he walked out.”). This left Roger, Brenda’s father shock and Carol, Brenda’s mother in awe. Roger remained cautious whilst Carol was impressed with him, starting friendly conversation with Frank Jr.

Frank Jr.’s next lie was that he previously took the bar exam as a lawyer in Berkeley, California (representative). Both Carol and Brenda were elated to hear about his impressive academic repertoire, even causing Carol to encourage Roger to hire Frank Jr. at his firm. As Roger is a Berkeley alumnus, he too was delighted to hear about this which prompted him to ask questions about one of his lecturers and the lecturers’ dog. Unphased by Roger’s specific questions, Frank Jr. improvises with no difficulty, expressing how mean the lecturer was and

stating how the dog has passed away (“Grumpy old Hollingsworth, right?”, “I tell you, meaner than ever.”, “I’m sorry.” “Uh...the dog was dead.”). This is accompanied by bodily gestures such as scoffing and gesturing his hands towards Roger when he talks about the lecturer, signalling relatability (Image 18). He also frowns and looks down when he expresses sympathy for the deceased dog, further solidifying his lies through his expressiveness (Sari, 2023).



Image 18

4.1.11 Speech acts in Scene 8: Pan American Airways Pilot pt. 2

Following the FBI’s unannounced appearance at this engagement party, Frank Jr. revisits his days as a Pan Am pilot with a different alias, Frank Roberts. He does so to orchestrate a ruse to evade detection at the airport in an attempt to flee the country. At a payphone, he calls up a university, employing a combination of representative and commissive speech acts to fabricate a fake recruiting program for stewardesses (“I’m letting all the universities in the area know that Pan Am will be initiating a new recruiting program this year.”, “I’ll, uh, be stopping by your campus tomorrow morning.”). By adopting a deeper tone of

speech and altering his demeanour, Frank Jr. once again assumes a guise of authority and credibility to his advantage.

At the university, Frank Jr. delivers a persuasive speech, employing a diverse range of speech acts to maintain control and assert his authority over the situation. This can be seen how he expresses gratitude to everyone that showed up (expressive), then outlines the selection process of eight girls (commissive), then on how they will accompany him on a two-month public relations tour (directive) and explain how they will discover the ins and outs of being a Pan Am stewardess (representative). His authoritative presence, coupled with the ostentatious display of his Pan Am uniform, further reinforces his credibility and influence over the audience (Image 19).



Image 19



Image 20

As the scene progresses, he further demonstrates his adeptness at exploiting social dynamics to evade detection, strategically positioning himself behind the group of selected girls as they navigate the airport (Image 20). This act successfully concealed him from the FBI and other law enforcement officials who were waiting to catch him at the airport as they were distracted by the girls' good looks. The length of this calculated ploy highlights his willingness to exploit any advantage, no matter how seemingly inconsequential, to achieve his personal objectives.

In addition, this scene offers deeper insight into Frank Jr.'s motivations and mindset, shedding light on the lengths to which he is willing to go to maintain his fraudulent lifestyle.

Despite the inherent risks and moral ambiguities of his actions, he remains undeterred in his pursuit of wealth and luxury. It displays his relentless determination to preserve his illusion of success at any cost.

4.2 Speech acts that contribute to the arrest of Frank William Abagnale Jr.

4.2.1 Speech acts in Scene 9: Frank Jr.'s first encounter with Carl Hanratty

One major speech act that discloses Frank Jr.'s identity is the name he used for his alias as a United States Secret Service agent ("My name's Allen, Barry Allen"). Using the name "Barry Allen" allowed Carl to deduce that he is a juvenile. This affirms how self-disclosure can be unplanned, especially in this scene where Frank Jr. improvises to protect himself (Libraries, n.d.). When Carl was investigating a list of "Barry Allen" names in a diner, the young waiter asked if he was a collector of the superhero comic books. That is when Carl learns that "Barry Allen" is a fake name, coming from The Flash comic books.

In the following scene, Frank Jr. also makes a casual Yankees (New York baseball team) reference ("The same reason the Yankees always win; nobody can keep their eyes off the pinstripes"). As Davis (n.d.) notes, surface-level information made out of casual conversation can also disclose personal information such as preferences. Through this seemingly irrelevant quote, Carl was able to gauge that Frank Jr. is from New York. This gave Carl the idea to search for juvenile runaways in New York City to narrow down Frank Jr.'s identity. These two miniscule decisions made by Frank Jr. indirectly discloses information about himself, ultimately leading to his apprehension.

Frank Jr.'s inadvertent disclosures serves as a reminder of the fragility of his façade and the inherent risks of his deceptive lifestyle. Despite his charisma, he is ultimately undone by his own words, underscoring the inherent paradox of his identity as both master manipulator

and vulnerable fugitive. There exists a poignant internal struggle in Frank Jr.'s character due to his divorced family background; he is constantly in search of a safe haven through his world of lies. Thus, these minor speech acts adds depth and complexity to the narrative, highlighting the nuanced dynamics between deception and self-disclosure.

4.2.2 Speech acts in Scene 10: Frank Jr.'s first call with Carl Hanratty

In this scene, Frank Jr.'s calls Carl Hanratty's office number, not long after their first encounter in the hotel room in Los Angeles. It appears that Frank Jr. has a motive in searching for Carl's number as suggested by the representative-directive speech act "I've been trying to track you down for the last couple of hours". Although Carl is the one that is trying to catch him, he voluntarily initiates contact with him. This marks a crucial instance of self-disclosure by Frank Jr. as he establishes connection of his own volition (Greene et al., 2006). Ironically, he apologises to Carl for what happened (directive); he even applies the expressive speech act "I'm really sorry if I made a fool out of you" and "I really am" repeatedly. Despite their adversarial relationship, Frank Jr.'s soft tone betrays a genuine sense of remorse. It highlights his internal struggle with the consequences of his actions and the impact they have had on Carl.

Additionally, Frank Jr.'s willingness to compromise his location and schedule to Carl underscores his underlying desire for confrontation and closure. This is seen in the representative speech acts "I'm at my suite at the Stuyvesant Arms, room 3113" and "In the morning, I leave for Las Vegas for the weekend". This perlocutionary act of self-disclosure implicitly invites Carl to apprehend him although it puts his safety at risk. Besides that, the timing of the call on Christmas Eve, a season which is synonymous for confession of sins to in preparation of the celebratory day adds another layer of complexity (Luecking, 2018). It is as if he indirectly acknowledges the weight of his sins and seeks absolution, albeit in an

unconventional manner. These details feature how self-disclosure can be used for numerous reasons such as achieving catharsis and seeking support (Psychology IResearchNet, 2016).

Moreover, Frank Jr. implicitly displays a desire for connection with Carl despite their circumstances. This can be seen in how he asks about why he is working on Christmas Eve (directive). He also makes reference to Carl's wedding ring that he saw (representative), assuming that he has a family (representative). By diving into Carl's personal matters, Frank Jr. displays a deeper longing for connection and understanding (Hargie, 2011). Later on, as Carl affirms that Frank Jr. will be caught, he pauses and adjusts his posture, along with the expressive "Well, Carl, I'm sorry but I have to go". His abrupt decision to end the call, coupled with Carl's observation of his loneliness, underscores the isolation and desperation that drive Frank Jr.'s actions. It emphasises his internal conflict and yearning for connection, giving further insight into his complex psyche.

4.2.3 Speech acts in Scene 11: Frank Jr.'s talk with Brenda's father, Roger Strong

This scene marks one of Frank Jr.'s most candid moments in the film where he speaks honestly with another character. After being introduced to Brenda's parents, her father, Roger invites Frank Jr. into his study room for a private chat. The audience anticipates a traditional fatherly interrogation, expecting Frank Jr. to continue his pattern of deceit. However, Frank Jr. surprises both Roger and the audience with his uncharacteristic honesty, employing a declarative speech act, stating that he is not a doctor, or a lawyer, or an airline pilot ("^dThe truth is, sir, that...the truth is that...I'm not a doctor, I'm not a lawyer, I'm not an airline pilot, I'm...I'm nothing, really"). The depth of disclosure of personal details is apparent in these lines, signaling Frank Jr.'s earnestness in answering Roger (Davis, n.d.).

The significance of Frank Jr.'s admission lies not only in its content but also in the emotional vulnerability conveyed through his speech patterns. His repeated pauses and stutters underscore his sincerity, accentuating the internal struggle he faces in coming to terms with his own identity. It may also be out of pressure of receiving his blessing for his relationship with Brenda. After months of living a life built on lies and deceiving others, it can be seen that he has become more emotional, especially in his relationship with Brenda. Frank Jr. finds the courage to admit his truth, shedding his facades, revealing his unfiltered self.

The line “I’m nothing really” emphasises his sense of false confidence and self-awareness. He willingly removes himself from all the statuses he has assumed and success he has created for himself. It is a moment of profound humility and self-reflection as he acknowledges his empty reality. His following speech act (expressive) coupled with his teary eyes and direct eye contact to Roger (Image 21), adds another layer of emotional depth to the scene (“I’m-I’m-I’m just a kid who’s in love with your daughter”). In this innocent yet heartfelt statement, Frank Jr. lays bare his true desire, underlining the depth of his affection for Brenda and his sincere intentions towards her. Equally, the intensity of his self-disclosure which presents an inherent risk of vulnerability helps him foster a closer relationship with Roger (Greene et al., 2006). This enabled Frank Jr. to successfully ask for Roger’s blessing and attain a job as assistant prosecutor at Roger’s firm.



Image 21

4.2.4 Speech acts in Scene 12: Frank Jr.'s meets his dad at a bar

In this poignant scene, Frank Jr. reunites with his father, Frank, after months of not seeing each other. It evokes a range of emotions and reveals the depth of their fractured relationship. Frank Jr.'s initial excitement and eagerness to reconnect with his estranged father are palpable, evident in his expressive greeting and form of endearment (“Hey...it’s great to see you, Daddy”). It is also displayed through his enthusiastic gestures (e.g., leaning into his father, smiling widely) as seen in Images 22 and 23 as he shares news of his engagement to Brenda and invites Frank to his party.



Image 22



Image 23

He continues by reassuring his father that he does not need to worry about anything and that he will reclaim their lost possessions from the Internal Revenue Service (IRS) through a series of commissives speech acts (“‘You don’t need to worry about anything now, Dad. ‘I’m getting a brand-new Cadillac, I’m getting a \$60,000 house, I’m-I’m getting it all back. ‘All the jewellery, the furs, everything Dad, everything they took from us, I’ll get it back.’”). He also asks about his mother who he has not seen since their divorce. The rapid shifts of topic in this dialogue exhibits his desperation for a semblance of their former life together as a family. Correspondingly, his rising emotion communicated through his stream of consciousness-esque speech and Frank’s lack of response creates a tense atmosphere.

Frank’s doleful reply to inquiries about Frank Jr.’s mother reveals the weight of their divorce and his own unresolved emotions. Sensing his father’s sadness, Frank Jr. doubles down on his efforts to reassure and comfort him, offering to buy him a new suit and promising that they will attend the wedding together with his mother (commissive). After hearing from Frank that his mother would not see him, he gets more anxious and distressed. His next dialogue is full of directive speech acts, urging Frank to call his mom repeatedly. He even takes out coins for Frank and instructing him to tell her about his wedding (“‘Have you tried to call her? ‘Why-why don’t you call her right now? ‘Dad, why don’t you call her right now? ‘Here. ‘Dad, just call her. ‘Call her for me. ‘You call her. ‘You tell her I have two first class tickets to go see her son’s

wedding...”). These actions further underscore his desire to mend the rift between his parents and his yearning for familial unity.

Nonetheless, when Frank finally reveals his mother’s remarriage to a friend and how Carl came to see him, he becomes silent. The news shatters the illusion of reconciliation for his family, and he struggles to process it. He is left speechless, palming his forehead in shock, then tries to recompose himself by smiling and getting up of his seat (Image 24). In this moment of vulnerability, he declares that “^dIt’s over” and that he is going to stop his frauds (“^cI’m gonna stop now”). However, rather than supporting him, Frank disagrees with him, believing that Frank Jr. will never get caught. After hearing this, Frank Jr. submits to his distress, convincing himself that his mother would not do the things he said and questioning why she would do those things (Image 25). His state of denial expressed through his facial expressions and tone of voice highlights how important his family is to him (Wood & Forest, 2016).



Image 24



Image 25

When Frank tries to get Frank Jr. to sit with him, Frank Jr. appoints the directive “ⁱThen ask me to stop” twice, looking him in the eye (Image 26). Frank Jr. verbally urges his father to take action and intervene with his fraudulent activities. His inner conflict takes stage here, giving insight into his subconscious desire to be stopped. It also displays his longing to have his parental figure in his life, giving guidance and authority. Ultimately, Frank Jr.’s admission of defeat and plea for intervention discloses the complexity of his character and the underlying vulnerability beneath his façade of confidence. As he confronts the shattered illusions of his

family reconciling, he finds himself at a crossroads, torn between the allure of his lavish lifestyle of fraud and the longing for connection and redemption.



Image 26

4.2.5 Speech acts in Scene 13: Frank Jr.’s second call with Carl Hanratty

Continuing with the notion of admitting defeat, Frank Jr. calls Carl again not long after his meeting with his father. Much like the first call, he also speaks honestly towards Carl. He admits that he has not been “Dr. Conners” for months (representative), and answers Carl honestly that he wants the chase to be over (commissive) because he is getting married (representative). These speech acts are one of the most crucial hints towards Carl in pinpointing Frank Jr.’s active location. For instance, Carl now knows that he is no longer posing as a doctor and that he is settling down. Through this information, Carl decides to look for engagement announcements in newspapers under the name of Conners. He was also able to deduce that Frank Jr. is still under the same alias as “Conners” because that is the name he used when he met Brenda.

Additionally, Frank Jr.'s distress over his situation becomes increasingly evident through this scene. The act of calling Carl, someone who is pursuing him, is a testament to his desperation for freedom. It is further amplified in his varied use of speech acts such as repeating the phrase “I want it to be over”. The first use is categorised as a commissive speech act whereas the second is an expressive speech act due to the added interjection “uh” and momentary pause (“Uh...I want it to be over”). His aimless gaze as he speaks also discloses his emotional state, exhibiting his emotional descent (Image 27). This sequence displays the dejected emotional state of Frank Jr. and his dire plea for freedom as he settles down with Brenda.



Image 27



Image 28

There are also additional speech acts that demonstrate his miserable state. The commissive speech act “I wanna call a truce”, accompanied with his raised tone exhibits his hopelessness in running away. It shows how does not want to face the reality of his actions and hopes for a way to resolve the chase through an impossible truce. Carl reinforces the notion that he will be caught in his replies which further feeds into Frank Jr.'s distress. This leads him to utilise the directive speech act “Please leave me alone, Carl” earnestly as palms his forehead and closes his eyes (Image 28). In frustration, he even raises his tone again, directing Carl to stop chasing him (“Stop chasing me”). It reflects the depth of his emotional turmoil and his desire for a way out of his predicament.

Besides that, similar to the previous time, Frank Jr. makes this call during Christmas time, amplifying the notion of loneliness he first displayed during his first call with Carl. Frank Jr. appears to harbour a sense of camaraderie towards Carl despite their cat and mouse-like relationship. He has a tendency to confide in him and express clear vulnerability with him, seeking solace and understanding in their exchanges. He is also extremely expressive in his conversations with Carl as seen in his varied use of speech acts above. These may stem from influential factors such as loneliness and sadness that guides Frank Jr. to disclose information about his active self (Cherry, 2023). Overall, this scene serves as a reflection of Frank Jr.'s internal struggle and longing for resolution.

4.2.6 Speech acts in Scene 14: Frank Jr.'s confession to his fiancée, Brenda Strong

Following the aftermath of Frank Jr.'s call with Carl, the tension escalates as Carl and his team crash Frank Jr. and Brenda's engagement party at the Strong family home. Frank Jr. is caught off guard as he notices Carl's arrival and rushes up followed by an unaware Brenda who later meets him upstairs, excitedly showing him the cheques from her father's friends. He rushes with her to their room, instructing her that they have to leave as he takes down a briefcase from the top of the bed (directive). Amidst his flurry of panicked movements to pack his things, Frank Jr. repeatedly asks Brenda if she loves him through a mix of expressive and representative speech acts ("Brenda, you love me, right?", "e/I mean, you love me no matter what."). He does so as if to confirm her undoubted affection for him before he reveals the truth about himself.

Due to the urgency of the circumstance, Frank Jr. is influenced to disclose his lies to Brenda before he flees (Cherry, 2023). However, Frank Jr. visibly struggles to tell Brenda the truth about himself directly. He begins nervously by bringing up the topic of names,

downplaying its significance (“A name, right, a name, it-it doesn’t matter”), saying that his name is Frank Connors when he is with Brenda (“That’s who I am with you”), saying that he uses a different name when he travels, and that that is his secret (“But we-we all have secrets. ‘You know, sometimes when I travel, I use the name Frank Taylor.’”). He constantly beats around the bush, revealing only fragments of his identity rather than telling her the truth definitely. Hence, why he uses a mix of expressive and representative speech acts to ease the truth to Brenda. It is also done out of fear of Brenda’s reaction and the consequences of his lies being exposed.



Image 29

As Brenda questions why Frank Jr. is saying all of this, he employs the commissive speech act “Brenda, Brenda, I don’t wanna lie to you anymore” as he looks her in the eye (Image 29). He then musters up the courage to admit his deceit with a sequence of representative speech acts, revealing to her that he is not a certified doctor, that he did not go to medical school, that he is not a lawyer, and that he is not a Lutheran. Most importantly, he reveals that he ran away from home a year and a half ago when he was 16 years old. This leaves

Brenda even more confused to which Frank Jr. does not directly address. Instead, he changes the topic to how he has the financial security to last the two of them for the rest of their lives (representative). This leaves Brenda in distress, and she probes for more answers. Nevertheless, Frank Jr. continues to reassure her that they can live anywhere they want (commissive) and urges her to listen and trust him (directive). The sequence of speech here accompanied by Frank Jr.'s hurried movements raise the tension of the scene, marking the climax of the plot.



Image 30

After the camera pans back to Carl meeting Brenda's parents and asking about Frank Jr.'s whereabouts, we witness Frank Jr. maneuvering his suitcases out of the bedroom window, getting ready to escape. As he does so, he whispers to Brenda, giving her instructions to meet him at Miami International Airport in two days so that they can escape together. He employs multiple directive speech acts, directing her what to do (e.g., "iYou're gonna leave the house after your parents go to sleep. iYou're gonna take a taxicab. iYou give the taxi driver this money right here, and you tell him to drive all through the night. iBrenda, you're gonna leave 10am. i10 am, alright?"). The tension of the scene peaks as Carl closes in on Brenda's bedroom,

adding urgency to their escape plan. Frank Jr. then asks Brenda to repeat after him, making sure that Brenda is clear on what she needs to do (“^dSay it”, “^dNo matter what”, “ⁱYou’re gonna be there at 10am” etc.).

At the end, he also makes her promise not to tell anyone about their escape plan. Choked up, she begs him to tell her his real name to which Frank Jr. replies with a declarative “^dFrank William Abagnale Jr.”. Moments later, we see Carl barging into the room with the windowsill open and Brenda holding her tears and a wad of money against the wall. To Frank Jr.’s dismay, Brenda ultimately betrays Frank Jr.’s trust, confessing everything to the FBI. The consequences of his vulnerability and misplaced trust become painfully clear on the day of their rendezvous as he noticed many undercover FBI agents awaiting his arrival. This scene effectively stresses the fragility of trust in his relationships, further amplifying Frank Jr.’s isolated life from genuine connections (Davis, n.d.).

CHAPTER V: DISCUSSION & CONCLUSION

5.1 Discussion

The preceding chapter has delved into speech acts that facilitate Frank Jr.'s ability to deceive different characters and speech acts that contribute to the arrest of Frank Jr. It was observed that a plethora of representatives, directives, commissives, expressives, and declarations were used in both instances. This observation affirms the notions that speech involves not only the production of sounds but also the performance of actions such as deception and self-disclosure (Saeed, 2016). J. R. Searle's Speech Act Theory (1979) has been instrumental in the dissection of Frank Jr.'s speech, which enabled deeper comprehension of how different speech acts contribute to different outcomes.

Frank Jr. predominantly used a mix of representative, directive, expressive, and commissive speech acts to deceive different characters. Depending on the situation and the character, he applied varied types of speech acts. This finding aligns with Meyer & Roberto's (2005) study that observed Frank Jr. who has an adept use of influence through strategic decision-making. For instance, when he posed as the French substitute teacher, he effectively used directive speech acts to command the class, whereas when he wanted to get insider information from a bank clerk, he charmed her through expressive speech acts so that she would let her guard down around him. This accentuates Frank Jr.'s sharpness at modifying his plans and tactics to best suit his goals.

Moreover, the present study corroborates the findings of Sari & Adawiyah (2020) which found that representative speech acts were most frequently used by Frank Jr. The employment of representative speech acts played a pivotal role in masking his lies as he took up different identities. Other characters were inclined to trust him and believe his words as statement of facts. He was also able to establish deep relationships with certain characters

despite his ingenuity. It further exemplifies how deception can manifest in diverse forms across various contexts such as business and interpersonal relationships (Šekrst, 2022). Impressively, Frank Jr. has the talent to adapt to these different contexts and leverage language to his advantage.

Notably, there were no declaratives used in the scenes related to deception. As declaratives are utterances that bring about immediate changes in the institutional state of affairs, it is expected that Frank Jr. does not use these speech acts in his acts of deception (Saeed, 2016). This is because he lacks the certified authority to make real declarative speech acts such as a judge declaring judgement of a case or a police officer arresting a fugitive. In contrast, he does use a few declarative speech acts in the scene related to self-disclosure. Examples include making a reference to the Yankees team, admitting his truth to Roger, and revealing his real name to Brenda. Ironically, it is through these instances where Frank Jr. compromises his personal information and freedom. This irony underscores the consequences of vulnerability and misplaced trust.

In my opinion, the additional details that were vital in the success of Frank Jr.'s frauds were the non-verbal elements. These encompass facial expressions, voice pitch, body language, costume, and appearance. Without the aid of these components, Frank Jr. may not have been able to swimmingly live his life of deceit. This was especially apparent in Scene 3.2 where he was allowed to the back of the bank counters. He received special treatment due to his perceived status as an airline pilot, even getting thanked by the bank manager for choosing their institution. It further illustrates how deception can take many forms and its potential consequences (Utz, 2005).

Nevertheless, the ethical implications and repercussions of Frank Jr.'s frauds cannot be understated. While his deceptive tactics may offer temporary advantages, they perpetuate a

damaging cycle of deceit and manipulation, often at the expense of unsuspecting individuals. By exploiting personal relationships and systemic vulnerabilities for his own gain, Frank Jr. demonstrates a clear disregard for the well-being of others, amplifying the moral ambiguity inherent in his character. His actions not only betray the trust of those around him but also contribute to a broader erosion of integrity and honesty within society. His reluctance to confront the truth and live earnestly reflects a deeper cowardice and descent into moral compromise. It serves as a cautionary tale about the complexities of human nature and the consequences of prioritising personal gain over ethical principles.

Conversely, the scenes involved in self-disclosure involved all types of speech acts. This amplifies the invisible quality of self-disclosure as it seamlessly intertwines with the normal process of communication (Libraries, n.d.). Although there are numerous instances where Frank Jr. voluntarily discloses sensitive information about himself, there are also times where it was unplanned and unscripted. For instance, it was not expected of him that making a reference to the Yankees team could help Carl deduce that he is from New York. Additionally, Frank Jr. did not calculate the risks of sharing personal information and practising vulnerability with certain characters. His largest betrayal was done by his fiancée Brenda who he had planned to escape the country with and start anew.

Aside from disclosing information about himself, Frank Jr. also reveals his emotional decline through his speech acts. His deteriorating mental state is especially highlighted in the latter scenes such as Scene 12, 13, and 14 where he uses more expressive speech acts to communicate his rising emotions. His internal struggle of coming to terms with his true identity and fractured family takes over him. In line with Rahmi & Arianto's (2021) study, Frank Jr. lacks the confidence in his own identity and to face the reality of his life. The success he achieved was based on forgery which in hindsight failed to fulfil his real needs of connection

and stability. Rather, they were coping mechanisms against his broken background. It gives better insight into the motivations for his acts and why he continues to live a life of lies.

Altogether, the speech acts that were uttered by Frank Jr. demonstrated his complex psyche interlinked with complex discourses. These include crime, family dysfunctionality, self-awareness, morality, and loneliness. This supports Tzanelli et al.'s (2005) findings which examined how these discourses can intersect with crime. Aside from enriching the plot of the film, it humanises Frank Jr. as a dynamic character. His motivations for fraud primarily stemmed from denial of his shattered childhood which eventually became his way of survival. Despite his hamartia leading to his apprehension, Frank Jr.'s story evokes pathos among the audience as his motivations are contextualised within these discourses.

5.2 Recommendations

This study aimed to examine how deception and self-disclosure is presented in speech acts in the film 'Catch Me If You Can' (2002). The Speech Act Theory by J. R. Searle (1979) was applied to scrutinise how the speech acts used enabled Frank Jr. to achieve different goals. However, the present only focuses on one character's speech acts rather than multiple characters in the film. The limited analysis of speech acts made by the main character only may pose as a constraint as different characters may have distinct patterns of speech acts. For instance, future research can delve into how supporting characters such as Carl Hanratty and Frank Sr. impacted the plot of the story through their interactions with Frank Jr. By analysing further, a richer understanding of the communication dynamics and relationships in the film can be obtained.

Additionally, the present study exhibits how the analysis of speech acts in films can garner insightful data of varied topics. Future research may extend this approach by conducting

similar analyses of speech acts in other films, exploring how deception and self-disclosure are portrayed in different cinematic contexts. By examining the nuanced ways in which speech acts shape character development and drive plot progression in various films, researchers can gain valuable insights into the intricacies of human communication and behaviour. Moreover, future research can address the subjectivity factor of film interpretation by providing different angles of analysis. This will garner an extensive understanding of the topics at hand, simultaneously supplementing scholarly discourse and expanding our knowledge.

Aside from the field of linguistics, the study of speech acts in the context of deception and self-disclosure has implications for other fields such as psychology and criminology. Researchers can benefit from understanding how speech acts are utilised by individuals similar to Frank Jr. to manipulate others and navigate social situations. These fields can shed further light on the psychology of deception and criminal behaviour. It also demonstrates the value of interdisciplinary approaches to understanding complex phenomena. Collaborations between linguists, psychologists, criminologists, and media scholars can lead to a more comprehensive understanding of communication dynamics and their implications for society.

Similarly, researchers can apply the insights garnered from the analysis of speech acts in film to real-world communication contexts. Future research can survey how individuals use speech acts in interpersonal interactions, professional settings, online communication etc. Correspondingly, these the rich data obtained can be used in the development of teaching materials. Existing educational resources can be improved through the use of examples from films such as ‘Catch Me If You Can’ (2002) to illustrate concepts related to speech acts, deception, and self-disclosure. It can also be used to develop effective communication training programs in professions where effective communication is crucial (e.g., public relations). By understanding how different speech acts can influence perceptions and outcomes, individuals can learn to communicate more effectively and detect deception more accurately.

To recapitulate, this study has bridged the linguistic research gap of ‘Catch Me If You Can’ (2002), enhancing understanding of communication dynamics through a thorough analysis of speech acts. It has provided valuable insights into topics of deception and self-disclosure which can be applied not only to the analysis of fictional narratives but also to real-world interpersonal interactions. Upon investigating how speech acts are utilised to manipulate, persuade, and disclose information, this study contributes to a deeper understanding of human communication behaviour and its implications for various social contexts.

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APPENDIX

Scene 1: French Substitute Teacher

Bellarmino Jefferson Highschool – Frank Jr. is walking into a classroom as the bell rings.

Student 1 : But you frickin’ killed him. You selling encyclopaedias?

Brad : Yeah, he looks like a substitute teacher.

Frank Jr. : ⁱQuiet down, people! ⁱMy name is Mr. Abagnale! ^eThat’s Abagnale, not Abagnahlee, not Abagnaylee, but Abagnale! ⁱNow, somebody please tell me where you left off in your textbooks. ⁱExcuse me, people, if I need to ask again, I’m going to write up the entire class! ⁱTake your seats!

Student 2 : Chapter 7.

Frank Jr. : ⁱWill you please open your textbooks to, uh, chapter eight and we’ll get started?
ⁱExcuse me, what’s your name?

Brad : Brad.

Frank Jr. : ⁱBrad, why don’t you get up here in front of the class here and read conversation number five?

Brad : “Les Francais sont uh, generalement dans leur pais que... presque tout le monde a cette impression”

The real substitute teacher walks in, confused.

Teacher : They sent for me. They said they needed a sub for Roberta. I came all the way from-from Dixon.

Frank Jr. : ⁱWell, uh, I always sub for Roberta. ⁱExcuse me, why aren’t you reading?

Teacher : I’ll never come back to-to Bellarmino Jefferson again! You tell them not to call me! What do they think, it’s easy for a woman my age and all the money that it costs to travel? I tell you; they don’t give a damn.

Scene 2: Student

Pan American Airways Office – Frank Jr. approaches the receptionist to tell her about his appointment, an interview with Mr. Morgan.

Frank Jr. : ‘Hello. ‘I’m Frank Black from Murrow High School and I have an appointment with Mr. Morgan.

Receptionist : You’re the young man who’s writing the article for the school paper.

Frank Jr. : ‘Yes, ma’am, that’s me. ‘I want to know everything there is to know about being a pilot.

Camera pans to Frank Jr. walking along side with Mr. Morgan.

Frank Jr. : ‘What airports does Pan Am fly to? ‘What does a pilot make in a year? ‘And who tells them where they’re gonna fly to?

Mr. Morgan : Whoa, whoa, whoa. Slow down. Just take ‘em one at a time.

Frank Jr. : ‘Alright. ‘What does it mean when one pilot says to another pilot, “What kind of equipment are you on?”

Mr. Morgan : They just wanna know what kind of aircraft you’re flying. Is it a DC-8, 707, Constellation?

Frank Jr. : ‘And-and what about those I.D. badges that I’ve uh seen pilots wear?

Mr. Morgan : Well, every pilot has to have two things with him at all times. One is his airline personnel badge looks just like this one here, from Pan Am. The other one is their FAA licence and that looks just like this.

Frank Jr. : ‘Oh. ‘Sir, do you think I can make a copy of this to put into my article?

Mr. Morgan : Oh, Frank, you can have that one. It’s three years expired.

Frank Jr. : ‘Aw, thanks! ‘And what about your I.D. badge? ‘You have an extra one I could borrow?

Mr. Morgan : Oh, no, I can't help you there. Those are special ordered from Polaroid. The only way to get one of those is to become a real-life pilot for Pan American Airways.

Scene 3.1: Pan American Airways Pilot – uniform

Payphone & Tailors – Frank Jr. poses as a pilot who lost his uniform and calls for assistance.

Lady : Pan Am, may I help you?

Frank Jr. : 'Yeah, hello. 'I'm calling about a uniform.

Lady : Hold for Purchasing.

Frank Jr. : 'Thank you.

Lady : Purchasing.

Frank Jr. : 'Hi. 'I'm a copilot based out of San Francisco. 'I flew a flight into New York last night, but the problem is I'm headed out to, uh, Paris, in three hours.

Lady : How can we help you?

Frank Jr. : 'I sent my uniform to be cleaned through the hotel and I ... I guess they must've lost it.

Lady : They lost a uniform. Happens all the time. Go down to the Well-Built Uniform Company at Ninth and Broadway. They're our uniform supplier. I'll tell Mr. Rosen you're coming.

Camera pans to Frank Jr. getting fitted for a Pan American Airways Pilot uniform.

Tailor : You look too young to be a pilot.

Frank Jr. : 'I'm a copilot.

Tailor : Why so nervous?

Frank Jr. : 'How'd you feel if you, uh, lost your uniform first week on the job?

Tailor : Relax. Pan Am got lots of uniforms. It's gonna be \$164.

Frank Jr. : °Great. °I'll, uh, I'll write you a cheque.

Tailor : Sorry, no cheques, no cash. You'll have to fill in your employee I.D. number and then I'll bill Pan Am. They'll take it out of your next pay cheque.

Frank Jr. : °Even better.

Camera pans to Frank Jr. striding across the street confidently, catching stares of others in his new uniform.

Celine : Are you a real-life pilot?

Frank Jr. : °I sure am, little lady. °What's your name?

Celine : Celine.

Frank Jr. : °Celine, it's a pleasure to meet you.

Celine : It's a pleasure to meet you, too.

Scene 3.2: Pan American Airways Pilot – payroll cheques

Bank & Hotel – Frank Jr. is allowed to the back of the bank counter due to his perceived status. He also learns about payroll cheques through a hotel receptionist.

Bank clerk : That's fifty, seventy, eighty, ninety, one hundred dollars. You have yourself a great time in Paris.

Frank Jr. : °I always do.

John : Excuse me. I'm John Modiger. I manage this branch. I wanna thank you for coming in and using our institution.

Frank Jr. : °Well, it's a pleasure to meet you, John. °I'll be back again.

John : Good.

Camera pans to Frank Jr. at a hotel, trying to make payment for a room.

Receptionist 2 : Have you stayed with us before?

Frank Jr. : 'Uh, no, I've been primarily based on the West Coast. ⁱIs it alright if I write you a cheque for the room?

Receptionist 2: No problem, sir.

Frank Jr. : ^eGreat. ⁱUh...I was also wondering if I could write you a personal cheque?

Receptionist 2: For airline personnel, we cash personal cheques up to \$100. Payroll cheque we cash up to \$300.

Frank Jr. : 'Did you say \$300 for a payroll cheque?

Scene 3.3: Pan American Airways Pilot – flight and courts

Bank, Pan Am Airport & Airplane – Frank Jr. uses charm to distract a bank clerk from verifying the authenticity of his cheque. At the airport, he boards his first flight in the cockpit after assuming the position of deadhead.

Frank Jr : ^eHello, how are you?

Lady : Fine, thank you.

Frank Jr. : ⁱI have a payroll cheque here I'd like to cash.

Bank Clerk 2 : Certainly.

Frank Jr. : ^eUh, excuse me. ^eI'm sure you hear this all the time, but you have the most beautiful eyes I have ever seen.

Bank clerk 2 : Yeah, I do get that all the time. How would you like it?

Camera pans to Frank Jr. at airport talking to flight attendant.

Frank Jr. : ^eHello.

Lady : Hi. Are you deadheading?

Frank Jr. : ^eWhat?

Lady : Are you my deadhead to Miami?

Frank Jr. : ^eMi...? Yes, yes! 'Yeah, I'm the deadhead. Here you go.

Lady : You're a little late, but the jump seat is open.

Frank Jr. : 'You know it's been a while since I've done this. 'Which one's the jump seat again?

Lady : Have a nice flight.

Camera pans to Frank Jr. inside the cockpit.

Marcie : Are you my deadhead? Frank, Captain Oliver. John Larkin, the copilot. Fred Tully, flight engineer.

Frank Jr. : 'Frank Taylor, Pan Am. 'Thanks for giving me a lift, boys.

John Larkin : Go ahead and take a seat, Frank. We're about to push. What kind of equipment you on, DC-8? Uh, 707. You turning around on the redeye?

Frank Jr. : 'Uh, I'm jumping puddles for the next few months trying to earn my keep running leapfrogs for the weak and weary.

John Larkin : No shame in that. We all did it.

Marcie : Have a seat.

Frank Jr. : 'Thank you.

Marcie : Would you like a drink after takeoff?

Frank Jr. : 'Milk?

Pilot 1 : 80 knots.

Pilot 2 : Check.

Pilot 1 : V-one. Rotate.

Pilot 2 : V-two. Positive rate. Gear up.

Camera pans to Frank Jr. approaching Marcie outside of the cockpit.

Marcie : Hello, deadhead.

Frank Jr. : 'Hello.

Marcie : Enjoying your free ride?

- Frank Jr.** : 'Marcie...did you drop this? 'Must've slipped right off your neck.
- Marcie** : No... no! No...
- Marcie** : Yes, yes, yes, yes! Why are you stopping?
- Frank Jr.** : 'I wanna tell you something, Marcie. 'This is by far...the best date I have ever been on.

Scene 3.4: Pan American Airways Pilot – MICR encoder

Bank – Frank Jr. courts a bank clerk to learn more about cheques and later bids for a MICR encoder at an auction.

Bank clerk 3 : Welcome to Miami Mutual Bank. How may I help you?

Frank Jr. : 'My name is Frank Taylor. I'm a copilot for Pan Am. ^{i/c}I'd like to cash this cheque here, and then...I'd like to take you out for a steak dinner.

Bank clerk 3 : Oh, hahaha.

Bank clerk 3 : And then we feed the cheque into the MICR machine which uses special ink to encode the account numbers.

Frank Jr. : 'And where are these numbers?

Bank clerk 3 : They're, um... right here.

Frank Jr. : ⁱRight there?

Bank clerk 3 : See? They're called routing numbers.

Frank Jr. : 'So, where do the cheques get routed to?

Bank clerk 3 : You know, I don't exactly know. Nobody ever asked me that before.

Camera pans to Frank Jr. at an auction.

Auctioneer : Our next item up for bid is also from the Jersey Central Bank foreclosure. This is a MICR encoder, a machine used to encode bank cheques. Do I have an opening bid?

Scene 4: United States Secret Service Agent // Scene 9: Frank Jr.'s first encounter with Carl Hanratty

Motel – Carl finds Frank Jr. at a motel and attempts to arrest him.

Carl : It's alright, ma'am. FBI. 201...201, 201. 201... 201...FBI! FBI! Come out of the bathroom! Step out of the bathroom! Hands on your head!

Frank Jr. : 'Oh, that's the new IBM Selectric.

Carl : Put your hands on your head.

Frank Jr. : 'You can change the print type in five seconds. 'Just pop out the ball.

Carl : Shut up! Put your hands on your head! Put your hands...!

Frank Jr. : 'You know, he's got over 200 cheques here.

Carl : Hands on your head!

Frank Jr. : 'A gallon of India ink, drafting. 'Even has little payroll envelopes...

Carl : Put it down.

Frank Jr. : '...addressed to himself from Pan Am.

Carl : Put it down. Drop it!

Frank Jr. : 'Relax! 'You're late, alright? 'My name's Allen, Barry Allen. 'United States Secret Service. 'Your boy just tried to jump out the window. My partner has him in custody downstairs.

Carl : I don't know what you're talking about.

Frank Jr. : 'You think the FBI are the only ones on this guy? 'I mean, come on. 'Come on, he's dabbling in government cheques here. 'We've been following a paper trail on this guy for months now. 'Hey, you mind taking that gun out of my face? 'Please, really. 'I mean, it makes me nervous.

Carl : Let me see some credentials.

Frank Jr. : °Yeah, sure. °Take my whole wallet. °You want my gun, too? °Come over here.
 °Take my gun. °Hey, hey, look, just do me a favour. °Take a look outside. °Look.
 Look out the window. °My partner's walking him to the car as we speak... look.
 °Old guy almost pissed in his pants when I came through the door. °He jumped
 right through the window onto the hood of my car. °Hey, Murph?

Murph : Yeah?

Frank Jr. : °Call the LAPD again. °I don't want people walking through my crime scene.

Carl : I didn't expect the Secret Service on this.

Frank Jr. : °Don't worry about it. °Well, what's your name?

Carl : Hanratty, Carl Hanratty.

Frank Jr. : °Mind if I see some identification?

Carl : Sure.

Frank Jr. : °You never can be too careful these days. °Well, tough luck, Carl. °Five minutes
 earlier you would've landed yourself a pretty good collar.

Carl : It's alright. Ten seconds later, and you'd have been shot. Mind if I come
 downstairs with you? I-I got to take a look at this guy.

Frank Jr. : °Sure thing. °Just, uh, do me a favour and sit tight for a second while I get this
 evidence downstairs. °You know, I don't want some maid walking through here
 and making the bed. °LAPD should be here any sec.

Carl : Wait. Your wallet.

Frank Jr. : °You hang onto it for a minute. °I trust you.

Camera pans to Frank Jr. running away while Carl finds out he deceived him.

Carl : Oh...yeah...Secret Service. Hey! Oh, goddamn it!

Scene 5: James Bond

Movie Theatre & High-End Tailor Shop – Frank Jr. watches a ‘James Bond’ movie in the theatre which inspires his next identity.

Bond : Tell me, Joan, why does he do it?

Joan : He likes to win.

Bond : Come on, come on.

Pussy : We’ll be landing in 20 minutes. Do you want to play it easy or the hard way?
And this isn’t a tranquiliser.

Bond : Well, Pussy, you do know a lot more about planes than guns.

Camera pans to Frank Jr. getting fitted for a suit at a high-end tailor shop.

Frank Jr. : ‘Hello, Pussy. ‘Now, you’re sure this is the suit, right?

Tailor 2 : Positive. It’s the exact suit he wore in the movie.

Frank Jr. : ‘Okay. ‘I’ll take three.

Tailor 2 : Certainly, Mr. Fleming. Now what you need is one of those little foreign sports cars that he drives.

The scene then ends with a shot of Frank Jr. driving a foreign sports car on the streets, speeding and swerving cars on the road.

Scene 6: Doctor

Hospital – Frank Jr. looks for a friend who was admitted to the emergency ward and meets a nurse, Brenda Strong.

Frank Jr. : ‘Excuse me, you know where Lance Applebaum is? ‘Thank you.

Doctor : These bottles need to be labelled when you pick them up. Do you understand how dangerous this is? Do you?! Don’t stand there crying, just nod your head and tell me you won’t do it again. Now dry up and get back to work.

Brenda walks back to the reception crying and Frank Jr. approaches her over the counter.

Frank Jr. : ¹Hey, hey...you okay?

Brenda : He told me to pick up the blood, so I did, but he never told me to label it.

Frank Jr. : ^eHey, it's okay. ¹Stop crying. ¹What's your name?

Brenda : Brenda.

Frank Jr. : ¹Brenda, I wouldn't worry about it. ¹You know, these doctors, you know, they don't know everything.

Brenda : It's my first week, and I think they're gonna fire me.

Frank Jr. : ¹No, no, nobody's going to fire you, Brenda. ^eI bet you're good at your job.

Brenda : No, I'm not.

Frank Jr. : ¹Yeah, I bet, if I asked you to check on the status of my friend Lance Applebaum that you could do that for me in a second.

Brenda : Um...Mr. Applebaum fractured his ankle. Dr. Ashland is treating him in exam room seven.

Frank Jr. : ^eYou see that? No problem.

Brenda : This is the emergency chart. See that blue star there? That means that the patient has been diagnosed. And then, after he's been treated, we put a red circle here, see?

Frank Jr. : ^eI like those braces.

Brenda : I guess they're alright.

Frank Jr. : ¹I got mine off last year. ^eBoy, I hated them. ¹They were bottoms. ¹You know, I still got to wear my mouth guard.

Brenda : You have really nice teeth.

Frank Jr. : ^eWell, thank you. ^eAnd you have a pretty smile. ^eNo, I mean it. ^eI really think those braces look good on you.

Brenda : Thank you.

Frank Jr. : ^eYou're welcome. ^tBrenda.

Brenda : Yeah.

Frank Jr. : ⁱDo you know if they're hiring here at the hospital?

Brenda : I'm not sure. What do you wanna do?

Frank Jr. : ^tI'm a doctor.

The camera pans to him forging a certificate by gluing, ink transferring letters, and stamping. Afterwards, it pans to him meeting a director in an office.

Director : Harvard Medical School...top of your class. Southern California Children's Hospital. Well, that's a pretty impressive resume, Dr. Connors. But unfortunately, uh...the only thing I need is a...an emergency room supervisor for my midnight to 8am shift. Someone to babysit six interns and 20 nurses. But, uh...hell, I doubt that, uh, you would be interested in that.

Frank Jr. : ^tWell, in the past they've always let me choose my own nurses.

Camera pans to Frank Jr. in the hallway of the hospital doing roll call with the nurses and doctors.

Frank Jr. : ^tDr. Connelly? ^tDr. Harris?

Dr. Harris : Present.

Frank Jr. : ^tDr. Ashland?

Dr. Ashland : Dr. Connors? You gon' take roll every night?

Frank Jr. : ^eUh, yes, I will, Dr. Ashland. ⁱAnd if you're going to be late, I suggest you bring a note.

Frank Jr. : ^tMiss Bassmann. ^tMiss Mace. ^tMiss Strong.

Brenda : Here.

Frank Jr. : ^tNurse Brown. ^tNurse Sanford?

Scene 7: Lawyer

The Strong's Family House – In Brenda's grand family home, classical music plays in the background as she introduces Frank Jr. over dinner with her parents.

Carol : Dr. Connors, are you Lutheran?

Frank Jr. : ^{r/}Yes, I-I am a Lutheran, but, please, call me Frank.

Roger : Frank, would you like to say grace? Unless you're not comfortable.

Frank Jr. : ^eAbsolutely. ^rTwo little mice fell into a bucket of cream. ^rThe first mouse quickly gave up and drowned but the second mouse, he struggled so hard that he eventually churned that cream into butter, and he walked out. ^eAmen.

All : Amen.

Carol : Oh, that was beautiful. The mouse, he churned that cream into butter.

Frank Jr. : ^eThat's right. ^eThank you.

Carol : Frank, have you decided which hospital you want to work at here in New Orleans?

Frank Jr. : ^{e/r}Well, um, to be quite honest, I'm thinking about getting back into law.

Roger : Oh, my! Are you a doctor or a lawyer?

Frank Jr. : ^{r/}Well, before I went to medical school, I passed the bar in California. I practiced law for one year and then decided, why not try my hand at paediatrics?

Brenda : You're just full of surprises.

Carol : Oh, my. A doctor and a lawyer. Well, I'd say that Brenda hit the jackpot.

Roger : Where did you go to law school?

Frank Jr. : ^rUh, Berkeley.

Brenda : Berkeley, Berkeley. Oh, my gosh. Isn't that where you went, Daddy?

- Carol** : Maybe Frank could come work for you, Roger. You're always saying how hard it is to find assistant prosecutors.
- Brenda** : Could he, Daddy? Could he, please? Could he come work with you, please?
- Roger** : Was that snake Hollingsworth still teaching there when you went through Berkeley?
- Frank Jr.** : ¹Hollingsworth. ^eYes. ^eGrumpy old Hollingsworth, right? ^eI tell you, meaner than ever.
- Roger** : And that dog of his? Tell me, Frank, what was the name of his little dog?
- Frank Jr.** : ^eI'm sorry. ¹Uh...the dog was dead.
- Carol** : Oh...
- Roger** : How unfortunate.
- Frank Jr.** : ^eYeah.

Scene 8: Pan American Airways Pilot pt. 2

Payphone & University & Airport – Frank Jr. poses as a Pan Am pilot, informing a university that he will visit to recruit stewardesses under a fake recruitment program.

- Frank Jr.** : ¹Yeah, uh, this is Frank Roberts. ¹I'm letting all the universities in the area know that Pan Am will be initiating a new recruiting program this year. ^eI'll, uh, be stopping by your campus tomorrow morning.

Camera pans to a room full of female students in a university hall and Frank Jr. in his Pan Am uniform at the podium on stage.

- Frank Jr.** : ^eThank you all very much for coming. ^eAt the end of the day, I'll be choosing eight young ladies to be a part of Pan Am's future stewardess flight crew program. ¹/^rNow, these eight young ladies will accompany me on a two-month

public relations tour through Europe where they will discover first-hand what it takes to be a Pan American stewardess.

Camera pans to Carl directing his team across a crowded airport, awaiting for Frank Jr.'s arrival.

Carl : Give me at least two men, no, one man per every two counters. Alright. Amdursky?

Amdursky : Yeah.

Carl : Make sure your uniforms are covering the sidewalks, entrances and exits. Hey. Let's have a periodic sweeps of the men's lav.

Camera pans back to the interview session with the students.

Girl in pink : What qualifies me to be a future stewardess?

Girl in red : Well, I think that I'm really friendly and I can really help out and uhm make people feel welcomed on the plane and...

Girl in blue : We'll be traveling at 6,000 miles per hour, at an altitude of 300 feet.

Girl in orange : All my bags are packed, I'm ready to go.

Camera pans to Frank Jr. announcing the chosen students for the recruitment program.

Frank Jr. : 'Ilene Anderson. 'Miggy Acker. 'Debra Jo McMillan. 'Candy Heston.

Camera pans to Frank Jr. and the students getting out of limo, all clad in uniform, hands linked together forming a long line. When they reach the halls, Frank Jr. walks behind the girls, forming a perfect cover as the girls catch the men's attention away from him.

FBI 1 : Did you see that blonde out front?

FBI 2 : I should have been a pilot.

FBI 1 : Exactly.

PA : Mr. Hanratty, pick up the courtesy telephone.

Amdursky : Carl, your walkie-talkie wasn't working. There's a guy in a Pan Am uniform sitting in a white Coupe DeVille in front of Terminal J.

Carl : That's the charter terminal. Did you get a look at his face?

Amdursky : He's got his pilot's cap on. Carl, I think it's him.

Camera pans to all of the FBI agents rushing out with their guns to the car.

Carl : Frank? Step out of the car! Keep your hands where I can see them.

Guy : Don't shoot me! I'm just a driver. A man paid me \$100 to wear this uniform to pick someone up at the airport.

Carl : Who're you picking up? Hey! (guy holds sign up saying "HANDRATTY")

Camera pans to a plane flying off.

Scene 10: Frank Jr.'s first call with Carl Hanratty

FBI Office & Hotel Room – Frank Jr. calls Carl from his hotel room while Carl is alone in the office.

Carl : This is Hanratty. Merry Christmas.

Frank Jr. : "Hello, Carl.

Carl : Hello. Barry Allen. Secret Service.

Frank Jr. : "I've been trying to track you down now for the last couple of hours.

Carl : What do you want?

Frank Jr. : "I wanted to apologise for what happened out in Los Angeles.

Carl : Uh-uh, uh. No, no, you don't apologise to me.

Frank Jr. : "Do you always work on Christmas Eve, Carl?

Carl : I volunteered, so men with families could go home early.

Frank Jr. : "Looked like you were wearing a wedding ring out in Los Angeles. "I thought maybe you had a family.

- Carl** : No. No family. You want to talk to me...let's talk face-to-face.
- Frank Jr.** : ^fAlright. ^fI'm at my suite at the Stuyvesant Arms, room 3113. ^fIn the morning, I leave for Las Vegas for the weekend.
- Carl** : You think you're going to get me again? You're not going to Vegas. You're not in the Stuyvesant Arms. You'd love for me to send out 20 agents, Christmas Eve, we barge into your hotel, knock down the door so you can make fools out of us all.
- Frank Jr.** : ^eI'm really sorry if I made a fool out of you. ^eI really am.
- Carl** : Uh-uh, no.
- Frank Jr.** : ^eListen, I really am.
- Carl** : You-you do not feel sorry for me. The truth is, I knew it was you. Now maybe I didn't get the cuffs on you, but I knew.
- Frank Jr.** : ^fAh, people only know what you tell them, Carl.
- Carl** : Well, then tell me this, Barry Allen, Secret Service. How did you know I wouldn't look in your wallet?
- Frank Jr.** : ^dThe same reason the Yankees always win; nobody can keep their eyes off the pinstripes.
- Carl** : The Yankees win because they have Mickey Mantle. No one ever bets on the uniform.
- Frank Jr.** : ⁱYou sure about that, Carl?
- Carl** : I'll tell you what I am sure of. You're going to get caught. One way or another, it's a mathematical fact. It's like Vegas. The House always wins.
- Frank Jr.** : ^eWell, Carl, I'm sorry but I have to go.
- Carl** : Ah, you didn't call just to apologise, did you? (starts laughing)
- Frank Jr.** : ⁱWhat do you mean?

Carl : You...you...have no one else to call.

Frank Jr. puts the phone down abruptly and stares at the phone.

Carl : Oh, ho, ho.

Camera pans to Frank Jr. leaving the room in his uniform and showing the room door “3113”.

Diner – Carl is going through a list of “Barry Allens” to narrow down Frank Jr.’s identity.

Waiter : More coffee, sir? Are you a collector?

Carl : Of what?

Waiter : “Captives of the Cosmic Ray,” “The Big Freeze.” “Land of the Golden Giants,” I’ve got em all.

Carl : What are you talking about?

Waiter : Barry Allen. The Flash.

Carl : Wait, kid, kid, kid. You mean like the comic book?

Waiter : Yeah, the comic book. When he’s not the Flash. That’s his name, Barry Allen.

Carl : Thank you.

Camera pans to Carl at a payphone calling his colleague.

Carl : Now get this, he reads comic books. Comic books! Barry Allen is The Flash!

Amdursky : Carl, slow down, slow down. I don’t know what the hell you’re talking about.

Carl : He’s a kid. Our unsub is a kid. That’s why we couldn’t match his prints. That’s why he doesn’t have a record. Now, I want you to contact NYPD for every all-points juvenile runaways in New York City. And don’t forget the airports. He’s been kiting cheques all over the country.

Amdursky : But why New York?

Carl : The Yankees! He said something about the Yankees!

Scene 11: Frank Jr.'s talk with Brenda's father, Roger Strong

Roger Strong's Office – Roger and Frank Jr. have a private talk in his office after dinner.

Roger : A doctor, a lawyer, a Lutheran... So, what are you, Frank? 'Cause I think you're about to ask for my daughter's hand in marriage and I have a right to know.

Frank Jr. : ¹Know what, sir?

Roger : The truth. Tell me the truth, Frank. What are you doing here? What is a man like you doing with Brenda? If you want my blessing, if you want my daughter, I'd like to hear it from you now.

Frank Jr. : ^dThe truth is, sir, that...the truth is that...I'm not a doctor, I'm not a lawyer, I'm not an airline pilot, I'm...I'm nothing, really. ^eI'm-I'm-I'm just a kid who's in love with your daughter.

Roger : No. You know what you are? You're a romantic. Men likes us are nothing without the women we love. I must confess, I'm guilty of the same foolish whimsy. I proposed to Carol after five dates with two nickels in my pockets and holes in my shoes because I knew she was the one. So go ahead, Frank. Don't be afraid. Ask the question you came here to ask me.

Frank Jr. : ⁱSir, uh...w-what would I have to do to take the bar here in New Orleans?

Roger : No, the other question.

Scene 12: Frank Jr. meets his father at a bar

Bar – Frank Jr. meets Frank for the first time in months. Frank is seen reading a piece of paper, in a US Postal Service uniform.

Frank Jr. : ^rDad.

- Frank** : What are you doing here?
- Frank Jr.** : 'I-I came to see you. 'What are you doing dressed like this?
- Frank** : I took a job, government job. You see what I'm doing? Do you have a good lawyer?
- Frank Jr.** : 'I sort of am a lawyer now.
- Frank** : Look at this letter. The IRS wants more. I had a deal with them. Two penalties. They ate the cake, now they want the crumbs. I wanna sue them. Now they want the crumbs. Here, sit down. They're trying to scare me, intimidate me. You know what? You know what? I'll make them chase me for the rest of their lives.
- Frank Jr.** : 'Hey...it's great to see you, Daddy. 'Listen, sit down now, I wanna show you something. 'I came here to give you this. 'It's an invitation to an engagement party. 'Daddy, I'm getting married. 'Can you believe that I'm getting married? 'You don't need to worry about anything now, Dad. I'm getting a brand-new Cadillac, I'm getting a \$60,000 house, I'm-I'm getting it all back. 'All the jewellery, the furs, everything Dad, everything they took from us, I'll get it back. 'Now...has Ma seen you dressed like this?
- Frank** : Yeah, she came to pick up some boxes.
- Frank Jr.** : 'That's okay. 'You know why? 'Because she's going to the wedding with us. 'I'm gonna get you a brand-new suit, Dad. I'm gonna get you a brand-new suit, one of those Manhattan Eagle, three button black pearl suits. 'You'll look great.
- Frank** : Those are nice. She won't see me.
- Frank Jr.** : 'Have you tried to call her? 'Why-why don't you call her right now? 'Dad, why don't you call her right now? 'Here. 'Dad, just call her. 'Call her for me.

ⁱYou call her. ⁱYou tell her I have two first class tickets to go see her son's wedding...

Frank : Your mother's married now to my friend, Jack Barnes. They have a house in Long Island. I had an FBI agent come see me. You got their number, son. The guy looked scared. The United States Government, champ, running for the hills. Pow! To the moon!

Frank Jr. : ^eDad. ^dIt's over. ^cI'm gonna stop now.

Frank : But you've...they're never gonna catch you, Frank.

Frank Jr. : ^fDad, she wouldn't do that!

Frank : Why don't you sit down?

Frank Jr. : ^fWhy would she do that to you?

Frank : Come on. Sit with me. Have a drink. I'm your father.

Frank Jr. : ⁱThen ask me to stop. ⁱThen ask me to stop.

Frank : You can't stop. Where are you going? Come on, Frank, where you going? Where you going? Where you going tonight? Some place exotic? Where you going tonight? Tahiti? Hawaii?

Scene 13: Frank Jr.'s second call with Carl Hanratty

FBI Office & Bar – Carl in his office eating Chinese takeout while Frank Jr. is in a bar playing with melted candy cane sugar when he calls him.

Carl : This is Hanratty.

Frank Jr. : ^eHello, Carl. ^eMerry Christmas.

Carl : How are you, Dr. Conners?

Frank Jr. : ^fCarl, I haven't been Dr. Conners for months now.

Carl : Well, I'm sitting here in my office on Christmas Eve. What do you want?

- Frank Jr.** : °Okay. °I want it to be over. °Uh...I want it to be over. °I'm getting married.
°You know, I'm settling down.
- Carl** : You've stolen almost \$4 million dollars. You think we could just call it a wedding present? No, you...this isn't something you get to walk away from, Frank.
- Frank Jr.** : °I wanna call a truce!
- Carl** : No truce. You will be caught; you will go to prison. Where did you think this was going?
- Frank Jr.** : °Please leave me alone, Carl. °Please?
- Carl** : I'm getting close, aren't I? You're scared because I'm getting close. I know you-you rented a car in Shreveport, stayed in a hotel on Lake Charles. You wanna run, be my guest. Your cheques don't lie as well as you do.
- Frank Jr.** : °Stop chasing me.
- Carl** : I can't stop. It's my job.
- Frank Jr.** : °It's okay, Carl. °I just thought I'd ask, you know? °Hey! °Merry Christmas huh (hangs up).
- Carl** : I love my job. Alright. Let's get every newspaper we can in Louisiana for the last two months.
- Amdursky** : What're we looking for?
- Carl** : Engagement announcements. Name of Conners.
- Fox** : Conners? Come on, the kid would've changed his name by now.
- Carl** : Mm-mm. He can't change it. She thinks he's Conners. If he loses the name, he loses the girl.

Scene 14: Frank Jr.'s confession to his fiancée Brenda Strong

The Strong's Family House – A grand party is being held to celebrate Brenda and Frank Jr.'s engagement.

Frank Jr. : 'I'm going to the little boy's room.

Brenda : Hurry back!

Camera pans to Frank Jr. walking up the stairs when suddenly he hears car rolling up the front of the house and the lights reflect in. Carl and his team have arrived to find him.

Carl : Good evening. I'm Agent Hanratty with the FBI. We'd like to have a few kind words with your host, if possible.

Guest 1 : I'll get him! Right over there, sir.

Guest 2: Hi, Roger, how are you?

Roger : Hi, Ben! Good evening, gentlemen. I'm Roger Strong.

Carl : Carl Hanratty, FBI. These are Agents Amdursky and Fox. Sorry to crash your party, sir.

Roger : Not at all. What can I do for you?

Carl : If it's not too much trouble, I'd like to meet the groom.

Roger : Is there a problem?

Camera pans to Brenda rushing the stairs with envelopes in her hand.

Brenda : Frank, can you hold all these?

Frank Jr. : 'Yeah, come here (takes the envelopes and runs forward with her to the bedroom).

Brenda : They're cheques. They're from my dad's friends. They're for us so we can start our new life... What are you doing? What's wrong?

Frank Jr. : 'We have to leave (rushes in, moves a stool to reach for suitcases on top of the bed). 'Brenda, you love me, right?

- Brenda** : Yeah.
- Frank Jr.** : ^{e/}I mean, you love me no matter what.
- Brenda** : Yeah.
- Frank Jr.** : ^{e/}I mean you'd love me whether I was sick or poor, or if I had a different name. (opens up the briefcase full of money and touches his face briefly)
- Brenda** : Frank, where'd you get all that money?
- Frank Jr.** : (rushes away from the bed and pulls her hand) ⁱBrenda, listen. ^eA name, right, a name, it-it doesn't matter. ⁱMy name is Frank Connors, right? ^eThat's who I am with you. ⁱBut we-we all have secrets. ⁱYou know, sometimes when I travel, I use the name Frank Taylor. ⁱThat-that's my secret.
- Brenda** : Frank Taylor?
- Frank Jr.** : ⁱYeah, Frank Taylor, you know, Frank Black.
- Brenda** : Frank Black?
- Frank Jr.** : ^eYeah, it doesn't matter.
- Brenda** : Why are you saying all this?
- Frank Jr.** : ^eBrenda, Brenda, I don't wanna lie to you anymore. ⁱAlright. ⁱI'm not a doctor, I never went to medical school. ⁱI'm not a lawyer, or a Harvard graduate or a Lutheran. ⁱI ran away from home a year and a half ago when I was 16.
- Brenda** : Frank? You're not a Lutheran?
- Frank Jr.** : ⁱBrenda, you see all this money? ⁱI have more. ⁱI have plenty more. ⁱI have enough money to last us for the rest of our lives. ⁱLook.
- Brenda** : Frank, stop teasing me! You're Frank Connors and you're 28 years old... Why would you lie to me?
- Frank Jr.** : ⁱBrenda.

Brenda : I want to know your name.

Frank Jr. : ⁱListen to me.

Brenda : Tell me your name.

Frank Jr. : ^cWe can live anywhere we want. ⁱBut you have to trust me. ⁱYou trust me?

Brenda : Yes.

Frank Jr. : ^tDo you love me, Brenda?

Brenda : Yes. I love you.

Camera pans to Roger and Carl walking, approaching Carol.

Roger : Excuse me, mother? Honey, this is Mr. Hanratty. My wife, Carol.

Carol : Mister...?

Carl : Hanratty, ma'am.

Carol : Ratty.

Roger : Have you seen Frank or Brenda?

Carol : I think they went upstairs.

Camera pans back to Frank Jr. and Brenda in the bedroom; Frank is moving suitcases out the window.

Brenda : Frank.

Frank Jr. : ⁱBrenda, come here. ⁱOkay, in two days, you're gonna meet me at Miami International Airport. ⁱAlright? ⁱYou're gonna leave the house after your parents go to sleep. ⁱYou're gonna take a taxicab. ⁱYou give the taxi driver this money right here, and you tell him to drive all through the night. ⁱBrenda, you're gonna leave 10am. ⁱ10 am, alright?

Camera pans to Carl and Roger at the foyer, showing him the way up.

Carl : Which room sir?

Roger : In the corner.

Camera pans pans back to Frank Jr. and Brenda in the bedroom.

Frank Jr. : ⁱYou have to listen. ⁱThe International Terminal in Miami. ⁱAlright. ⁱSay it.
ⁱNo matter what.

Brenda : No matter what.

Frank Jr. : ⁱYou're gonna take a taxicab.

Brenda : I'm gonna take a taxi.

Frank Jr. : ⁱYou're gonna be there at 10am.

Brenda : I'll be there at 10am no matter what.

Frank Jr. : ⁱIn two days. Two days, Brenda. ⁱTwo days.

Brenda : In two days, I'll be there, no matter what, at 10am.

Camera shows Carl slowly going up the stairs towards to Brenda's bedroom.

Frank Jr. : ^cWe're not gonna tell anyone, Brenda. ⁱYou have to promise me now.

Brenda : Please! Please! Before you go, please tell me your name. Tell me.

Frank Jr. : ^dFrank William Abagnale Jr.

Camera pans to Carl seeing a dollar fly out the room door, he opens the door to find the window open with money flying around and Brenda against the wall holding a wad of cash.