CONFLICT OF INTEREST:

THE INTERSECTION OF AAVE AND CONTENTION AMONG CAST MEMBERS IN A

'REALITY' TV SHOW

By

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Abstract

This study investigates the proliferation of racial stereotypes in Reality TV, particularly those which represent African Americans as being inherently more aggressive and combative than White Americans. One way these stereotypes are sustained is by the artificial association between features of African American Vernacular English (AAVE) and conflict constructed in Reality TV. This study focuses in particular on the Reality TV show Bad Girls Club and how the show is edited to embrace this stereotype. The purposes of this study are: (a) to identify where these stereotypes exist and how they are represented in the show (b) to identify ways in which this TV show is edited to sustain and proliferate these stereotypes and (c) to understand how analyses such as this one can shed light on the association between African American Women, AAVE, and conflict.
Introduction

Reality Television shows are a staple of entertainment in the early twenty-first century. Their plotlines are edited together from many hours of footage gathered over a brief period of time (Bunish 2006). Each series focuses on a certain topic: a group of similarly-aged people, people with a similar social role, or the lives of celebrities (Lumby 2012). They are purported to show the real life of cast members, as the name suggests, but are actually edited together to tell a much different story. “In fact... reality is never truly accessible. Thus, we should replace the expectation of experiencing ‘the real’ with an understanding of the social construction of reality and the role visual media play as modern-day storytellers” (Bell-Jordan 2008, 18).

Riddle (2013) refers to a sub genre which she terms “surveillance reality TV shows”. One theme that is prevalent in these types of shows is “antisocial behavior (especially by women)... Reality TV participants—especially women—are shown as being aggressive and unable to control their emotions” (Riddle 239). Further studies have shown that the sub genre is permeated by negative and emotional behavior (Baruh 2010; Lundy et al. 2008), and further that women in particular are often shown in intense verbal confrontations (Lauzen and Dozier 2008). Viewers of this sub genre will
often incorporate their observations from these programs into their beliefs about how women outside of reality TV resolve issues with others (Riddle 247).

In some surveillance reality TV programs, a set of cast members is placed in a house which is largely isolated from the outside world. Every moment of the day is recorded and the footage is later arranged by producers into a series of narrative arcs, or subplots, which are contained within a larger plotline (Bunish 2006). Viewers will then get only a snapshot of the action that really took place. And they will only see what the producers intend them to see.

Audiences are often attracted to reality TV shows that are exotic or offer a glimpse into a culture or part of society that they have not experienced (Barton 2009). Sometimes viewers are drawn by the allure of gossiping about the cast member's drama with friends and family (Lumby et al.). In order to increase the entertainment factor and viewership, primarily negative stereotypes of particular groups are frequently accentuated and intensified (Mercer 2012; Rose 2005). Of particular interest to this investigation is the proliferation of racial stereotypes, principally the connection between African Americans and conflict. "[Reality TV] shows promote a politics of difference, emphasize conflict and division by positioning race as a point of contention among the cast members and dramatize scenarios that reinforce cultural codes and stereotypes"
(Bell-Jordan 18). The misleading title of ‘reality TV’ gives credence to such stereotypes and facilitates their solidification.

**Reality TV and the Perpetuation of Black Stereotypes**

A major consequence of Reality TV’s representation of ‘real life’ is its role in the perpetuation of stereotypes. Producers edit the footage together with the intention of getting the highest viewership and highest ratings as possible (Bunish). One of the best ways to ensnare an audience is to make a show racy and emotionally charged. Bell-Jordan further asserts that the editing process “articulates artificial distinctions between African Americans” (363). She focuses on the cast member Tyrie on MTV’s *The Real World Denver* (aired 2006-2007) and how he becomes the “embodiment of ‘Black threat’” (364). She says that “violence and anger have long been linked to African Americans in media” (364) and Tyrie’s portrayal only exacerbates this stereotype.

*Oxygen’s Bad Girls Club (BGC)* is an obvious example of the reinforcement of black stereotypes. On the show, women with ‘anger issues’, from many different racial backgrounds, are pitted against one another to ‘fight’ for the position of ‘top bitch’ in the house. The entire purpose of the show is *conflict as entertainment*. Mercer (2012)
asserts that the producer Jonathan Murray intentionally casts certain women “to reinforce [the stereotype of] minority women as 'angry bitches.'”

These women he codes as ‘bad girls’ are usually minority women cast to portray to the public that most ‘bad girls’ are Black, Latina, Creole and/or other racial minorities who are violent and fame hungry. This over casting of minority women who fit media engineered and driven stereotypes in a show watched by mostly young girls and minorities condones such behavior…

(Mercer)

The impressionability of young viewers, as shown by Riddle (2013), is not often taken into account when these editing decisions are being made. The portrayal of women of color in such a light undoubtedly reinforces negative stereotypes already in place.

The stereotype of African Americans being aggressive is deeply rooted (Devine 1989, 8). But, at least according to Kochman (1981), this seems to be an effect of culture clash. African Americans “believe that personal differences can only be worked out by engaging in struggle” (Kochman, 58). Furthermore, "European Americans may interpret African American behavior as signaling physical confrontation when none is intended” (Height, Jackson, and Ribeau 2003, 157). ‘Reality TV’ takes these stereotypes even further. Mixed-race casts are often intentionally chosen to exacerbate this very response. Since this genre reaches a wide viewership, these types of conflict are taken as everyday occurrences. "[R]ecent theoretical discourses on race and representation in media call for continued critique of how media marginalize the lived
experiences of African Americans, perpetuate crippling representations of marginalized
groups, and often render them invisible” (Bell-Jordan 353).

Aim of the investigation

This investigation aims to examine the media’s construction of blackness and its association with conflict in one particularly salient case study. Through the use of features of African American Vernacular English (or AAVE). AAVE is a label for a set of dialects commonly associated with African American identity – and, increasingly, with young urban identities in the US, regardless of race. The linguistic features that typify AAVEs, and that will be used in this analysis, are described in a subsequent section. If it is the case that cast members who do not systematically use the features of AAVE in their ‘normal’ speech, often incorporate them during times of heightened conflict to present themselves as being aggressive or dominant in tense situations, that would serve as evidence that these features are being manipulated in a way that emphasizes a connection between African American identity and aggression. Using careful linguistic analysis, certain narrative arcs in Oxygen’s Bad Girls Club season 2 are analyzed to examine the connection between features of AAVE and demonstrations of aggressive behavior.
The connection between AAVEs and conflict largely have to do with the alignment of AAVE speech styles to urban identities and to members of ethnic minorities, and those with low socioeconomic status. Stereotypes marking such populations as ‘crime-ridden’ pervade and are ultimately attached to the way they speak. Even non-blacks living in these areas tend to align themselves with their communities by adopting features of AAVE (Sweetland 2002; Fix 2011). But people living outside these communities will often perceive AAVEs as aggressive (Kochman 1981).

Although this investigation does not focus specifically on gender stereotypes, it should be mentioned that they too play a big role in media constructions of AAVEs. Women of color in particular are often depicted as being verbally and physically abusive toward other cast members and these stereotypes have been investigated by other researchers (Riddle, Lauzen and Dozier; Mercer). Since the Bad Girls Club consists of an all-female cast, it can certainly be seen as contributing to gendered stereotypes. But since there are no series-internal contrasts between male and female speech styles in the show, the focus here is on racial rather than gender stereotypes.

**Bad Girls Club: Show of Focus**
Oxygen’s *Bad Girls Club* was chosen for this investigation because the mixed-race cast of antagonistic female characters allows for study of how cast members with differing racial identities use features of AAVE in both low and high conflict contexts. Since the cast is all female, the study is relevant to racial stereotypes associated with women.

*Bad Girls Club (BGC)* is a ‘reality television’ show produced by the Oxygen network which places seven aggressive women in a house for several weeks. Each of the women are chosen for their “bad girl credentials” (Lowry 2006) and, according to producer Jonathan Murray, for their tendency to not “believe in following rules that they think are stupid” (Halterman 2009). Playing into the stereotypes of aggression, the producer intentionally chooses women of color to stand out as being the most antagonistic. “[T]he over casting of racial minorities directly suggests that minority women, in general, exhibit the gamut of traditional stereotypes based on the types of women cast for the show” (Mercer). According to the narrative of the program, the ostensible aim of their stay in the house is for the characters to get help in gaining control of their ‘behavior problems’. However, the substance of the episodes is rarely focused on this goal. Instead, episodes focus on ‘bad behavior’, and the exercise of conflict among the characters. According to Oxygen, *BGC* fans “are extremely
passionate about the show and love to root for these women they either love, or love to hate" (Broadwayworld ). It is understood that the main factors of entertainment are the arguments and fights between the girls.

Cast members are chosen primarily based on their ‘inability to cope with anger’, which results in most of the show’s entertainment. As stated in the original casting call for season 1:

Seeking--Diverse Females: 21-35 (no one under 21 considered), looking for girls whose refusal to play by the rules sometimes gets them in trouble, those whose inability to "play nice with others" has held them back both personally and professionally, must pledge to help themselves and each other change their "evil" ways.

(Back Stage West)

The cast members are placed in a house together and ostensibly told to ‘play nice’ by characters who present themselves as ‘producers’ of the show. Once the ‘producers’ exit, multiple altercations ensue. To give the reader an idea of how these altercations are typically presented in the series, an example is useful. In episode 11 of season 2, after a physical altercation between two characters, one of the ‘producers’ steps in and calls an emergency meeting:

(Producer): “I will not allow violence be a part of this experience. I can't. For everybody's safety… I feel that you have it in you, both of you, to work this out. The only way it's going to be done is through therapy… Really think this through and think can you make it through the rest of this experience.”
The ‘producer’ implies that the show is meant to help the women to cure their anger issues, although it cannot be more clear that the show is meant for to use those ‘issues’ for entertainment. A cast member not involved in the altercations commented on by the ‘producer’ plays into the rhetoric of self-help, saying, of one of the key participants in those altercations: “I think Tanisha needs to be in this house more than anyone else to help control her anger. I know she can do it.” Whenever the cast members get into physical confrontations they are threatened with expulsion by the ‘producers’, but the episode in question saw a 59% rise in viewership compared to the previous episode. It is therefore in the business interest of the actual producers of the show to keep the women fighting, violently if possible, as often as possible.

I chose to focus on three episodes season 2 mainly for the presence of cast member Tanisha Thomas, the purported “godmother” of all bad girls (Kondolojy 2012), and a narrative arc referred to in the series as ‘the prank wars’. In the show, characters are known by their first names, and this is how I identify them in this study. In season 2, the girls have split themselves up into two main groups: the ‘Party Girls’, consisting of Jennavecia, Cordelia, Darlene, and Lyric; and the ‘Hyena Sisters’, a group said to be named for their ‘constant cackling’. The ‘Hyena Sisters’ are made up of Tanisha, Hanna and Naveen. In the narrative arc of the season, the two groups are always in conflict
over seemingly minor issues in the house – driving their apparently irrational 'bad girl'
behavior. Jennavecia and Tanisha act as the leaders of each respective group, and the
episodes present scenes of ‘fighting’ between the two leaders, as well as ‘fights’
involving other group members.

During episodes 6-8, a narrative arc referred to as the ‘prank wars’ unfolds. The
plot of the three episodes (titled Prank Wars 1-3) follows a series of tricks that the
women play on one another. The initial ‘prank’ occurs in episode 6 when Jennavecia,
after a night of drinking, leads the ‘Party Girls’ to tamper with food and drinks belonging
to the ‘Hyena Sisters’. The women spit into bottles of soda and juice and dirty other food
items in multiple ways. A key scene is established when Jennavecia pours hot sauce
into a bottle of Tanisha’s juice, and culminates in a ‘battle’ between Jennavecia and
Tanisha at the end of episode 8. The action in these three episodes covers a variety of
both baseline and conflict scenes, which are compared in the investigation.

The Cast Members

The seven women come from different parts of the country and a variety of ethnic
backgrounds. The first cast member, ‘Jennavecia’, is White, and comes from Las
Vegas, Nevada. She is the oldest at 26. She comes from a largely Italian background
and dresses ‘punk’ with grungy clothes, multiple face piercings, and flat-billed hats. She plays the part of the ‘grungy white-trash girl’ who is willing to fight at any moment. On the show, her character asserts herself as the leader of the Party Girls after a few episodes and stands as the largest opposition against Tanisha.

‘Tanisha’, an African American woman, aged 21, is from Brooklyn, New York, is a heavy-set African American woman. Her character gets a lot of attention on the show because of her ‘constant anger’, loud voice and theatricality. She acts as the main source of conflict throughout the season and is by far the most outspoken of the women in the house. She asserts herself as the leader of the ‘Hyena Sisters’. Tanisha’s performance on BGC won her additional roles in ‘reality television’ on the same network, including one called Love Games. It even resulted in her heading a spin-off series Tanisha Gets Married, which lead to a role on the critically acclaimed Netflix series Orange is the New Black. Her character on the BGC was known for her explosive temper and her catchphrase “pop off!” Her transition from ‘reality tv’ to high quality scripted drama suggests recognition within the entertainment industry of her skills as an actress, and some of the rewards that can accrue actors for their participation in this genre.
‘Darlen’ is Latina, 24 years old, and from Austin, Texas. Her character allies herself with Jennavecia and the ‘Party Girls’ early in the season. She is a young mother, but gains attention on the show for ‘excessive drinking’. Her identification as a Latina is highlighted in the few times her mom speaks to her on the phone in Spanish, otherwise is not an overt topic of discourse. She often refers to herself as “the crazy girl” after she drinks, owing to her identification with the negative ‘party girl’ stereotype – and potentially building on negative stereotypes associating Latino/as with excesses of this type.

‘Cordelia’ is White, aged 22 and from Wallingford, Connecticut. Her character is the wildest of the ‘Party Girls’ and she confesses early to being a stripper and doing porn in her past. She represents the suburban-white-girl-turned-stripper stereotype. She comes to the house engaged to a man back home, but eventually finds a new lover early in the season and breaks off the engagement. Her character’s outlandish and sexually-charged personality makes it difficult for her to relate to the other women and she often finds herself left out.

‘Lyric’, 22 from Phoenix, Arizona, is of African-Caribbean descent. Her character on the show is very spiritual but also has an explosive temper, and is included in the ‘Party Girls' group. Her character is made to exemplify the ‘magic black woman’ with the
other women frequently referring to her ‘voodoo magic’ and such. Before filming began, she says that she was arrested for stealing money from a customer while she had been working as a waitress. Throughout the first half of the season she is in and out of the house, having to travel back to Arizona for court dates. She leaves the show in episode 8, ostensibly as a result of these legal issues.

‘Neveen’ is 24 and from Portland, Oregon. She is of Egyptian heritage, but does not speak with any sort of accent. Her character remains largely in the background during the episodes of focus in this investigation, but she remains on Tanisha’s side as part of the ‘Hyena Sisters.’ Her style of clothing and attitude represent the stereotype of ‘ghetto fabulous.’ Neveen’s racial presentation is essentially White, but urban.

Lastly, Hanna is from Brooklyn, New York. She is White, and her character presents herself as a ‘bad girl’ – she speaks with a New York accent and wears heavy makeup and large earrings. During the episodes of focus her character, like Neveen, remains somewhat in the background. Tanisha, Hanna, and Neveen make up the Hyena Sister group but since so much focus is placed on Tanisha during this narrative arch, the other two act mainly as her back-up.

**Table 1**
The women and the stereotypes they exemplify

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Group</th>
<th>Racial Identification</th>
<th>Charact. stereotype</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
</tr>
<tr>
<td>Name</td>
<td>Age</td>
<td>Group</td>
<td>Race</td>
<td>Personality</td>
</tr>
<tr>
<td>-----------</td>
<td>-----</td>
<td>----------------</td>
<td>-----------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Tanisha</td>
<td>21</td>
<td>'Hyena Sisters'</td>
<td>African American</td>
<td>'Loud'</td>
</tr>
<tr>
<td>Lyric</td>
<td>22</td>
<td>‘Party Girls’</td>
<td>African Caribbean</td>
<td>‘Magic’</td>
</tr>
<tr>
<td>Jennavecia</td>
<td>26</td>
<td>‘Party Girls’</td>
<td>White (Italian American)</td>
<td>‘White-trash, grunge’</td>
</tr>
<tr>
<td>Cordelia</td>
<td>22</td>
<td>‘Party Girls’</td>
<td>White American</td>
<td>‘Suburban-nice-girl-turned-stripper’</td>
</tr>
<tr>
<td>Hanna</td>
<td>22</td>
<td>‘Hyena Sisters’</td>
<td>White American</td>
<td>‘Bad bitch from Brooklyn’</td>
</tr>
<tr>
<td>Neveen</td>
<td>24</td>
<td>‘Hyena Sisters’</td>
<td>Middle Eastern</td>
<td>‘Ghetto Fabulous’</td>
</tr>
<tr>
<td>Darlen</td>
<td>24</td>
<td>‘Party Girls’</td>
<td>Latina</td>
<td>‘Drunk and crazy’</td>
</tr>
</tbody>
</table>

**AAVE and Aggression**

Although the claim is overall very subjective, AAVEs are often perceived by White Americans as having an 'overly assertive' tone or feeling (Height, Jackson and Ribeau 157). Politeness strategies in AAVEs differ from White American Englishes mostly when it comes to directness of speech. Common negative politeness strategies in White American Englishes include indirectness and hedging (Brown and Levinson 1987). This is often the opposite in AAVE discourse. In a study of how African American and European American women perceive indirect discourse, it was found that “the two groups have significantly different perceptions of what is intended and therefore of speaker responsibility” (Morgan 1991, 440). According to Morgan, African American
women view “indirect discourse, rather than direct communication, [as a] source of intense scrutiny and discussion and it is regularly viewed as potentially confrontational” (429). The difference in perception between the two speech communities can often lead to unintended conflict.

Stereotypes associated with speakers of AAVEs also play a large role in its perception by non-speakers. African Americans are often presented in the media and in popular culture as being “violent, criminal and deviant” (Reyes 2005, 518) (Ronkin and Karn 1999; van Dijk 1987). Some studies have shown European American women to be perceived as having more conflict avoidant speech than African American women (Shuter and Turner 1997). Others have focused on conflict between black and white speakers that led not from genuine disagreements but from misinterpretations of the 'assertive style' of AAVEs (Kochman 1990). Certain very recognizable features of AAVE (as described in the section below) could, in some situations, be used by speakers during a heated conflict in order to sound more aggressive. When speakers of White English varieties and those using AAVEs “interact, they are not only using different dialects, but their speech styles and orientations to communication are different as well” (Ray 62). "The differing potencies of black and white public presentations are a regular cause of communicative conflict. Black presentations are emotionally intense, dynamic,
and demonstrative; white presentations are more modest and emotionally restrained" (Kochman 193). The way African Americans present themselves will often become associated with the way they talk (i.e. the use of AAVE) by others. The interaction between the two styles of communication can be the cause of conflict, as Kochman suggests, or it can be co-opted during a conflict to give one party the upper hand.

The often emotionally intense confrontations experienced by the cast members of the Bad Girls Club present a perfect situation for language manipulation in order to gain leverage in a disagreement. The characters are all competing among themselves to be “top bitch” (ep.7) of the house because each of them tries to present themselves as a particular kind of leader in her own right. In this program, there is no real competition and there are no winners. But the term “top bitch” draws on stereotypes about women, race and dominance that are being maintained. The characters who are awarded that title in turn feel as if they ‘won something’. For example, in episode 6, Jennavecia remarks that Tanisha “must be the leader of her ‘crew’ when she’s back home. I’d be damned if she would talk to me like that.” That is, Tanisha’s discourse is associated with aggression in a way that Jennavecia remarks on as inappropriate for interaction with an ‘equal’.
Speaking strategies between African Americans and European Americans which are often aimed at conflict avoidance could be used by the characters on the show in order to further their agendas. Instead of declaring their intentions openly, the characters use statements intended to provoke others (Kochman 1981, 59-60). A good example of this is Tanisha shouting “Pop off!” to her opponents encouraging them to strike first. Winning fights, in general, makes their character advance in (illusory) ‘rank’ among the other women in the house.

Features of AAVE

The features of focus in this investigation were chosen namely for their ability to easily be recorded in transcription and to be recognized upon later analysis. Many features that characterize AAVEs are prosodic and rhetorical, but these “concepts… do not lend themselves to the quantitative analysis of traditional sociolinguistics” (Lippi-Green 2012, 182). The features used in this analysis were selected based on codability from a video source.

The first feature examined was ‘unstressed syllable loss’ (Hudson 2001, 16). This feature involves the deletion of unstressed syllables in words (i.e. ‘cause for because, ‘nuff for enough) (Hudson 17; Labov 1972a, 15-18). This occurs frequently in AAVEs and occasionally in varieties considered more standard.
Another feature which is very common in AAVEs is the pronunciation of the velar nasal /ŋ/ as an alveolar nasal [n] in the progressive inflectional suffix ‘–ing’ (Hudson 2001). I represent this feature as ‘/ŋ/→ [n]’. This feature, which is sometimes depicted orthographically as `-in', can signal “either informal Standard speech or Vernacular speech” (Hudson 12, Labov 1972b). Since -ing words are so prevalent in English, the systematic use of this feature can signal that some marked variety is present. It can also indicate the education-level of the speaker, with [n] patterning with a lower education level (Labov).

The next feature examined is called ‘th-stopping’ (Hudson 15). This feature mostly occurs in word initial position, and involves the pronunciation of orthographic ‘th’, canonically realized as a voiced or voiceless interdental fricative, instead as the corresponding alveolar stop [d] or [t] (i.e. dey for they; tin for ‘thin’). Many second-language varieties and some older varieties of English use this feature (Hudson), but it is also commonly marked for AAVEs.

Internal metathesis, or reordering of sounds, can occur with some words, most notably in ‘aks’ for ‘ask.’ There is some debate whether the feature is indeed metathesis or a historical remnant from earlier Englishes (Meraji 2013), but it is undoubtedly an
often stigmatized feature of AAVEs (Sweetland 2002, 532; Cutler 1999, 421). Due to its high stigma, it will be counted as part of this study.

Copula deletion, or the absence of a ‘to be’ verb in sentences expressing a relation of equivalence, i.e. *he is a bully* → ‘he a bully’, or a predicative adjective; i.e. *that is nice* → ‘that nice’), is also a marked feature of AAVEs, although it can also occur in European American speakers of southern varieties (Hudson 31). The absence can be found where some form of ‘be’ would occur, and can occur in all tenses of the verb (Hudson 31).

The feature ‘word-final stop deletion’ involves the omission of the final -d or -t associated with the past-tense suffix, orthographic ‘-ed’ (i.e. *stop* [stɔp] for *stopped* [stɔpt]; or *hug* [hʌg] for *hugged* [hʌgd] (Hudson 23-4). It can also occur with words that just happen to end with [d] or [t] following another consonant (i.e. *jus*’ [dʒʌs] for *just* [dʒʌst]; or *an*’ [æn] for *and* [ænd]).

**Methods**

The recordings of each episode of *Bad Girls Club* used as part of this study were originally aired on the *Oxygen* network in January of 2008. The episodes were cut from a few days of material to present the full narrative arc encompassing all the ‘pranks’ performed by the women on each other and their eventual effects. Each episode was transcribed by hand and words spelled semi-phonetically, to capture pronunciations.
known to be characteristic of AAVEs versus European American Englishes. Where obscenities had been ‘bleeped out’ for broadcast, the transcription reflects the analyst’s best guess at the original word, using visual cues from the video as well as surrounding phonetic material. Reconstructed obscenities are enclosed in brackets to differentiate them from dialogue that was intelligible on the recording. After transcription, the transcripts were analyzed for all instances of the following AAVE features: syllable deletion, word final /ŋ/ -> [n], stopping, metathesis, copula deletion, and word-final stop deletion.

Table 2

Features and examples from the full transcript (appendix I)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>213 Jenn: “And let me tell all you women some’um…” [?]</td>
</tr>
<tr>
<td>Word Final /ŋ/ -&gt; [n]</td>
<td>53 Lyric: “I was waitressin’ [-ɪn] at this club…”</td>
</tr>
<tr>
<td>Stopping</td>
<td>479 Lyric “They don’t know me like dat” [dæt]</td>
</tr>
<tr>
<td>metathesis</td>
<td>412 Tan: “…lemme aks [æks] her.”</td>
</tr>
<tr>
<td>copula deletion</td>
<td>415 Tan: “She always talk like she ∅ in the middle ‘a heaven…”</td>
</tr>
<tr>
<td>word final stop deletion</td>
<td>6 Lyric: “Trouble jus’ [dʒʌs] follows me”</td>
</tr>
</tbody>
</table>

On a second pass, the transcript was marked again for times of intense conflict. An exact measurement for intensity of conflict, especially considering that the show is centered around scenes of conflict, is difficult to quantify, but when the intensity gets to
a certain point, the soundtrack changes to mark the start of a battle and changes back to mark the end. Since the producers used this tactic to define times of intense conflict for the audience, it was also used as part of this study.

First, the total lines of dialog from each cast member was tallied. This helps to identify speakers who are likely to have more instances of AAVE features just by virtue of having more lines. Summary of that tally is in table 3 below

**Table 3**

<table>
<thead>
<tr>
<th>Total number of lines of dialogue per cast member</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Numbe r of lines</td>
</tr>
</tbody>
</table>

Table 3 shows the total number of lines given by each cast member throughout the three episodes. This helps to illustrate how often each cast member was speaking to give a general sense of how the number of features in the following tables factor into the whole.

Table 4 records the number of lines produced during times of conflict and the percentage of lines produced these represent from the whole (i.e. Tanisha contributes a total of 156 lines, 41 of which were produced during conflict. 41/156 is 26%. Jennavecia, who contributes 126 lines in total, but X in conflict – for X%, and Lyric, who
contributes 106 lines with X in conflict, are the next most frequent contributors. This will
give an idea of how often each character is part of the fighting. This reveals that
Tanisha, Lyric and Jennavecia were involved in conflict more than the other four
women. The remaining five women were less frequent contributors, as noted in Table 4.

**Table 4**

<table>
<thead>
<tr>
<th></th>
<th>Tanisha</th>
<th>Lyric</th>
<th>Jenn.</th>
<th>Cord.</th>
<th>Hanna</th>
<th>Darlen</th>
<th>Neveen</th>
<th>total</th>
</tr>
</thead>
<tbody>
<tr>
<td>total/ %</td>
<td>41/ 26%</td>
<td>20/ 18%</td>
<td>21/ 17%</td>
<td>3/ 3%</td>
<td>2/ 5%</td>
<td>5/ 13%</td>
<td>5/ 14%</td>
<td>97/ 16%</td>
</tr>
</tbody>
</table>

Table 5 shows total occurrences of certain AAVE features by each cast member.

Lyric and Tanisha (African Americans) both had the highest total occurrences of these
features, followed by Jennavecia (White/ Italian). The ‘Word Final /ŋ/ -> [n]’ proved to be
the most frequently occurring feature across all of the women. Neveen, Hanna, and
Darlen had the lowest number occurrences most likely due to their smaller roles in this
narrative arc, but as indicated in Table 4, Darlen and Neveen were involved in conflict
more than twice the number of times as were Cordelia and Hanna.

**Table 5**

<table>
<thead>
<tr>
<th></th>
<th>Tanisha</th>
<th>Lyric</th>
<th>Jenn.</th>
<th>Cord.</th>
<th>Hanna</th>
<th>Darlen</th>
<th>Neveen</th>
</tr>
</thead>
<tbody>
<tr>
<td>syllable deletion</td>
<td>10</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>0</td>
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</tbody>
</table>
Table 6 shows the number of times each feature occurred during times of conflict, followed by its percentage out of the total number of occurrences for that feature (i.e. Tanisha used consonant cluster reduction 10 times during non-conflict and 1 time during conflict. 1/10 is 0.1 or 10%). The data show overall fewer occurrences during times of conflict, but given that only 97 lines out of the total of 601 lines occurred during times of intense conflict, the percentages are still notable (the total number of lines was 826, but many of those were not produced by any of the women under study).

Table 6

<table>
<thead>
<tr>
<th>Feature</th>
<th>Tanisha</th>
<th>Lyric</th>
<th>Jenn.</th>
<th>Cord.</th>
<th>Hanna</th>
<th>Darlen</th>
<th>Neveen</th>
</tr>
</thead>
<tbody>
<tr>
<td>C cluster red.</td>
<td>1/ 10%</td>
<td>1/ 50%</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Word Final /ŋ/ -&gt; [n]</td>
<td>23/ 43%</td>
<td>13/ 36%</td>
<td>6/ 25%</td>
<td>0</td>
<td>2/ 100%</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Stopping</td>
<td>0</td>
<td>0</td>
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<td>Metath.</td>
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<tr>
<td>Cop. del.</td>
<td>0</td>
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</tr>
<tr>
<td>Word final stop del.</td>
<td>2/ 9%</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2/ 67%</td>
<td>0</td>
<td>0</td>
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</tbody>
</table>
As seen in the tables above, the most commonly occurring feature by far was the transformation of word-final /ŋ/ -> [n]. Table 7 represents the number of times each cast member produced a final [ŋ] or [n] where the English -ing suffix would be expected followed by percentage of the total. Tanisha, Lyric, and Jennavecia produced this feature more often than the others did. Cordelia produced [ŋ] far more often than [n] which is more consistent with varieties of English which are often considered ‘standard.’

Although this feature can be a marker of English varieties other than AAVEs, that does not seem to be the case here. The feature is prevalent among cast members who produce other features of AAVE and is also prevalent during times of conflict.

<table>
<thead>
<tr>
<th></th>
<th>Tanisha</th>
<th>Lyric</th>
<th>Jenn.</th>
<th>Cord.</th>
<th>Hanna</th>
<th>Darlen</th>
<th>Neveen</th>
</tr>
</thead>
<tbody>
<tr>
<td>- [ŋ]</td>
<td>25/32%</td>
<td>24/40%</td>
<td>20/45%</td>
<td>39/89%</td>
<td>11/85%</td>
<td>20/95%</td>
<td>8/100%</td>
</tr>
<tr>
<td>- [n]</td>
<td>53/68%</td>
<td>36/60%</td>
<td>24/55%</td>
<td>5/11%</td>
<td>2/15%</td>
<td>1/5%</td>
<td>0</td>
</tr>
<tr>
<td>total</td>
<td>78</td>
<td>60</td>
<td>44</td>
<td>44</td>
<td>13</td>
<td>21</td>
<td>8</td>
</tr>
</tbody>
</table>

One complication in the data was the bleeped-out curse words. Although they were easily inferred, the suffixed -ing form ‘f*cking’ accounts for a lot of missing data.

Due to the censorship, whether the form was modified or not was not able to be
determined. These were not included in the total counts but the total number of occurrences for each cast member is listed here in Table 8 for good measure.

Table 8

<table>
<thead>
<tr>
<th>Uses of F-word</th>
<th>Tanisha</th>
<th>Lyric</th>
<th>Jenn.</th>
<th>Cord.</th>
<th>Hanna</th>
<th>Darleen</th>
<th>Neveen</th>
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<tr>
<td>12</td>
<td>7</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>2</td>
<td>1</td>
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</table>
Discussion

Tanisha and Lyric undoubtedly produce the highest number of AAVE features. They are the only two African American cast members, so this is not unexpected. This could have taken place for a couple of reasons: 1. they are speakers of AAVE and naturally produced the features or 2. that the episodes were purposefully edited to align them with stereotypes associated with African Americans. Since reality TV shows are in fact not reality, it is easy to assume the latter. Out of the 97 lines produced during times of intense conflict, Tanisha produced 41, Lyric 20, and Jennavecia 21. They are also presented as the top three producers of AAVE features. As a non-African-American, Jennavecia still uses a high frequency of AAVE features while she is fighting with other women. This is consistent with the stereotypical association between features of AAVEs and combativeness. The two African American cast members are the highest in producers of AAVE features and in the top three most frequently involved in conflict. This too adds to the stereotype proliferation.

Interestingly, although Cordelia only produced 3 lines during conflict, she used the same amount of -ing suffixed verbs as Jennavecia. But Jennavecia had a much higher occurrence of the [n] ending. Both are of European-American descent, but during this narrative arc Jennavecia participated in disputes 7 times more than Cordelia.
did. Hanna, another White American, produced all AAVE features during times of conflict but overall produces the [ŋ] ending 85% of the time she used an -ing suffixed verb. This aligns her with the more ‘standard’ variety except during times of conflict. That is, for the two White characters most often associated with conflict, there was a disparity in their use of AAVE features such that they used more of these features during scenes of conflict than they did at other times. This, again, supports a strategy of depicting AAVE as ‘combative’ or ‘aggressive’ on the show.

**Conclusion**

This study finds support for the claim that AAVE features are stereotypically associated with aggression, and for the strategic presentation of AAVE characteristics in the speech of White women only during scenes of conflict. The study is small in scope, but is suggestive of a productive avenue for future research.

The overall data size was 66 minutes of material with 601 total lines of dialogue. Although this is a large number of lines to hand-code, investigation using more lines of data would be useful. Furthermore, this study was limited to a single narrative arc, which focused attention on a few cast members. Examples of conflict between others
could yield more interesting findings. Certainly, investigation in other ‘reality TV’ series, and in other venues in mass culture, would be of interest.

The cast members of the Bad Girls Club help to perpetuate the stereotype that African Americans are more aggressive through their timely use of AAVE features. Those who use features of AAVE are presented as most combative. Those who do not normally use AAVE features use them more readily during times of conflict. This supports the conclusion that the show was purposefully edited to support the stereotype that African Americans are inherently more aggressive.

Reality TV is often edited with an agenda in mind. In this particular instance it seems that producers were intent on showing a great deal of conflict between the women. Since the title of the program is Bad Girls Club, undoubtedly viewers attracted to the show would expect to see a lot of fights. But it could also have unintended consequences. Since the show is portrayed as ‘reality,’ viewers could be influenced to change their opinions about how women (particularly African Americans) act in real life situations. The negative stereotype is already in place, we need to help abolish it not perpetuate it.
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Appendix I: Full Transcript

This transcript includes Oxygen’s Bad Girls Club Season 2 episodes 6-8.

Transcript Conventions
Most names are abbreviated. The transcript is written to reflect how words were actually pronounced.

Tan       Tanisha
Nev       Naveen
Lyr       Lyric
Jenn      Jennavecia
Cord      Cordelia
Han       Hanna
underline conflict
bold      AAVE feature (except for titles)
[brackets] bleeped out curse word
Episode 6: Prank Wars part I: Party Girls Strike Back

1. Previously on the Bad Girl's Club:
2. Lyric's bad girl ways finally catch up with her.
3. Lyr: I almost didn't make it here, ladies, 'cause I got arrested the day before I was supposed to come here.
4. Nev: For what??
5. Lyr: Theft
6. Lyr (narration): I'm lookin' to change the immature ways I have right now. Trouble jus' follows me.
7. The Hyenas dispise the messy house and Tanisha lets everyone know who's boss.
8. Tan: (yelling at no one in particular) Why does the kitchen look like hell ran through it? Get in here and clean this up now!
9. Jenn: (sitting outside smoking) She must the leader of her (finger quotes) "crew" when she's back home. I'd be damned if she would talk to me like that.
10. Cordelia's fiancee doesn't jump at her demands.
11. Cord: (on phone) I need you to come out here, like, now.
12. Taylor (Cordelia's fiancee, on phone): I can't really afford to just pick up and go baby.
13. And when Cordelia brings home another man, Tanisha calls her out.
14. Tan: (narration) You don't even know this dude and you're bringing home a grown-up-version of Harry Potter.
15. (to Cordelia in hall): Why am I not even surprised.
16. (cut) (Neveen running after Tanisha): Tanisha, Tanisha, Tanisha
17. Tan (to Cordelia): Don't disrespect me!
19. Tan: Don't disrespect me!
20. (to Neveen, very loud): Neveen, move!!! Move!!!
21. (to Cord): You little slut!!
22. (Scott, the man Cordelia brought home, watches in awe)

(Cut to theme song)

23. (Girls in kitchen)
24. Tan: Hanna, look at this
25. (pointing to plate on counter): Who does this? Who does that??
27. Tan (interview): This house is filthy and it's disgusting. I mean, I'm not Ms. Neat-freak, but I try to like clean up after myself as much as I can.
28. Tan (to Dar and Jenn): Yo, did anybody put tissue on this? (motioning to pan of casserole).
29. Jenn (walking away): Nope, didn't even eat any of that.
30. Tan: Ok, well somebody put tissue on it. Left it out in the open for it to spoil.
31. Dar: Tissue in it or tissue on it?
32. Tan: Tissue in it. (subtitled) Take a shit in the macaroni guys! Pee in it. Eat it.
33. Dar (interview) : God I thought I was drama. This house is so much drama. It's like a never-ending war.
34. Jen: Wakin' up to more of their bullshit today.
35. Dar: I think they purposefully do it sometimes just to start yelling cause they have nothing to do! They even said, 'what is there to do around here? We want to go out.' Well no one's gonna hang out with your loud asses. And I'm getting pissed and pissed and I'm like a ticking bomb waiting to happen. Start puttin' shit in their room!
36. Jen: The orange juice is everything!
37. Dar: Set it on their stand.
38. Jen (interview): I'm not gonna sit there and yell and bully everybody in the house 'cause I don't work like that. When I flip out, it gets ugly.
39. Jen: If these girls are feelin' froggy then leap!

40. Lady on phone: Those are the only court dates that you're gonna have that are close to each other.
41. Lyr: Ok, and there's no way I can reschedule the status conference.
42. Lady: If you don't show up, you'll get a warrant.
43. Lyr (interview): I've got a court case coming up for the theft charge. The class five felony that I have in Arizona. I'm going to take care of that situation.

44. Hannah and Neveen are cleaning
45. Nev: (sing-song) Scrub time
46. Hannah: (sighs) I love the way this smells. Like someone cleaned. They wouldn't even know about that though.
47. Han (interview): The other girls are professional bums. So if you need someone to lay around your house, leave water bottles and food around, and not shower you can call those girls.
48. Nev: They're disgusting.
49. Han: I know, but…

50. Lyr: Tomorrow I gotta go to court for a felony that I have. I need that off my record, G.
51. Jen: Sure, if you go to court and you appeal it, you're gonna to have to go to like a counselor class and they'll dismiss it.
52. Lyr: I don't mind going to a class, I just don't want that felony on my record as an adult, you know what I'm say'n', I made a mistake.
53. Lyr (interview): I was waitres'sin' at this club, this lady just came in. She was a rich bitch. She had a whole bunch of money in her purse. And I needed to pay rent so I walked out of the club, 'cause I needed the money more than she needed those drinks.
54. Lyr: We all make mistakes. I'm just glad I made mine younger instead of older, you know.

55. camera pans around showing messy house
56. Han: (to herself) Right on [fucking] schedule, dude.
57. Han: Tanisha!
58. Tan: Yeah.
59. Han: (annoyed) She don't lift a finger.
60. Tan: who?
61. Han: Lyric. She don't lift a [fucking] finger
62. Tan: No, no, no, no. None of them.
63. **Han:** (yelling) I'm sick of this, yo. When I see food that she leaves out, it's goin' in her [fucking] room. (start's yelling) That's it! People leave their shit out it's goin' in their [fucking] room! An' you know what, if I don't know who's it is, an' I think it's yours...!

64. **Tan:** (calmly) This is a beautiful house.

65. **Han:** My stuff is away! I can't take them.

66. **Tan:** There is no reason for this.

67. **Han:** There's too many flies in this house for me to be comfortable.

68. (camera shows messes)

69. **Tan:** Dirty!

70. **Cordelia on phone with Scott**

71. **Sco:** Hello.

72. **Cord:** Yey, it's Cordelia.

73. **Sco:** What's goin' on?

74. **Cord:** I was definitely a little nervous about calling you. Jennavecia (pron. Jenaveesia) had to light a fire under my ass. Wait, hold on, don't listen. (to Jen.) I can't talk to him while you're like sitting here listening.

75. **Jen:** Talk to him nasty. Tell him you want to suck his [c**k].

76. **Cord:** (whiney) What, no.

77. **Jen:** (into phone) Scott she wants to suck your [c**k]

78. **Cord:** Shut up!

79. **Jen:** laughs mischievously

80. **Sco:** So why did she have to be all over you to make you make the phone call?

81. **Cord:** (obviously drunk and slurring) I was nervous calling you, won' lie.

82. **Sco:** I know you're in the middle of a (stutters) rock an' a hard place. Is everything ok in regards to that?

83. **Cord:** Um, just to like sum it up, so I called him (Taylor) the other night and I'm like, "I really need you out here, this place is really killing me." And he bitched about the price of an airline ticket. An' um. So I hang up on him.

84. (interview) Like any skilled player I know how to juggle two boys. And so I can still use Scott and have Taylor. That's a horrible thing to say. (chuckles)

85. **Sco:** (on phone) I had a great time hangin' out with you. An' I was wrong an' I'd like to hang out with you more.

86. **Cord:** I smell a date

87. **Sco:** I'm down with that.
89. Cord: Ok awesome!
90. Sco: Alright, I'll talk to you later.
92. Hangs up phone giddily
93. Hyena sisters outside getting into the car
94. Tan: Are y'all ready? Common let's go. What is this!?
95. camera shows mess in car
96. Tan: Bitches, yo
97. Han: I'm not cleanin' their car.
98. Tan: The dirtiest whores in the world.
99. Darlene discovers the toilet overflowing upstairs
100. Dar: Heyyy!! Umm, the upstairs bathroom, come look at it.
101. Cord: Did it flood? Is that what you're saying?
102. Darlene giggles
104. Dar: I told you
105. Cord: Holy [fuck]. It's everywhere. I don't know whether to plunge or...
106. Lyr: Somebody [unintelligible] stuck a tampon in there, because I just used the bathroom.
107. Cord: There are tampons go in the toilet.
108. Lyr and Dar: No they don't
109. Cord: Yes they do!
110. Darlene laughs
111. Lyr: (smiling) No they don't, Cordelia.
112. Cord: Then where do they belong?
113. Lyr: In the [fucking] trash.
114. camera shows water pouring out of air vents
115. Cord: Oh my god.
116. all three women gawk and laugh
117. Cord: I'm gonna do the mature thing and smoke a cigarette.
118. Cord (interview): Life is too short to spend a third of it cleaning. Just because this house is full of women doesn't necessarily mean that it has to be spotless. So tired of people bitching about cleaning. Just let it go.
119. Dar: (staring at ceiling running with water) Oh my god they're gonna yell at you. Oooo you're in trouble by the Hyena sisters. (laughs)

120. Tanisha and Hannah in kitchen, all sniffling
121. Tan: (yelling) It stinks in this house!
122. (puts hands over face and starts making crying sounds)
123. Yo, Hannah, tell me you smell something, yo, it stinks in this house, yo. It smell like, it smell like, you know when somebody pee everywhere and jus' drip yo. Yo nobody have to buy som'in you know like (sings) plug it in plug it in. Some [shit] yo. We gotta buy somethin'.
124. (camera shows Hannah laughing, then water dripping from the ceiling)

125. Cordelia and Darlene in the make-up room getting ready
126. Cord: My mom, all of my friends, everyone and their mother, they're like, 'break up with Taylor, don't date this guy. Like you don't wanna settle down.' And when I got the ring, like my best friend Cory, he's like, 'give back the ring! Give it back, give it back!
127. Dar: Little too late. Little too late.
128. Dar (Interview): Cordelia wants to have her cake and eat it too. She wants to hold onto a good guy but still wants to have her fun with Scott.
129. Cord: Sex is a weapon. It's a tool.
130. Dar: Oh god, yeah it is.
131. Cord: It's, it's a valuable commodity that you can use to your advantage. Let me just say this right now: Scott is a good kisser.
132. Dar: Was he?
133. Cord: (Shyly) No, I don't know, I heard that. (both laugh)
134.
135. Scott comes in holding flowers
136. Cord (interview): I'm going out with Scott and it's a meeting, not a date.
137. Cord: (running toward Scott) I have flowers!
138. Cord (interview): Technically I have a fiancee, so I (laughs) can't really date anyone.

139. camera shows Cordelia and Scott taking shots at a bar
140. (sitting down at a table)
Scott: I was very very average looking until Junior year, all of the Freshmen girls thought I was like, something.

Cord: (drunk) I'm gonna ask a question an' I want dead honesty. (wags her finger at him) What's your number?

Scott: What?

Cord: How many?

Scott: I'm not putting myself on blast like that. A lot. Like I, I...

Cord: Are we talking like triple digits?

Scott: Yeah.

Cord: Are you serious?

Scott: Probably, yeah.

Lyric and Jennavecia in bed

Lyr: Positive energy, positive energy is what I manifest on. I read the Kebra Nagast. You read the Kebra Nagast?

Jen: Nuh-uh.


Jen: I should try that.

Lyr (interview): I don't need extra drama right now. I have, I have court going on, I'm trying to not go to jail. I'm just kinda, you know, like a mad scientist at the top of the roof meditating on what's gonna happen next.

Tanisha, Hannah, and Neveen in a different room making fun of Lyric

Tan: I'm Lyric, don' [fuck] with me, I'm Lyric. And I'm player of Mother Earth. I'm Mother Earth

Han (interview): Lyric's spirituality is definitely a bunch of crap. How do you steal $600 from your job but you're all for the earth. I don', I don't get it.

Tan: You's a mothafucker.

girls howl with laughter

Cordelia and Scott on their date

Cord: I did grow up very overweight Jewish girl with like girly hair, with no style. And all of a sudden I started to meet models. First I did some clothing. Then I did some other stuff. And then like really what went into it was I did like a sex toy
modeling thing. It's, It's a lot of money and promising girls the world and telling them they're the star an' that no one's ever going t' find out, and ah. I, it wasn't even the porn, it was the drugs that was causing problems. (Scott laughs nervously) You're like, ok, right?

163. Scott: Well I'm not one to say whether it was the right thing or the wrong thing to do. At all. But you know, like, that's life and that's in the past.

164. Cord (interview): I like that whole first month of getting to know someone. I just don't know what I was thinking that there's only like one guy out there that would really, you know, like me.

165. Phone rings, camera shows two notes by the phone: "Taylor Called," "Scott Called"

166. Jen: (answering phone) Who is this?

167. Taylor: (On phone) This is Taylor. Is Cordelia there?

168. Jen: Yeah, but, um, I'm gonna have to have her call you back.

169. Tay: Ok bye


171. (yells) Hey, Cordelia!

172. Cord: What?

173. Jen: Taylor just called and I just let him go.

174. Cord: Yeah, tell him I'm busy. (talking to Jen and Dar) Taylor's my bitch. I tell him to jump and he says, when, how high, and where.

175. Cord (Interview): Manipulating men is probably my favorite thing to do in the world. I use them first before they can use me. It always works.

176. Jen: 'Cause you want to find happiness.


178. 12:36 Hanna is writing on a notepad

179. Han (Interview): There's like no respect for anyone in the house and it's like we need to talk about it. So I want to have a meeting.

180. (all girls are in the living room)

181. Jen (interview): They feel like we need to report to them. I don't owe anybody anything. Especially somebody that's not my mother, my father, my boss.

182. Tan: Ok, purpose of the meetin' is t' come togetha', purpose of the meetin' is to find out problems in the house an' t' fix it as a group. Anybody wanna start?
Han: Ok, well, (unfolds paper) I be cleanin' up in this house all the time. People leave plates around, dishes with food in it. You do dat, an' you don't pick it up, an' I see it, I'll put it in your room. I really don't care.

Tan: As a woman, you are supposed to be clean. That is part of bein' a woman. An' my motha' always say that. 'All these girls walk the street, they look real...

(shot and sound fades out while focused on Jen, looking annoyed)

Jen: I'm a grown adult. I don't need to have these girls makin' me feel irresponsible. They Can't mind their own business.

Tan: See the dishes piled up, see the flies (pron. flaas). Yeah, oh tha's anotha' thing. We have this beautiful house God blessed us with, an' we have flies. Now, I don' live in the hood but I don't live far from the hood. When I go visit my friends in the hood they don't got flies.

Lyric pretends to sleep

Tan: Lyric am I boring you?

Lyr: Yes.

Tan: I am?

Lyr: This is borin' me.

Nev: Truthfully, I'm gonna tell you the truth. Half of it is about you 'cause out of everybody, you're the only person who hasn't...

Lyr: Honestly...

Nev: I'm not attacking you. Just listen, please. I'm asking you to listen.

Lyr: Go ahead

Nev: Out of everyone, I've never seen seen you clean. I've had to throw away three of your items and I and I feel bad but there was flies in it.

Lyr: I understand all 'a that, you know what I'm sayin', but I gotta go to court tomorrow. I ain't got time for this little girl [shit].

Tan: (angry) What little girl [shit]?

Lyr: This listen all this bull[shit]

Tan: Hold on, hold on

(all talking over each other)

Lyr: I got bigger fish to fry...

Lyr (interview): I'm thinkin' about my future here. I'm not thinkin' about cleanin' nobody's house.

Lyr: (yelling) Nobody comin' with me to court tomorrow so don't nobody know what I'm goin' though
206. Nev: (yelling) It's not our [fucking] fault that you have to go to court.
207. Nev (interview): I want to punch Lyric in the face. It's like no, I don't give a damn what you think. I'm not a dumb bad girl like you, you dumb whore. I'm smart. If you get cause you're stupid and you did, so there.
208. Lyr: All this shit don't mean nothin' to me right now until I go to court tomorrow. When I go to court tomorrow, then I'm good.
209. Tan: I can't wait to see you when you come back Lyric. I can't wait to see if there's a change when you come back, Lyric. Seriously (pron. Sersly)
210. Tan (interview): Lyric is full of crap to me. To me Lyric feels like she's a queen and everybody has to wait on her. I hope she's end up in jail for life.
211. Lyric, Cordelia, Darlene and Jennavecia outside smoking
212. Lyr: There's too much control in this house.
213. Jenn: And I don't like it. There's too much chiefs and not enough indians up in here, that's exactly what the problem is. And let me tell all you women some'um, okay. I run [shit] in my town. I'd be damned if I let this bitch run [shit] out here. See Jenn ain't gonna be nice no more.
214. (Tanisha bursts open door and walks over to the girls. A rough beat plays)
215. Tan: [unintelligible]… Jennavecia. We thought you was neutral but I knew deep down that you wasn't.
216. Jen: Honey, I am very neutral. No, no, no. I am very neutral. I don't run my mouth. I don't talk [shit]
217. Tan: (yelling) I run my mouth and I back it up! What then! (Jen tries to interrupt) No you don't!
218. Tan (interview): Jennavecia is a two-faced punk. [unintelligible] and here we're talkin' about me. Well talkin' about us basically. I burst doors, confront her, she sittin' there talkin' negative [shit].
219. Tan: You said about the cleanin'. And I was like, 'nobody cleans up nothin' in this house'. You was like 'I don't gotta clean up nothin.'
221. Tan: 'I don't gotta clean up nothin.' But if you know you clean it don't apply to you. (closeup of Tan's mouth) Whoever dip that at you was a phony.
222. (closeup of Darlene biting her nails)
223. Jen: You don't know me, you don't talk to me like that.
224. Tan: You're right, I don't know you, but my gut feelin' was that chu was not mutual.
225. Jen: Ok, well if that's your gut feelin' then fine.
226. Jen (interview): I don't need to have these girls makin' me feel like we need to report to them and tell them what we're doin'. I don't owe anybody anything.

227. Lyr: What she sayin' is, whatever the confrontation may be, it should be a one-on-one thing. Like, if you got a problem with her, if you got a problem with me, if she got a problem with chu, whateva*. I'm a peaceful person, you know what I'm sayin'. I don't start arguin' 'cause I don't like confrontation.

228. Tan: But we divided in this house, boo. And it is so plain to see. I've never, ever, in my life been able to walk away from a fight.


230. (Jennavecia comes into the frame breathing heavily to make fun of Tanisha)

231. Jen: (breathy) What's… going… on… I… suck…

232. Lyr: Cordelia!

233. Cord: What?

234. Lyr: Oh, y'all ready?


236. Lyr (interview): I'm really hoping that the girls while with the drama while I'm gone on my little court case mission in Arizona. I have to worry about what type of fines, what type of allegations are gonna be held against me. Y'all are the least of my concerns or my problems.

237. (car pulls out of the driveway)

238. Lyr: On my god. I'm out of this bitch.

239. Jen: Dude, It's such a bad vibe when Tanisha and them are there. Oh my god, you know.

240. Lyr: Yeah, just don't try to fight with them, man. You know, just. I mean definitely stand up for yourself, you know what I'm sayin'. Don't take nobody's [shit] but just, man. This house, nobody don't pay rent in that mother[fucker].

241. Jen (Interview): Lyric is my girl and I do care about Lyric. I don't wanna see her get in trouble with the law. And without her I would lose my mind.

242. (The girls drop Lyric at the airport)

243. girls in the limo

244. Cord: Do they have a nickname for us or do they just call us 'slut'?
245. Jen: Hey, it must be nice when you can get laid when you want to.
246. Cord: What's that smile? There is gonna be no sex between me and Scott 'cause I'm technically engaged.
248. Dar: Where's your ring? Yep, don't see it. Where is it?
249. Cord: This one was so much prettier. It went with my outfit.
250. All the girls laugh

251. Party girls arrive at the club
252. Hyena sisters are at home making cupcakes
253. Han: (icing cupcakes with Nev) Ok, slab it like that
254. Nev: Ok, then what?
255. Han: Do this a few times. (uses knife to fluff icing). So this is like swirled. Like a cloud. and then like this.
256. Nev: So pretty!
257. Han: I hope so!

258. At club
259. Cord: (to Scott) People doubt that I'm a bad girl because I know that I'm a Connecticut snob. Like that's why they have me though. I mean like I'll be honest.
260. Scott: They definitely single you out, they definitely are after you. There's no doubt about it. They definitely are
261. Cord: And do you know what. Know why? like...
262. Scott: Cause you lived the life they all wanted and haven't had so they're pissed.
263. Cord (interview): I know that I'm leading Scott on, but it's kinda fun for me.
264. Cord: (to Scott) I feel so improper cause I mean we've we've technically kissed before our first date. And usually I make the guy wait for the second date to kiss.
265. Scott: Well then I feel really special.
266. (they kiss)
267. Cord (interview): This is really mean of me but I'm not going to tell Taylor about Scott. I mean, he's gonna find out eventually anyways.
269. Scott: Me?
270. Cord: Yeah, you're lucky you're a nice jewish boy.
271. Scott: You're lucky I'm a nice jewish boy.
272. (they kiss)
273. Darlene and Jenn on other side of the club
274. Jenn: (to Dar) I love you baby, you're beautiful.
275. (They make out)
276. Jenn: Mwah, love you. I love you baby.

277. Hyena sisters are asleep back home. Party girls are drunk downstairs.
278. Jenn: (to Dar whispering) Hey! We should put [shit] in her juice!
279. Jenn (interview): We are going to piss off the hyenas and on top of piss in' them off we're going to humiliate them.
280. Cord takes a swig from juice bottle, gargles it, and spits it back not the bottle. Jenn and Dar laugh hysterically.
281. Jenn (interview): Cordelia, me, and Darlene do stuff with the food like puttin' it in our ass. It's funny. I don't even care.
282. They laugh hysterically and dance around the kitchen in their underwear
283. Cord: The ketchup, the butter, the ranch. Oh my god.
284. Jenn (interview): You know... They deserve it. They need to be humiliated. You can't talk to these girls. If I do funny things like piss in the sink or wipe my ass with their food, whatever! Back a dog up into a corner it's gonna bite. I'm gonna have the last laugh. Not them.
285. (During this time the girls wipe their genitals on all the kitchen equipment and urinate into the kitchen sink.)
286. Last shot is Tanisha opening her eyes, obviously annoyed from the noise downstairs.

**Episode 7: Prank Wars part II: Mark Your Territory**

287. Before Lyric moved in, she had a little run in with the law
288. Lyr: I gotta go to court tomorrow. I'm really hoping that the girls chill with the drama while I'm gone.
289. Meanwhile, the house is divided into two factions. The hyena sisters led by Tanisha bark.
290. Clips of girls fighting
291. And their rivals, the party girls, led by Jennavecia bite.
292. Shows clips of the party girls messing with the food in the kitchen
293. Battle for top bitch has begun.

294. (cut to theme song)

295. (Hyena sisters in kitchen)
296. Tan: I'm gonna make breakfast. Grits an' all that. I'm makin' eggs.
297. (Hyena sisters cook and eat)
298. Tan: Um, guys, [I] smell something again. It smells like hot bread.

299. Party girls wake up
300. Jenn (interview): Last night was really out of control. So I tell Cordelia, 'hey Cordelia, we're gonna get up early and clean the house because these bitches are gonna trip.' We look and it's like, oops.
301. Tan: What is that?
302. Jenn: Salami
303. Tan: nice.
304. (Jenn watches the hyena sisters eat while she has flashbacks of messing with the food the previous night)
305. Jenn: I'm willing to change. Like seriously...
306. Tan: (eating) When did you decide that?
307. Jenn: This morning when I woke up.
308. Tan: Are you serious?
309. Jenn: Yeah. I just felt like I need to be a different person because I think I do some bad stuff. You know what, I'm around some good people. I feel really just, ugh.
310. Tan: A little disgusted?
311. Jenn: Seriously.
312. Jenn (interview): Oh my God. I need Jesus in my life. I feel so bad that I decide to clean the entire kitchen.
313. Tan: Give me a brownie, yo.
314. Nev: There are no more.
315. Jenn: We had a bug spray guy come yesterday. We need to throw away all that. We can't be havin' food out. An' we have to throw away the cornbread, ok? And the cupcakes. All that 'cause there's flies an'...
316. Cord (interview): So now Jennavecia's ass feels sorry. She's washin' dishes that aren't hers. (puts sunglasses on and flips off camera). Whatever.

317. Jenn: (washing dishes) I'm going to hell. Oh my god.

318. Tan (interview): Something is not sitting right wif me. An' I have instincts stronger than anyone I know. So for that purpose, I don't trust Jennavecia (pron. jenneveessia) at all.

319. Tan: This fridge look very bare.

320. Dar: We kinda gotta go grocery shopping cause we tried to cook while we were drunk and the shelves, we dropped the shelves.

321. Tan: Ok jus' buy it back.

322. Dar: We will. We are.

323. Han: You guys are stupid ok?

324. Tan: Let me get drunk an' start spillin' things in the fridge. Ah, these girls are dumb as hell.

325. Nev: It's not like we're bitching for no reason. We have every valid point.

326. Han: I have every valid reason to bitch. I don't care.

327. Han (interview): We run the house. If something has to be done, or changed, we get it.

328. Han: It's ok. They better not leave food out. I'll tell you that. No one's gon' leave good out n' they better not leave food out.

329. Tan on the phone with her mom

330. Tan: Mummy, honestly, there's only three decent girls in this house. Thas me, Hannah, Neveen. Everybody else is trash. (clips of trash laying around the house)

331. Tan (interview): I was raised in a Caribbean home. My mom would kick our ass if we had a place in the mess. Maybe if I didn't grow up like that maybe I woulddna been so ready to fight.

332. (on phone) And the thing is, I, I, I'm afraid I might end up in jail one of these girls mummy.

333. Mom (on phone): Just stay away when these things happen.

334. Tan: But ma you know the thing is mom.

335. Mom: Respect for each other and...

336. Tan: No!! They don't know what respect is, mom. With the exception of two. The ones that I hang out with. Four girls is in one little clique, an' there's me an' the other two girls. So it's always a rivalry of the four against the three.
Mom: Just please. Just sit n write your poetries. You know you're very good at writing.

Tan: My poetry?

Mom: Yeah! just sit n do that. Express your feelings into a book.

Tan: Ma, I really don't think that's gonna work in this house.

Party girls outside by the pool

Jenn: I'm the least person they'd ever expect to do something

Cord: That's why, that's why it wasn't [unintelligible] that their [shit] is gone cause Jennaveesia did it.

Jenn: They're not gonna change n this is how they're always gonna act and we're always gonna be talking about the same thing that we don't like.

Jenn (interview): Every time me, Darlene, and Cordelia go to do sum'um, the hyena sisters make smart little inside joke remarks. It's just to the point where... it's war.

Jenn: Ay, seriously, karma is a bitch.

Hyena sisters are at the beauty salon while Tanisha gets her hair done

Tan: Me n Jennaveesia are gonna have it out when I go back to the house.

Han: We had a full thing of milk last night.

Tan: That i gonna be situated when I get home. Cause they're gonna have to tell me where the milk went. I don't care who, n somebody will pay back for that milk.

Tan (interview): Where I come from, you don't mess with anybody's food. That is a big no-no. It's like openin' up a can of whoop-ass. For real.

Nev: Guess who comes home tonight...

Tan: yeah I know

Nev: Lyric. The thief.

Han: It looks bomb.

Tan: I don't like the hair.

Han: So pretty

Tan: I don't like it. Nooo!! I don't like it!

Hairdresser: maybe you just don't like your hair!

Party girl greet Lyric in the kitchen

Lyr: I gotta get a flight. I gotta go back the 24th.

Jenn: You do?
Lyr: Yeah, That's my… They did a, they just did a continuance.

Jenn: of course.

Lyr: yeah so I gotta go back.

Lyr (interview): I'm in court all day long and all they do is reschedule me. I gotta go back and forth and back and forth and it's just really frustratin' right now.

Lyr: So my girls was behavin' very BADLY?

Jenn: Yes we were! Dude! I pissed in the sprinkles. Darlene put the sprinkles under my piss. And then we refrosted the cupcakes after we put them in our ass. Then put sprinkles on them.

(girls laugh)

Lyr: You're too wicked.

Party girls are gathered around the computer looking for prank ideas

Cord: The dorm-room ones are good because it's stuff like you're living with someone and they're usually kinda nasty cause they're college kids.

Jenn: You ever done this? Where you move someone's bed an inch every day?

(girls cackle)

Jenn: Let's start movin' their beds!

Dar: Go do it. I'll watch ya'll. I'll watch the door.

Cord: Yeah, get my back.

Cord (interview): I haven't done this kind of stuff since I was like ten. But it gives me profound happiness. To get away with it.

Girls walk into the hyena sister's bedroom and start moving beds

Cord: Ok that's good.

Jenn: Ok, this one needs to come out more

Cord: I already did. I already did.

Jenn: Wait, they both sleep in here? All three of them do?

Cord: All three of them sleep in here.

Jenn: ok

Cord: Every day.

Jenn: Hey Lyric

(Girls walk downstairs into the kitchen)

Lyr: Yeah babe

Jenn: I dunno I was feeling like I should take a piss.

Cord: Do it
(Jenn. stands over the kitchen sink and urinates into it)
(girls cackle)

Tan, Han, and Nev pull into the driveway with the car
Tan: This hair gettin' on my nerves already. I'm never satisfied, yo, never.
(cuts to Jenn urinating and the party girls, including Lyr, laughing hysterically in the kitchen)
Tan: (outside still) I'm never satisfied with clothes
Jenn: (inside) Screw it. This is my toilet.
Tan: (outside) Oh, I'm satisfied with that. For now.
(Jenn gets off the counter, wipes herself, and throws the toilet paper in the recycling)
Cord: No, leave that in the recycling.
(Jenn runs the water to rinse out the sink)
Jenn: Oh shit. They're here.
Tan: (at door) [unintelligible] get embarrassed
Dar: (in kitchen) Move into a different room. Different room.
Cord: Oh wait, no. No.
(hyena sisters walk inside. Cord hustles up the stairs)

Hyena sisters in the kitchen
Han: I want to have more cereal but there's no milk in here.
Tan: Are we addressing that issue?
Han: Yes, darling.
Tan: yeah, call [unintelligible] lemme aks her.
Han: (imitating sex noises) Milk. uh, milk.
(Nev. joins in and all laugh hysterically)
Tan: (laughing) She always talk like she ø in the middle 'a heaven [unintelligible] yo.
Cord: (upstairs) (singing softly) If those bitches only knew that we were pissing in the sink. (whispering) I hope they didn't spend all eight hours on her hair. It looks poofy.
Tan: (in kitchen) (pulls carton of milk out of fridge) I bet somebody spit in here.
(yells) I know who spit in my soy milk!
Dar: (upstairs, aghast)
Cord: (whispers) What did she say?
420. Dar: "I know who spit in my soy milk"
421. Cord: They don't know. They're guessing. Don't show any emotion.
422. Tan: (parading around kitchen, speaking as if she's a party girl) They were like [fuck] Tanisha, yo. I don't like this stupid big bitch. She's always makin' noise. She's big and she's loud, yo. I hate her, dude! I'ma pee in her [shit], yo.
423. Cord: (upstairs, to Dar) Hey, we really need to keep it cool.

424. Hyena sisters in the limo
425. Tan: You put the [unintelligible]...
426. Han: No! No, they didn't.
427. Tan (interview): They don't know we gon' be followin' them. We just want to see what they're up to. The sluts they are, the whores they are. What they do when they out.

428. (all the girls take the limo to a club)

429. At the club
430. (hyena sisters are gathered in a group)
431. Random guy: [unintelligible]
432. Nev: I got a couple of girls upstairs if you wanna go talk to them.
433. Rando: Really?
434. Nev: Yeah! They're really easy. All you have to do is buy them a couple drinks an' you'll get ass like that.
435. Lyr: (at a table with the party girls) Damn we should have at least as' the other girls to come sit w' us.
436. Cord: Why? We didn't ask 'em to come here.
438. Han: No not yet lemme get a drink.
440. (guy walks up to the party girl's table)
441. Rando: Hi how'ya coin'. You girls look pretty as hell. Does she have balls? Who wants to see somebody's balls? I'll show you my balls.
442. (random guy pulls out his testicles. The girls screech and cackle, and Jenn pours beer on them.)
443. (the Hyena sisters stand back and judge them)
Nev (interview): I see how those bitches act and it's like, 'who are you, you guys are like aliens from another world.' I have never witnessed girls act the way that they do. It's just disgusting.

(Hyena sisters start to play pool)

Han: (sarcastically) Yeah I love it here! We would'a never thought of this on our own, guys!

Nev: (also sarcastically) So cool!

(Party girls scoping out a different pool table)

Jenn: Let's get that one in the back. We're on our side, they're on their side. Let them have fun

(Shots of the two groups playing pool on different sides of the bar)

Jenn (interview): I noticed the hyena sisters lookin' at us because we're loud. We're cheerin'. It's all love. Yet they're rackin' and just' like kinds lame.

(Cuts to shots of Tanisha drinking a lot and getting very drunk)

Han: Damn son!

Tan: You wanna drink that? (points at drink)

Han: (slurring) I'm gon' have a little bit. Then you can finish it.

Han (interview): Our intention is to upset the girls. But me and Tanisha get drunk.

Tan: I came to mess up these people night and I am gettin' [fucked] up! God don' like ugly, but what I did was an ugly [motherfucker].

Nev: What happened?

Tan: We didn't end up havin' no fun!

Back at the house in the morning. Lyric is on the phone with her mom.

Mom (on phone): Hello.

Lyr: Mommy. I'm callin' you callin' you callin' you. It's very important that I talk to you, man.

Mom: You think the world revolve around you?

Lyr: No, but the world gotta revolve around me right now before I go to jail!

Mom: What freakin ever. What the hell you want? What chu want?

Lyr: I gotta pay this fine because if I don't pay this fine they're gonna suspend my drivers license and I can't go to court. They're gonna put a bench warrant out for my arrest.

Mom: Every time I turn around you were always in something. Always in something.

Lyr: Well, That's not my fault.
469. Mom: It's not your fault!? It's everybody else's fault isn't it. It's always everybody else's fault.
470. Lyr: Mom, that's the last thing I need to hear right now. Please.
471. Mom: Well I gotta go, ok? I'm busy.
472. Lyr: Ok, bye. I love you.
473. Mom: Bye.
474. Hangs up phone

475. Lyric and Hyena sisters lounge by the pool.
476. Lyr: My mother just gets on my nerves I feel like I'm talkin' to a child sometimes. Swear to god.
477. Jenn: Why?
478. (Lyr lights a cigarette)
479. Lyr: Between her and my father I don't know who it gets worse. They emotionally, spiritually, physically scarred me for the rest of my life. And can't nobody take them scars away. Not even time. That's why I'm like these bitches don't even know what I'm goin' through. They have no [fucking] clue. They don't know me like dat. I pick up the phone I gotta argue to argue to make a point, you know what I'm sayin'. I can't just be like yo I need some help. That's why I walked out with that money. 'Cause I'd ratha not go through that.
480. (Lyric tears up as she smokes her cigarette)
481. Jenn: You're a strong girl, Lyric.
482. Lyr: But It's all good. 's gonna be a time when I got so much that everybody gon' want my help.
484. (Lyric wipes away her tears)

485. The party girls find a man made of clay on the computer desk
486. Jenn: (to Dar) Hey
487. Dar: Yeah
489. Dar: Wait he needs to have a hard-on
490. (Dar adds a phallus to the clay man. The girls cackle)
491. Jenn (Interview): (laughing) I know Tanisha is gonna trip. We just totally mutilated her dough-boy. But you know what!? She deserves it!
492. Cord: Let's go upstairs
Dar: Ok
(the girls head upstairs)

Tanisha is folding clothes in her room and notices something is off
Tan: Hm. I think somebody was in this room. Find out
(she leaves the room)

Party girls are in the bathroom. Jenn takes glue out of a makeup case under the sink
Jenn: (whispering) Watch the door.
Dar: (whispering too) Glue it shut
Jenn: I got it.
(Jenn glues the cap onto a tube of mascara)
(Party girls run out of the bathroom)

Nev and Han are on the computer. Jenn walks up.
Nev: (on computer) That's not how I wanna write. Not to the delivery demon!
(Tan walks up)
Tan: The chair is turn and this and that. I don't go in nobody's room! Why they goin'.
Han: Lemme look.
Tan: Do not come in my room! I don't want nobody touchin' my [shit]. I get crazy!

Party girls in kitchen (15:45)
Jenn: (to Cord) Hey. Go do a look out. Go do a look out for me please.
Cord: Ok.
Jenn: She's mad. I'll pour a little hot sauce in her juice.

In bedroom
Han: That chair was like that.
Tan: No! See my slippers right there? These shoes was in here, yo. They be goin' through my [shit], yo. I ain't feelin' it, yo. I'm not havin' it, I'm not feelin' it, I'm not acceptin' it.
(in the kitchen Jenn pours hot sauce into Tan's juice)
519. Jenn: Oh my god. This is bad.
520. (in bedroom)
521. Tan: I know what I came here with.
522. Han: I know what I have
523. Tan: I know what I have. So if any of my [shit] missin', there's gonna be a moth[fucking] war up in this bitch.
524. Tan (interview): My biggest fear was people was people touching my stuff. With my stuff being touched right now (shakes head) it's so not a [fucking] good thing.
525. (Jenn shakes the bottle of juice and puts it back in the refrigerator.
526. Jenn: (whispers) Disgusting
527. Nev: (on computer) Brainless slut strippers.
528. Tan: Hold on.
529. Nev: Yeah. I know. They put a penis on it an' I took it off.
530. Tan: Why is that, no, that is very disrespectful to me.
531. Tan (interview): My clayboy is dismantled. He is broken up, an' he had a big penis on him. I feel so disrespected.
532. Tan: (showing clayboy) He's dead.
533. Nev: It's ok It's on
534. Tan: Neveen! His eyes are gone. He don't have no eyes. Where's his arm? (to Cord.) Did you do this?
535. Cord: I didn't do anything to him
536. Tan: Ok. This is very disrespectful! I made this.
537. (girls yell over each other, unintelligible)
538. Lyr (interview): Yo, Tanisha is bipolar. This little girl has problems. Somebody has ruined her as a child. seriously.
539. Cord: What is your problem?
540. Tan: What is YOUR problem messin' with clayboy? He didn't do nothin' to nobody.
541. Cord: I did not do that!
542. Tan: Yo, whoever did this gon' suck out yo motha yo. Don't touch my clayboy. That's disrespectful in this house.
543. Jenn (interview): We too the motha[fucking] legs off your stupid claydoll. So what? It's funny, when everything wrong goes in their life, they just don't know what to think about it. And I ain't scared of these bitches. Mmm.
544. Tan: I'ma [fucking] mash up everybody's shit in here until somebody tell me who the fuck mess with him, yo.
545. **Tan (interview):** Clayboy really didn’t deserve this.

546. Some of Lyric’s guy friends comes over
547. **Friend:** (walking through the door) Lyric?
548. **Lyr:** Hey! Wussup Tony?
549. **Lyr (interview):** I just love to have boys around. I love boys. Women seem to have more deception in them. But men seem to just let things go, you know, and they’re just like so cool and nice to be around, man. I love men!
550. **Cord:** (to one of Lyric’s friends) Common handsome, you’re comin’ outside.
551. **Nev:** That man will sleep with anything that has a warm hole.
552. **Tan:** who said it’s warm?
553. **Tan (interview):** Sleepin’ around bein’ a skeet-skeet is now bein’ bad. It’s bad for your vagina, I’m sure.

554. Hyena sisters are trying to sleep upstairs. Party girls are outside being loud with the men
555. **Man:** sit down. Sit down.
556. (girls laugh loudly)
557. **Cord:** Wait, hold on dog.
558. man: I know your guys like to pee and stuff.
559. **Jenn:** Oh, I love to piss on guys.
560. **Man:** I would let this girl piss on my face right here and right now.
561. **Lyr:** Are you serious, for real?? I want to see that happen!
562. **Tan:** (from doorway) You guys are bein’ overly loud. Can you go inside?
563. **Cord:** Don’t worry
564. **Tan:** What chu’ mean ‘don’t worry’?
565. **Han:** I don’t give a fuck, yo.
566. **Han (interview):** I feel like they’re making fun of us. They’re getting to me. I don’t like that feeling at all.
567. **Guy:** (to Jenn) R Kelly that moth[**f**ucker]
568. **Jenn:** (waving beer can) Oh, I’ll down six of these.
569. **Lyr:** For real I wanna see that happen. Yo! Yo! Do it! Do it!
570. **Tan:** (in doorway) Please, I’m askin’ y’all nicely and respectfully cause I don’t care who y’all bring home. I don’t have a problem with that. That has nothin’ to do with me. Could y’all please just go in the living room? Please.
571. **Lyr:** Do it!
572.  Jenn: I'm tryin'!

573.  Tan: (in bed) Next time I have to go outside, I'm gonna hold those little whore rags by their necks and throw 'em in the pool. With those aids infected guests they brought in.

574.  Guy: (outside to Jenn) Common just go just go just go.
575.  Lyr: Piss on his face!
576.  Jenn: I'm going to piss on his face.
577.  (long pause)
578.  Jenn: I can't piss. (Laughs hysterically)

579.  Tan (interview): That dude ask one of them to pee on him in his mouth. That is nasty and out of this world even in the privacy of your own chambers.

580.  Tan: (holding phone) Look at this phone. Look at it. It's so nasty in this house! I cannot make this house this sticky. This house has, this [shit] has syrup all over it. Look! Look! Who did that to the phone!? You know what?? Here.

581.  (Tanisha grabs some cooking pans from the kitchen and heads upstairs)

582.  Tan (interview): I'm the boss of the bad girl's house and if anybody doesn't like that, that's too bad. An if they wanna take my title away from me, then they have to go through me.

583.  Tan: (yelling) I'm tired of y'all bitches in this house! Y'all gon' make me loose my mind yo! Where's the [fucking] pots!? I'm tired of all'ya! Get up bitches! (bangs cooking sheets together) Get up! Get up! Clean the [fucking] house! Clean it up! I'm tired of this [shit]! I'm tired of all y'all bitches! I'm tired! I'm tired! Get up!

584.  Tanisha is walking down the hall banging pans together and yelling

585.  Tan: I'm tired of this [shit]! Get up! get the [fuck] up! Get up! Get up! I'll bite back! I'll bite back! Get the[fuck] up! Tired of y'all!

Episode 8: Prank wars III The Phat Lady Sings

584.  Tanisha is walking down the hall banging pans together and yelling
585.  Tan: I'm tired of this [shit]! Get up! get the [fuck] up! Get up! Get up! I'll bite back! I'll bite back! Get the[fuck] up! Tired of y'all!
586. Tan (interview): What better revenge than to wake them up while they're drooling in their beds with a nice old big-hearty marching band!

587. Tan: (in kitchen) I'm not done. You think I'm done? (banging pans again) It's not over till the fat lany sings! (singing and yelling) Let me hear ya' say! Whap whap! Whap whap!

588. Cord (interview): I think that Tanisha is probably most theatrical of all the girls in the house. And I really enjoy her blowing up at people.

589. Tan: (back upstairs outside party girls' bedroom) I didn't get no [fucking] sleep cause of y'all! Y'all not gon' get no sleep cause of me! Whap whap whap! Get the [fuck] up! Alright. I'll get something louder. I'll get something louder.

590. Dar (interview): I'm to the point where I don't give a [fuck] about any of my room mates. This house is like a mental hospital with girls with boobies that dress cute.

591. Lyr: (walking out of the bedroom) This is ridiculous.

592. Tan: Call the police. Call who y'all gonna call! Cause this is what's gonna go on all motha[fucking] day.

593. Lyr (interview): Tanisha is about to get stabbed by Lyric because she woke Lyric up out of her beauty rest.

594. Tan: (banging pans in Lyric's face) Common now! Wake up!

595. Lyr: What's the problem?

596. Tan: Common now. (bangs pans again)

597. Lyr (interview): I know where the knife is and it's already got a little crooked edge in it. You know with fat people all you gotta do is just jook 'em and twist.

598. Tan: I didn't get no sleep cause of y'all bitches last night. No sleep!

599. Lyr: What did I do to you?

600. Tan: (yelling) The noise! All y'all!

601. Lyr: You ain't got no right to wake up...

602. Tan: (interrupts) Yes I do! And I continue doin' it.

603. Lyr: What if we did that [shit] to you.

604. Tan: I didn't make no noise in the late hours.

605. Tan (interview): I feel my hands around her little neck. Squeezing her.

606. Tan: I got a problem with all 'a y'all!

607. Lyr: It ain't got nothin' to do with me!
608. Tan: Pop off! Pop off!
609. Lyr: It ain't got nothin' to do with me!
610. Tan: Yes it do! Yes it do! Yes it do! Yes it do!
611. Lyr: I'm gonna get out 'chur way. Don't even trip
612. Tan: Yeah!
613. Lyr: I'm not goin' to jail for this.
614. Tan: Yeah! An' I ain't goin' to jail for it!
615. Lyr: Grow up Tanisha
616. Tan: Cause all ya'll [unintelligible] some moth[fucking] rap! I feed it when I get it beaux!
617. Lyr: See me when I got a platinum plaque!
618. Tan: Ok!
619. Lyr: Kiss my ass then!

620. Tan (interview): What ass? Lyric, you have no ass. Look at the stars, bitch. 'Cause you the number one skeet-skeet that I ever knew!
621. Tan: (talking to Nev and Han) It's gonna be nothin' but war here. I just set it up. I just laid it out very nice like this carpet. When I don't get no sleep, I'm an animal.

622. Lyric on the phone with her mom
623. Lyr: This boring one of these little girls in the house decided that she wanted to wake everybody up with pans and [shit] and bramm'in' pans together and [shit].
624. Mom: You just have to bite your tongue and walk away and bite your tongue and walk away.
625. Lyr: I did do that. Because I asked that girl. I said, 'what is your [fucking] problem?' you know. And it's like the other three girls in the house that I kick it with, they're throwin' hot sauce in the girl's juices and its just like my soul is drained. (cries) Mom! They're gettin' on my nerves so bad! I just wanna... ughhh.
626. Mom: I know, but You probably need to watch a Tyra.

627. Lyr (interview): This household is a poisonous environment and I don't even wanna deal with this type of drama. There's gonna be a lot worse to come. I believe that. I strongly believe that.

628. Lyr: (to cord outside) I just feel like this morning was very uncalled for.
Cord: It's very childish just throwing pans. I was dying. It was the funniest thing. You know, we keep them up and they wake us up. We're even.

Lyr: MMh, no. We're not.

Hyena sisters are in the kitchen. Tanisha smells her juice and starts pouring it into a cup.

Tan (interview): I love juice. Juice makes me happy. Yes. It's sweet and it has a lot of different flavors. There's nothin' like a cold cup of juice. Nothing.

omnisent music plays as Tanisha takes a sip of the juice. She then looks very concerned and spits it out.


Tan: (yelling) They put hot sauce in my juice!! It's in my [fucking] juice! I'm pressin' charges. I'm dead serious! I'm callin' the police if they don't come with an ambulance in ten minutes cause my throat is burning! My throat is burning. No, this is some bull[shit]! Y'all bitches should be ashamed of y'all selves! Y'all don't have no class! We can never be friends!! [Fuck] Y'all!

Party girls are sitting outside and can hear Tanisha yelling.

Jenn: Oops. Sorry.

Jenn (interview): (laughing) I put a whole thing of Tabasco sauce in it. Ew! It was so nasty. It just smelled like fire. It was so gross.

Neveen comes outside.

Nev: Who put hot sauce in the drink? Just tell me the truth.

Jenn: Well, I put it in. I'll say it. I did it.

Nev: Ok

She goes back inside.

Jenn: I feel so bad but do you smile when you feel so bad?

Tan: (to Neveen) Jennavesia is the one who did the hot sauce?

Nev: Yeah.

Tan: She did it?

Jenn (interview): Tanisha (laughs) is gonna blow a fuse. She's gonna do sum'um. I don't know what.

Tan (interview): Right now my throat is on fire. I can't breathe. I feel like I'm about to die. Jennavesia has crossed the line.
650. Tanisha storms over to Jennevecia's room and tears all trashes everything.

651. Tan: (to Nev and Han) My throat is burning me. I can't breathe!


653. Tan: I can't breathe!


655. Tan: I'm not goin' nowhere. I feel better.

656. Jenn inspecting her room, Cord sits and watches.

657. Jenn: Oh, this bitch. You know what, it's about to get real ugly right now. Because you know what? You throw my [shit] around but you can't come to me? Wanna fight? We'll fight. It's on. That's all I have to say.

658. Jenn (interview): I'm gonna hurt the girl. I don't care about how big she is. Cause the bigger they are, the harder they fall! Look at this, my daughter's picture is on the ground. It's on. This means war.

659. Jenn and Lyric take a walk outside

660. Jenn: Tanisha gets in my face its on.

661. Lyr: Why don't you take her aside and talk to her?

662. Jenn: No, cause somebody needs to be there. I will hurt this girl. You really don't understand. I will really hurt this girl.

663. Lyr (interview): I don't see the situation between Tanisha and Jennavesia having a positive outcome at all.

664. Tan, Nev and Han in the kitchen

665. Tan: Jennavesia think I'm playin' games. I don't play games! She's lucky that's all I did to her ass! Was mess up her [fucking] room.

666. Darlen sits at the computer (next to the kitchen) listening

667. Dar (interview): We came here to better ourselves and no one is bettering themselves and no one's changing. There's no hope. It's really really getting on me.

668.

669. Jenn and Lyr outside

670. Jenn: This is like hell

671. Lyr: This really is a test, I must admit. But I'd be damned if I believe in hell.
Lyr (interview): The arguing and the fighting in the house really makes me separate myself from everybody. I completely separate myself from negative energy.

Jenn: If it wasn't for us being in this house together, (sighs) I dunno. Probably would have thrown in the towel a long time ago.

Lyr: Is that PJ? Yes! Yes!

Jenn's two male friends arrive. She hugs them inside

Jenn: It's so good to see you guys!!

Guy 1: Where were you guys at?

Jenn: Takin' a walk. Had to get this tension relieved cause [shit] is not cool in this mother[ucker].

Tanisha sits in the other room and glares as she sips tea, unseen

Jenn: I needed this love right now! You have no idea dawg. My [fucking] room got trashed. Some bull[hit].

Guy 2: Oh boy.

Jenn: Yeah.

Tan: (yells from the other room) Don't get [fucked] up shawty. You started this war.

Jenn nods angrily

Tan: My room got trashed and I don't deal with that.

Jenn: Yeah! I got burned in my throat and I couldn't breathe and I don't deal with that! You lucky I didn't break nothin' shawty!

Jenn: No! YOU are lucky you didn't break anything!

Tan: No! You're lucky! You're lucky shawty!

Jenn: I'm not really trying to get...

Tan: (continuing over her) Cause if there was different circumstances, Jennavesia, You'd be in the hospital right now!

Jenn: Oh, really?

Jenn (interview): I am livid. I am afraid of myself at this point. My heart's beatin' fast. I can't think.

Tan: Don't act up cause your people's here! cause you can still get it!

Lyr massages her temples in annoyance

Tan: Don't act up cause your people is here!

Jenn (interview): I have to get out of this house. I'm gonna end up in jail cause this girl is gonna end up in the hospital.

Jenn, Dar, Cord and the boys drive away in the car

Jenn: Can we get out of here! Please!
699. Party girls and the boys are at a bar
700. Jenn: (cheersing shots) To the LBZ crew! That's right dammit!
701. Guy 1: Damn straight in the house.
702. Jenn: Hey you know what, screw her! She ain't nothin' but cheeseburger fat.
703. Scott (Cordelia's guy): I just want to know how this juice became like the most crucial thing in the world. Like it's juice.
704. Dar: (slurring from being drunk) I dunno if I can deal with this drama all the time! It's [unintelligible] frustrating. I'm not even mad at no one. I don't hate no one. It's just frustrating as hell dude! Like it's gonna drive me [fucking] crazy!
705. Dar (interview): Jennavesia and Tanisha could kill each other for all I care. And honestly they probably would kill each other and that's fine. It's getting to the point where I'm just going to go back to like being crazy Darlen.
706. Boys pour shots into Dar's mouth, Cord smokes a cigarette watching.
707. Cord (interview): Darlen's getting crazy. When she drinks, it usually ends badly.
708. Dar go runs around the bar being crazy and drunk.
709. Scott: (to Cord) The house is gonna be trouble when we get back. I know it.
710. Cord: I don't care! I don't care though. You and I are just gonna go off somewhere. We're gonna stay out of it.
711. Darlen flashes her breasts to the camera very drunkenly
712. Cord (interview): This blank look comes over her face. Darlen has left the building. It is not just 100% crazy.
713. Dar flips off the camera
714. Jenn: (to drunk Darlen) We gotta roll. Let's go in the [fucking] limo and get the [fuck] outta here brah. We gotta roll, I swear to god.
715. Guy 1: Hey, come give me a hug
716. Dar (interview): I'm pissed. I don't know at what or who. But I'm just mad. At everyone.
717. Girls in limo
718. Jenn: I wanna go home (to Dar) Why do you wanna stay here? Cause you know what...
719. Dar: Cause I came here to [fucking] have fun!
720. Party girls and Scott arrive back at home
721. Cord: (to Lyr, holding Scott's hand) Yeah, we're callin' the bed outside so leave us alone.

722. Hyena sisters are asleep in their room.

723. Scott: Outside in gazebo with Cord) Let's just make sure we are quiet, stay here, mellow, no stress. You know what I'm saying?

724. Cord (interview): We're gonna sleep outside. Fresh air. Getting away from the pollution in the house.

725. Cord: (placed pillows between her and Scott) These are the chastity pillows.

726. Inside Darlen is looking crazy.

727. Dar: [unintelligible drunken slur to Jenn]

728. Jenn: (also drunk) Totally like love you. Be pissed girl.

729. Dar: God! I have nothing against y'all, like, I just. But you guys going against each other is making me crazy.

730. Lyr is taking off her makeup in the bathroom

731. Lyr (interview): I don't have power in this situation. Some people just go tick tick tick tick tick boom.

732. Dar storms around the house punching things and knocking things over

733. Dar: (throwing things maniacally) Stupid bitch! Aghhhh! [unintelligible] and you don't do [shit]!

734. Jenn: (egging her on) We don't do [shit]. I'm ready

735. Dar: Why!!

736. Jenn: I'm ready for [fucking] more! Show me more!

737. Jenn (interview): Dude. I was just seein' stuff fly and I was like yes!

738. Dar: (throwing pans in the kitchen) [Fuck] that! I don't give a [fuck]!

739. Jenn: Show me more!

740. Dar throws glass bottles on the ground

741. Nev walks into the kitchen

742. Nev: (yelling) What the [fuck] are you doing!? What is this? What did we do!? What did we do!? What did we do to you!?

743. Han and Tan walk in

744. Nev: Stop. What did we do to you!?

745. Dar lights a cigarette, still inside. All the girls are yelling over each other unintelligibly


747. Han and Nev hold Tan back while she is yelling obscenities.
Meanwhile, Cord and Scott make out outside oblivious to the situation inside.

Tan: (directed toward Darlen) I'ma [fucking] kill her! I'ma [fucking] kill this bitch! I'ma [fucking] kill her!

Nev, Han and Lyr hold her back.

Tan: (directed at Jenn) Don't you get in my face! Don't you get in my [fucking] face! You shut the [fuck] up here!

Jenn: (to everyone) Stop!

Tan continues yelling and the girls try to hold her back.

Nev pushes Darlen and tries to fight. They are pulled apart.

Jenn: Alright stop! Everybody stop! Everybody stop. (to Dar) Get the [fuck] away.

Tan: That stupid little bitch!


Lyr (interview): There's like the Vietnam war going on around me and this is not the place I wanna be. You know. I didn't sign up for the military, marines.

Lyr: (to Jenn) You askin' for drama right now.

Jenn: Oh, yeah am I? Cause when she came and the bitch started comin' at me, you think I'm gonna take that [shit]? [Fuck]!

Lyr: You're trippin'

Jenn: No, You're trippin', Lyric.

Lyr: I'm out. This ain't got nothin' to do with Lyric. Y'all fight. Do it. I wanna see this [shit].

Jenn and Dar walk to a different room

Jenn: All of a sudden Lyric's a good girl now. All of a sudden Lyric's a good girl now, huh? Oh, no no. Cause that fat [nigger] bitch. I don't give a [fuck]. This wanna-be Jamaican bitch.

Lyr (interview): I'm not one for racist at all. I hear Jennavesia callin' Tanisha a [nigger] bitch. This is my friend but I'm ready to snatch her ass up.

Lyr: (to Jenn) All of that is unnecessary.

Jenn: I don't give [fuck]! She came came [unintelligible] bitch started comin' after me. [Fuck] that bitch!

Lyr: No, but you ain't goat say racist things about her.
Jenn: I don't give a [fuck] dawn! Lyric, you can play whatever side you wanna play, dawg. Whatever dude.

Tan: (calls out from her bedroom) The devil call! He want y'all to come back home! Bitches!

Next morning. Scott gets up and leaves, Cord walks inside. Everyone is asleep and things are thrown everywhere. The kitchen is covered in liquids and broken glass. Cordelia looks at everything. She runs into Tanisha

Cord: (to Tan) What happened last night? I just woke up. I wasn't…

Tan: Oh.

Cord: Here, here. Come tell me.

Tan: Darlen flipped out.

Cord: I saw the mess.

Tan: Yeah, mhm. And Jennavesia decide she was gonna egg her on.

Cord: So it was everything, it was like a house thing.

Tan: Yeah.

Cord: Ok

Tan: Yeah.

Cord: I'm so glad that I was outside.

Tan: Yeah, me too.

Cord: I'm so glad that I wasn't in this.

Tan: Yup.

Nev and Han do their makeup in the bathroom

Nev: I'm sorry they have so much issues in their life and that they need to drink to resolve those problems. I'm supposed to have sympathy and have pity for her cause she was drunk.

Han: Instead of us going over and saying 'you [fucking] whore bitch,' you coulda been like 'what's wrong.'

Nev: Why?

Lyric in on the phone with a friend

Lyr: I so wish I was out there with chu right now.

Friend: Why?
Lyr: Man, lemme tell you. Tanisha, there's just a lotta little [fucking] children in this damn house. I thought that I could deal with this, but that's not me. That's not how I want to spend the rest of my life. I need my peace of [fucking] mind.

Friend: Yes you do.

Lyr (interview): My spirits are at an all time low, man. And I'm just like weakened by this whole situation and everybody's negative energy in this house.

Jenn and Dar sit outside

Jenn: No more drinking for. Let's just not drink for a while, ok? We act just like them right now when we get drunk. Act stupid. And some way or another we act like them.

Dar: So frustrating.

Dar (interview): I kinda just need to change being the crazy girl. Cause no one wants to be around a crazy girl twenty four-seven.

Jenn: I bet you I wouldn't even deal with myself. Honestly. This is the part where we need to change. We need to grow up

Cord: I agree. I need to pee really bad.

Jenn: And this time we gotta really use the toilet. (laughs)

All the girls sit in the living room for a house meeting

Lyr: Alright ladies. I called this meeting to let everybody know that I'm really tryin' to change my life. (sighs) And this [shit]. It's just insanity to me. Like we attack each other every single day and I definitely have to separate myself from that before I become destructive. So, I will be leaving. Um, as soon as possible.

Cord (interview): I'm really sad to see Lyric go. I love her so much. She's probably my favorite person in the house.

Jenn: I don't blame you for leavin'. You know what, (motions to hyena sisters) immature. All that is immature.

Lyr: Everything is immature. Everybody has done something immature in this house. You were immature by puttin' the hot sauce in the juice.

Tan: (interrupting) In the wrong juice.

Lyr: She was immature by trashin' your room. Darlen was immature by trashin' the house last night. Don't nobody got the right to point the finger at nobody. If anybody has sum'in to say to me, let's talk. Cause this is the last time that y'all gonna talk to me.
811. Cord: I'm not gonna like cry and bitch and be like, 'don't go' even though I wanna throw a temper tantrum on that table right now.

812. Han: It's the only thing that's not broken. I wish you wouldn't do that.

813. they all laugh


815. She gets up

816. Tan: I feel it, son. I feel it, yo. I feel her.

817. Tan: (to Lyr) Straight up, yo. Lyric! Something you just said to me and I think you're my sista'. It broke through, yo. Cause I feel you, yo. I just don't know how to control myself when I get upset. And I don't know how to stop.

818. Lyr: Yeah

819. Tan: You know what I'm sayin'. And this has been my problem. Maybe you got the power to make me see it, you know. Maybe.

820. They hug

821. Lyr: And I've said some [shit] about you.

822. Tan: It's cool. It's cool.

823. Lyric packs up her things.

824. Lyr (interview): Last night, it was like confirmation that I did not belong here. And instead of becoming destructive, I leave in peace. So therefore I leave you all in peace. Peace.

825. holds up the peace sign and blows a kiss

826. She hugs Cord and Jenn goodbye

827. Nev (interview): (accusatory tone) Lyric looks like she sells incense out of her backpack. If you can't take it Lyric, get the F out and go cry somewhere else cause you're too good for this drama. She's a dumb bitch who got caught when she was stealing.