

MOON IN TAURUS

a film by Steff Gruber

Transcript

KINO.NET INC.
Hafnerstrasse 60
CH 8005 Zurich
Switzerland
www.kino.net

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Opening credits. The names of the main protagonists are shown at longer intervals. A young man in his mid-twenties (STEFF) is sitting in a wing chair. He is wearing blue jeans and a blue T-shirt, his long reddish-blond hair is tied back in a ponytail. He pulls a notebook out of his pocket and leafs through it. In the background a radio can be heard on which the presenter announces a conversation with a young Swiss filmmaker called Steff Gruber, who is currently working on a film project in Athens, Georgia. Steff takes the rotary dial telephone from the side table onto his lap and dials a number from his notebook. Meanwhile, the radio continues to play in the background.

TELEPHONE VOICE (O.S.)

The number you have reached 353
1298 has been disconnected; 353
1298 has been disconnected.

Steff hangs up the phone again and dials another number.

TELEPHONE VOICE (O.S.)

The number you have reached 543
3411 has been changed. The new
number is 549 6222. Please make
a note of it: 543 3411 has been
changed.

Insert movie title: Moon In Taurus

Steff makes a note, hangs up the phone and dials again. The phone rings. Piano music begins. After the cut, Steff is wearing a yellow T-shirt and is now standing in front of the chest of drawers on which the telephone stands next to a floor lamp and dials a number.

STEFF

(into the telephone
receiver)

Hello.

BILLY (O.S.)

Hello.

STEFF

Hello. This is Steff Gruber. Can
I talk to Billy?

BILLY (O.S.)

Steff, Steff, this is Billy.
What are you doing, wherever?
What are you doing here in the
States?

STEFF

Hi, how are you?

BILLY (O.S.)

Pretty good.

STEFF

Well, I got here two days ago and I'm still quite tired. It was a rough travelling. And, what are you doing?

BILLY (O.S.)

Oh, actually right now I'm sitting here, reading a new Time-Life book that I just got. What is it? It's a great photographer. But anyway: Are you staying in town now?

STEFF

Yes.

BILLY (O.S.)

Where are you staying?

STEFF

I'm stayin' at the Georgian Hotel. Listen. I'd like to talk to you some more and I'd like to see you of course. But first some questions: Do you know, where Wanda is?

BILLY (O.S.)

Wanda?

TEFFS

Yes.

BILLY (O.S.)

Right offhand: No, I don't. The last I heard: she was married to Jack Wright.

STEFF

Yes, I know.

BILLY (O.S.)

But ... But the other day somebody mentioned, either she was thinking they were thinking ... or they have gotten a divorce.

STEFF

Divorce.

BILLY (O.S.)

Divorce, yeah, split, separate.
Whether it's true I don't know.
You could check up on it let's
see where she's living. Best bet
would be to call either Jim
Herbert or ...

STEFF

I planned to call him anyway.

BILLY (O.S.)

... or try the El Dorado, I
think she used to work there.

STEFF

Well, are you in town all the
time?

BILLY (O.S.)

Well, at the moment I was just
steppin' out to ...
I've gotta go to Atlanta to meet
a friend, a guy I haven't seen
for a while. I should be back
... oh, I don't know exactly
when I'll be back. What I do,
I'll call you at this number
when I get back into town.
How long are you gonna be in the
States? Or in Athens at least?

STEFF

Well, as long as it takes me to
see all my friends again and to
find out what changed in the
time I haven't been here. So
that will probably take me a
couple of weeks and ...

BILLY (O.S.)

I was leaving town at the
moment, I actually... seems like
... I'm waiting for a ride, I'm
going to Atlanta for a couple of
days. What I do is, when I get
back into town, I call you and
we can maybe get together and
have a beer or something.

STEFF

Sure. Sure. Sounds great.
Okay. Well, maybe Jim Herbert,
does know Wanda's address. I
call him. And I'll call the El
Dorado, like you said.

BILLY (O.S.)

Yeah.

STEFF

And, well, I see you around. I probably ... do you have ... you have my number now ...

BILLY (O.S.)

Yeah, right.

STEFF

... and we probably meet.

BILLY (O.S.)

Okay.

STEFF

Okay. Thank you very much.

BILLY (O.S.)

Yeah.

STEFF

Bye, Bye.

BILLY (O.S.)

Bye.

STEFF

Thank you, bye bye, thank you Billy.

Steff hangs up the phone. He reaches for the notebook lying next to the phone and starts leafing through it.

2 EXT. HOUSE - VERANDA - DAY

2

The camera pans to a house in the countryside, surrounded by trees. On the porch with ornate brass fence, WANDA and Steff sit opposite each other in two rocking chairs. Wanda, like Steff, is in her mid-twenties, slim and has long wavy hair. Wanda is wearing a batik shirt and light white trousers. Steff, wearing a shirt and blue jeans, takes a cigarette from the pack and lights it. During the conversation, the camera pans back and forth between the two, showing them in close-up.

STEFF

You still don't smoke?

WANDA

No. I did buy a packet of cigarettes not long ago and smoked one.

STEFF

And then you threw up?

WANDA (O.S.)

Just about.

STEFF (O.S.)
Why did you get divorced? It shocked me,

 WANDA
Because I didn't want to be married anymore.

 STEFF (O.S.)
Yes, sure, but ...
I felt strange, because it wouldn't fit into my concept.

 WANDA (O.S.)
What?

 STEFF
That you are divorced now.

 WANDA (O.S.)
(laughs)
Oh, no ...

 STEFF
You see, I thought back home, I knew you are married.

 WANDA (O.S.)
So that made things a little saver or something in a way.

 STEFF
Maybe, yes, and it made things different. Now we have a repetition, you know. Jack thinks, that's what he said yesterday, that he is in a similar situation now.

 WANDA (O.S.)
That you were in? Back then? Ja.

 STEFF
That I was in. Yes.

Cut from Steff's close-up on Wanda.

 STEFF (O.S.)
Isn't it so, when you ..., when you have a relationship, no matter if you're married or not, that you automatically agree to certain commitments ...

The camera slowly pans back to Steff's profile.

STEFF (CONT.)

... and that there are also, I mean, good commitments? For example ...

WANDA

But you can't be a prisoner to your commitments, and that's what I had become. And ... just because of a marriage - license - I mean that's just a piece of paper. That's all it is.

STEFF

Mm.

WANDA

But I'm not saying there's anything wrong with commitments, but I'm just saying if your feeling is no longer in the commitment, then there has to be an allowance for change and growth. And I didn't feel that allowance in my relationship with Jack.

STEFF

Maybe I came here to find out about our feelings, to find out why they changed and how they changed. Maybe simply to learn for my future, to ..., to understand better, to understand myself, to understand my life back home.

WANDA

Well I ...

STEFF

Maybe also to not make the same mistakes again.

WANDA

..., yeah, okay, well I do remember this, that the more I started talking about leaving the more you wanted me to stay, and the more you wanted me to stay, the more I wanted to leave. It's just, that ...

STEFF (O.S.)

That was five years ago?

WANDA

... yeah. And I started feeling tied down and I think the way you behaved reinforced those ideas, that in a way I was tied down.

If I ever do stay with one person they have to know that I can change just like that. And it's hard to ...

STEFF

That probably is not gonna make your partner feel very secure and it'll take him ...

WANDA

But the security can't be placed there. A person can't place their security in me. They've got to have the security here, you know, and it doesn't come from over there. It comes from here. And another person can't be held responsible: "Well there you go, there goes my security, I gotta freak out."

STEFF (O.S.)

The worst in our relationship, that was the jealousy.

The camera slowly pans from the blurred background to Steff.

STEFF

I just remember one scene: Once we took the 32-bus from Central up to the ... or from wherever, from Kunsthaus up to the Hegibachplatz and there were two ...

WANDA (O.S.)

Two girls, I remember.

STEFF

... two little American girls, about fifteen or fourteen years old, in the bus and I'd liked them. They looked pretty and they were funny and so I ...

WANDA (O.S.)

And I was jealous, eifersüchtig, or how do you say "jealousy" in German?

STEFF
Eifersüchtig.

WANDA (O.S.)
Eifersüchtig, okay. And, yeah, I think at that time I was so depended on you in different ways, psychologically, because I was with you all the time. I didn't have that many other real close friends. You know, and I found myself in that same position: of having to limit how far I could go with other people ...

STEFF
In our relationship?

WANDA (O.S.)
No, with me and Jack. That I found myself in that position where it was okay to have friendships to a certain point.

STEFF
What was that limit?

WANDA
The limit was sex.
(she laughs)
That was the point at which Jack felt like ..., ah, ... was beyond the limit.

Steff takes a sip from the full glass on the floor in front of him.

STEFF
Do you want some more orange juice?

WANDA
Sure, the flies drank most of mine.

Steff opens the glass bottle standing next to his glass and fills Wanda's glass, which she holds out to him.

STEFF
Here you go.

WANDA
Danke schön.
(she laughs)

STEFF
Bitte.

From a boat, we can see the passing shore at the edge of a forest. Two teepee tents appear one after the other in the midst of the green nature by the water.

STEFF (O.S.)

What are your plans now? You have a boyfriend again?

WANDA (O.S.)

I have lots of them. Have friends, both friends, boyfriends and girlfriends.

STEFF (O.S.)

You live with Thomas

WANDA (O.S.)

... and Andy.

STEFF (O.S.)

Yes, but with Thomas you live very close together.

WANDA (O.S.)

No. No. We're all very close ... the three of us are all real good friends, we share intimate moments ...

STEFF (O.S.)

All the three of you?

WANDA (O.S.)

... between all the three of us and different individuals. But we're all good friends and that's the way it's gonna stay. That we don't have any ... We're not putting pressures on each other, at all, we're all three people who are free to come and go as they please, we're all ..., you know, it's just a real open relationship and for that reason I really like being around them.

Piano music begins.

STEFF (O.S.)

In your Teepee there is one double bed and there is one single bed. So, don't tell me that you take terms, I mean, you know, so ..., I don't know.

WANDA (O.S.)

Why do people get so bugged up in that, I mean, why do you see, that as anything especially interesting that there's two beds and three people. You know, the question, don't know how to put it, that's ... that doesn't have any significance to me.

The picture cuts back to the veranda, where Wanda and Steff are still sitting opposite each other in their rocking chairs.

STEFF

Mm. Well, I guess I have to admit, that's a bit strange to me ... I'm ...

WANDA (O.S.)

What's strange about it?

STEFF

Well, just, I couldn't see myself in ...

WANDA (O.S.)

Yeah, how would you deal with your ego, if you were in that situation? You know, that's what it is.

STEFF

Come on!

WANDA (O.S.)

Well, I mean, that's not a personal thing, but it's, I mean, I'm not ..., really in a way it is, but ...

STEFF

I don't know, if ..., I don't know, I just ..., I couldn't do it, I know that, I mean, if it ..., maybe I'm possessive, no, I'm not, maybe I am, I don't know.

WANDA

(laughs)

STEFF

Just if I love somebody, for Christ's sake, ...

WANDA

Ha, ha, come on!! If you love somebody, what? I think I know the kind of things you're talking about.

STEFF (O.S.)

Are you making a movie about me or ... ?

WANDA

I don't know, maybe I am.

STEFF (O.S.)

It's probably sex as well, yes, I do think that I feel ...

WANDA

That's probably the number-one-thing.

STEFF (O.S.)

Yes. And I think I feel similar to Jack. I do think so.

WANDA

Mm. An issue of morality.

STEFF

No. I just think it's a question of priority. If I know, that I'm gonna hurt you, when I make love with somebody else, I just don't do it. You know, if I know it hurts you when I do like this, then I just don't do like this, you know. I mean, it's a question of importance as well. If I think it is very, very important for me, for myself, if I make love with somebody else than my girlfriend and, yes, maybe I should do it, yes.

(pauses)

STEFF (O.S.)

I don't know if I should say this here, but I say it anyway ...

WANDA

Go ahead! We were getting your secrets so far.

STEFF

I can cut it. Carola thinks, I think I could say, yeah, exactly the same way

(MORE)

STEFF (CONT'D)

you do. And we lately didn't talk about it, because the opinions are just, you know, very far away from each other.

WANDA

You know, there's nothing ... , you can't suppress those ... A lot of people do, but I can't suppress my emotions and feelings. I have to let them out and if I don't, they're written all over my face; it's obvious, you know, they just have to come out and surface and that is fine, you know. That's absolutely alright.

(pauses)

But I was having a hard time letting things really surface with Jack, because it's like he didn't want ... he didn't ... In one way he was saying: Okay, you know, I'm open to whatever you say. But his attitude, or his actions, his face, his whole response to the things I would say was such, that he didn't really allow me, or he didn't want me to be thinking that way.

WANDA (O.S.)

But I don't know, maybe it's my Moon in Taurus that gives me some kind of bullheaded strength or just something that makes me say: Well, I'm gonna do it. And it's gotta be this way and I'm gonna ... My will is strong enough to see me through. I really believe it.

STEFF

I sure believe you.

WANDA

(laughs)

STEFF

Sure enough.

3 INT./EXT. ATELIER - DAY / LANDSCAPE - DAWN

3

The camera pans 180 degrees through the room of an old building. Next to a day bed, the wall is lined with a large wooden shelf filled with various materials and

wooden panels of different sizes. Paint containers and brushes are placed on the floor and other shelves. Wanda sits on a windowsill and leafs through a book.

STEFF (O.S.)

Hello.

WANDA

Hello.

Steff enters the picture, sits down on the folding chair in front of the ledge and lights a cigarette.

STEFF

How are you today?

WANDA

Fine and you?

STEFF

Bad. Hot.
This conversation yesterday just, you know, it had a direction I ...

WANDA

You didn't think things would turn out that way, you didn't anticipate them how they turn out.

STEFF (O.S.)

I sure had a wrong picture.
That's right.
(pauses)

Steff moves back and forth in the room and gesticulates as he speaks.

STEFF

Maybe I ... it gave me a very big distance. I actually felt more distance to you than I had at least for the first year in Europe, not seeing you at all. In a way you are pretty, very, maybe not very but you are "oberflächlich", now a term I really don't know in English, that means ... I have to look it up, it's somewhere here and because of some self-defense or insecurity or whatever. You don't wanna have something which goes beyond or under this limit. You know what I mean?

WANDA

No.

STEFF
 "Oberflächlich" is the opposite
 of deep. Do you know the term?
 No?

WANDA (O.S.)
 Shallow.

STEFF
 Mm. And I had you completely
 different in mind and I believe
 also, that you were completely
 different, when we were
 together. And I was actually, I
 was disappointed, actually.

WANDA
 Well, maybe you shouldn't have
 expected anything and then you
 wouldn't have been disappointed.
 You know, maybe it's ...

STEFF
 Well, even if you don't expect
 anything you still, you've got
 your ideas. I mean your general
 philosophy or whatever you call
 it and ... and so it ...

Wanda is now sitting cross-legged on the day bed. Opposite
 her, Steff is sitting in front of the shelf in a rattan
 armchair.

STEFF
 I don't think, that I ever could
 handle a situation heavy
 involved with more than one
 person at the time. It's
 probably very pleasant to fuck
 with two girls or with two men
 at the time, I mean, I don't
 know. I don't know if I could
 enjoy it.

WANDA
 (moans)

STEFF (O.S.)
 I've never tried.

WANDA
 Try it, you'll like it.
 (giggles)

STEFF
 It's very hard for me to think
 back now, to think back, how we
 lived very close together, we
 (MORE)

STEFF (CONT'D)
 worked together, we did
 everything together and ...,
 besides all the economical
 problems we had at that time, I
 was... I believe I've never been
 as happy as I were at that time.

STEFF (O.S.)
 For me it is really strange to
 come back and find you in a
 completely different situation,
 I mean, a hundred and eighty
 degrees different than we had.

Steff approaches the bed. The two look at each other.

STEFF
 But...
 (pauses)

The image shows the silhouette of a settlement on a hill
 in the sunset.
 Piano music begins.

STEFF (O.S.)
 But that kind of love was
 probably anyway craziness,
 madness and not realistic at
 all.

Steff sits leaning against the wall on the day bed.

STEFF
 I remember, when you once left
 to go back to the States, when
 was it, after a year or so? ...

WANDA (O.S.)
 I left ..., didn't I leave and
 come back. I started to go and I
 came back.

STEFF
 And you went to the railway
 Station with all your baggage
 and I went to bed and I cried
 about three hours non-stop and
 then somebody knocked on the
 door and you came back.

Wanda sits in a rattan armchair facing Steff.

WANDA
 I remember: I went and got in
 the train.

STEFF (O.S.)
 Yes.

WANDA

And then I changed my mind about two minutes before the train was supposed to leave. I just jumped off.

Both sit facing each other on the day bed. Wanda is rolling a cigarette.

STEFF

You remember, what blew my mind, when I came to your home?

WANDA

What?

STEFF

All the photographs of you being a cheerleader and being some kind of beauty queen and ...

WANDA

Everything.

STEFF

Whatever.

WANDA

Everything in Highschool.

STEFF

I couldn't believe that.

WANDA

Yeah, I was popular.

WANDA/STEFF

(laugh)

WANDA

After we got married I was at our house in Bainbridge, at my parents house, and one of their friends walked in and they said: Oh, Wanda, hey, I guess I can't call you Wanda Wester anymore. And I went: Oh, no, I'm still Wanda Wester. And then ...

STEFF (O.S.)

You kept your name?

WANDA

Yeah.

STEFF (O.S.)

You can do this here?

WANDA

Yeah.

STEFF (O.S.)

Aha. Good.

WANDA

And they said: Didn't you get married? And I said: Yeah. And they said ... It was just everybody was real surprised and Daddy said: Uff. I can't ... that's ..., I can't believe that. Why did you ... well, why did you get married?

STEFF

How did they react, when they heard, that you divorced?

WANDA (O.S.)

Ah, that's why they came up here. That was very dramatic, because they don't think of..., I guess, the way they think of it is just a lot heavier than the way a lot of people think of divorces now.

The camera pans from Steff to Wanda.

WANDA

I mean, to them that's like ... it's a tragedy to them. And to me, I guess, the tragedy was ... no. No, it's not. They're ... it's not a tragedy.

STEFF (O.S.)

And to Jack it was a tragedy as well, I believe.

WANDA

Mm, well, you know, yeah, yeah, yeah, I guess, well, you have to ask him, I don't know.

STEFF

You have this thing here ...
(he reaches for
something in her face)

Black screen.

STEFF (O.S.)

Do you remember the night in Cortona?

WANDA (O.S.)
Well, which one?
(laughs)

STEFF (O.S.)
I went up to the very same spot
and I went into the room with
the blue stars all around.

WANDA (O.S.)
Oh, yeah.

The image fades in. The camera films along a wall shelf
below a ceiling decorated with stars.

STEFF (O.S.)
Where we made love the very
first time. Remember? That
little room, you don't remember.
Okay, I forget.

WANDA (O.S.)
Where was the room in?

STEFF (O.S.)
In that house.

WANDA (O.S.)
Oh, in the cabin, I mean in the
little cottage that you found?

STEFF (O.S.)
Yes, where I lived.

WANDA (O.S.)
Okay, I remember, yeah, the
straw and the sleeping-bags.

STEFF (O.S.)
Yes, right, and the scorpions.

WANDA (O.S.)
Right, yeah.

The image jumps back to the studio room, where Wanda and
Steff are sitting together on the day bed.

STEFF
Always the fear of the
scorpions.

WANDA
And Lilo, remember, Lilo was
there too and the first thing
she did in the morning, was: she
took out all this make-up and
started putting it on.

STEFF

Leila. Leila.

WANDA

Leila, yes, Leila.

STEFF

Yes, Leila.

WANDA

Leila, God.

STEFF

Crazy American woman.

WANDA

Hope she won't see this movie.
Sorry Leila.
But anyway, we thought that was
so funny that she was this
rustic cottage in the middle of
nowhere ...

STEFF

And put ...

WANDA

Toscana hills, the countryside
and the first thing she did in
the morning was put on the make-
up.

STEFF

Yeah, that was rather strange.
Displaced.

WANDA

But ... yeah, I sort of have a
picture of those stars, but I
couldn't remember where they
were. I can see them, but I
can't remember, you know, I
couldn't place them.

STEFF

Ah, the painted stars in that
room, they ... just, they were
running around the four walls of
that room.
You're very funny because of
this Joint.

WANDA

Reefer madness.
(pause with laughter)

STEFF

Well, I'm not in a ..., you
know.

WANDA
 Yeah, you don't wanna talk
 anymore, right?
 (giggling)

STEFF
 Yeah.

4 EXT. FOREST / PARKING LOT IN FRONT OF SHOPPING CENTER - DAY 4

Wanda is sitting cross-legged under a tree in loose-fitting trousers and a vest over an armless T-shirt. In one hand she is holding a fan in the shape of a large leaf with which she is repeatedly waving air in her face.

STEFF (O.S.)
 What happened this morning at
 breakfast? You were mean.

WANDA
 Oh, I was bitchy. I was a bitch.
 First class bitch.

STEFF (O.S.)
 What was wrong? I came in, you
 know, the best mood.

WANDA
 I know and I was sittin' there
 all blown up.

STEFF (O.S.)
 Why?

WANDA
 Ah, let me think. Let's see. I
 think, yeah, it was because ...,
 well, you know, the episode when
 Jack came in TK Hardy's
 yesterday, when we were there,
 and said the whole bit about the
 stereo and I was just upset
 about that whole scene taking
 place. I started thinking about
 it again this morning and it
 upset me.

STEFF (O.S.)
 What was that all about with
 that stereo?

WANDA
 Okay, the whole thing was, that
 the woman Jack used to be
 married to gave me five hundred
 dollars and Jack five hundred
 dollars at one time. And that
 (MORE)

WANDA (CONT'D)

was for us taking care of her children and his children. And she gave me a check for five hundred dollars also, because she said she felt like I deserved it, because I had done at least half of the work as far as the children were concerned. So Jack spent his money on something and I bought a stereo with my money. Okay. I was gonna sell Jack the stereo at the end of the summer and give him all the albums. Well, he's been saying all summer long, yeah, I wanna buy it. And now all of a sudden, you know, he is saying, that he doesn't wanna buy it. He offered me half of what I asked for, because he said, that half of the stereo was his. You know, he said he considered it half his and I said, well, I didn't consider that half yours, you know, because I bought it and ... so then we went ..., Jack said: Well, Wanda, O.K., well, first of all, we started arguing about different possessions that we have, some things my mother gave me and some things she gave me and him, so Jack said he called her up, you know, to ask her who she gave these nice rocking chairs to and ...

STEFF (O.S.)

Your mother?

WANDA

And so she said: Well, I gave them to both of you. So we just got into this big argument about it, and I said: Okay, look, you know, I don't wanna talk about it anymore, right now, you know, this is just awful, I'm just going to get the stereo and the records.

STEFF (O.S.)

I think you run away from everything. As soon as there are some problems, which normal life in this society includes.

In the foreground we see a large concrete parking lot with a shopping center at the end on the horizon. From the

perspective of a slowly moving car, the building and the parking lots with the cars pass by.

WANDA (O.S.)

This society is one thing, you know, I'd like to get away from. And you said, I have to communicate with people, well, maybe I do, but there's certain people that I don't even want to make the effort to communicate with anymore, because I have been trying so long to do it and ...

STEFF (O.S.)

I just have the impression, that ..., no, ... whether ...

WANDA (O.S.)

It's that normal society that, I guess, you have to deal with at some level, but I would just rather deal with it, maybe out there somewhere, because if I had to face those things everyday ...

5 INT. LIVING ROOM - DAY

5

Steff is sitting in a wing chair in the corner of the room between the window and a wooden desk with a mirror, reading a book. Behind him are peacock feathers in a vase. A slender woman in her mid-twenties (BONNIE T.) with shoulder-length blonde hair in a knee-length summer dress approaches the desk and turns on the lamp in front of the mirror. Then she takes the straw hat lying next to it and puts it on while looking at herself in the mirror. Next, she takes a large scarf with long fringes from the back of the chair and tries out different ways of wearing it in front of Steff. Steff watches her. The scene is accompanied by piano music.

6 EXT./INT. ROOFED SEATING AREA / ROOM - DAY

6

Wanda is sitting on a wooden bench at a table in front of a brick wall. As in a previous scene, she is wearing a vest over an off-the-shoulder T-shirt. Several chains hang around her neck. She holds a fan in her hand, with which she repeatedly fans herself.

WANDA

I remember writing you letters over the past four or five years. I had that suitcase of things that you never would send

(MORE)

WANDA (CONT'D)

back to me. You know, for four years I pursued that. And I wrote you some letters. I think some friendly letters, if I remember correctly. And, I mean, if you didn't want to write me back, then that was your privilege. If you didn't have time to write me back, then, well, you just didn't have time. And now you're coming back, and you're saying: I wanna talk again. So now we're talking. So why does it matter, I mean, really? It's silly, you know, to worry about, or think about, if we would have talked or not, because now we are talking. And so now that image is gone, it's hopefully better for our, well, I know, it's better for our relationship. It's better for me relating to you if you don't have any images of me. See, Jack had an image too. And I tried to live up to it, you know, and I did, and I told a lot of lies, 'cause I couldn't live up to it and then I realized: What am I doing? What am I doing? I don't have to put myself in that state of existence, no, you know, I don't have to do that. I'm not gonna do it. And ...

STEFF (O.S.)

Well, maybe my problem is - ...

WANDA

What?

STEFF

(laughs)

WANDA

If I know ...

STEFF (O.S.)

I'm too shy to say.

WANDA

Say it! If I know what it is I gonna just crack up. What is it?

STEFF (O.S.)

What do you think it is?

(MORE)

STEFF (O.S.) (CONT'D)
(laughs)

WANDA
I'm not saying, you have to say.

STEFF (O.S.)
Okay, I fell in love last night.

WANDA
(laughs and claps her
hands)
Oh, I knew it ... I knew it!

STEFF (O.S.)
Yup.

WANDA
With what?

STEFF (O.S.)
Hä?

WANDA
With what?

STEFF (O.S.)
With what? With my ...

WANDA
I mean are you sure that what
you fell in love with is a ...
something real, or some kind of
image or what?

STEFF (O.S.)
It's a person, actually, not my
movie-camera.
(pauses)
So you think you caught me now
loving two people at the same
time?

WANDA
No. No. I didn't catch you,
Steff. You love two people, or
more than two or whatever, you
know. I didn't catch you, yeah,
what's there to be caught at;
who's gonna catch you? When they
catch you, what can they do,
what have you done?

The close-up shows the fan Wanda is holding in front of her. She is sitting cross-legged on the bench facing the camera. The camera slowly moves upwards to her face.

WANDA

On Jim's front porch we were talking about your relationship with Carola and maybe things that you had never thought about, but that you thought you would have to deal with sooner or later because of her believes. Sounded like, you know, she was pretty open in some respects. That's the impression I got.

Steff stands at a window and looks through a pair of dark sunglasses and the slats of a half-opened jalousie. His face is only illuminated by the incoming light. He lights a cigarette.

WANDA (O.S.)

Maybe you're on the verge of, you know, freeing yourself of some ideas.

STEFF (O.S.)

Why did it happen between me and somebody else and not between the two of us?

WANDA (O.S.)

The reason is because maybe you ..., that at this point you couldn't have any image of me ...

The image jumps back to Wanda sitting cross-legged on the wooden bench.

WANDA

... and you can have an image of somebody, I guess maybe easier, that you don't know. Maybe that's it. I knew you would fall in love with somebody when you came here.

STEFF (O.S.)

You knew that.

WANDA

Yeah.

STEFF (O.S.)

Why?

WANDA

I just thought, that you would.

STEFF (O.S.)

Why?

WANDA

Well, maybe, I don't know, maybe you just ... You have a certain amount of sensitivity and there's a type of visual beauty that you love and that Maybe just because of that.
(pauses)

7 INT. LIVING ROOM - DAY

7

Steff is sitting opposite Bonnie T., who is wearing a light summer dress as in a previous scene. She is sitting in the wing chair behind which peacock feathers protrude from the side. The camera moves slowly back and forth between the two as they talk.

STEFF

Did you talk to your boyfriend?

BONNIE T.

Tim, my lover.

STEFF

Did you tell him?

BONNIE T.

No I didn't tell him, I talked to him. And I mentioned what I was doing, and seeing you. He understands, I think. I think he knows. But he is away right now. He is ... I don't know.

STEFF (O.S.)

When is he coming back?

BONNIE T.

Sunday, perhaps, when I go get him. I must talk to him Sunday and tell him. But we have been together for a year, and I know him pretty well. He knows me. But I don't look for it to last forever. I know, when I leave this country, when I return he won't be waiting for me, because I know I really wanna travel. He would be so different when I return.

STEFF (O.S.)

Not sure, but ...

BONNIE T.

As if he forgot me, even in a week's time he would forget me.

STEFF (O.S.)

But me in a couple of weeks I go back and, you know, have my life and ...

BONNIE T. (O.S.)

Yeah, that's when I continue with my life.

STEFF

Maybe you can't, I mean, you know, if you ...

BONNIE T.

But what? My work is the most important thing ... and him. I've spent time with ..., but I just don't think it'll last much longer. Because now I'm free, I'm out of skill, I'm out of obligations, I don't have a job. I must spend time working. Where I know I must do.

STEFF (O.S.)

But the relationship with him could give you some backing or whatever, some security.

BONNIE T.

No, he has no interest in my work ...

(pauses)

STEFF (O.S.)

I came here like a Rock'n'Roll star, you know, with big noise and ... and we met and we had - whatever one call it - a love affair or, you know ...

BONNIE T.

But I was attracted before I ever knew who you were or what was going on.

STEFF

Well, yes, okay.

BONNIE T.

And I really didn't pay that much attention, you know, because ...

STEFF

But sure, ja, but ... you know, I'm ... in a week ...

BONNIE T.
... you leave.

STEFF
Now, he will come back next weekend.

BONNIE T. (O.S.)
Mm.

STEFF
In a couple of weeks I leave. So ...

BONNIE T. (O.S.)
Then what will happen when ...

STEFF
... what worries me is: ...

BONNIE T. (O.S.)
... he is here?

STEFF
I wouldn't, back home, I wouldn't risk my relationship just because of a ... a limited affair, you know.

BONNIE T.
Yeah, well, that's the risk that's how ... I'm not promised to him. In fact, last week I made a comment about if we were single we could do different things. And he said: But we are single!

The telephone on the small wooden table behind Steff rings.

STEFF
I'm not.
(pauses)

Steff picks up the receiver next to him and hands it to Bonnie T.

BONNIE T.
(into the receiver)
Hallo, hallo, who is speaking?
You Mike, how are you doing?
Okay, yes, I'm doing fine. A little bit, yeah. Am ... I don't know.
(to Steff)
What time do we plan to go?

STEFF (O.S.)

Tonight?

BONNIE T.

(into the receiver)

It will be several hours, still,
I'll be working.

STEFF

Two hours.

BONNIE T.

(into the receiver)

No, he'll be back on Sunday. Mh.
Alright, yes, I'll be calling
this evening. Am ... what did
you need to speak to me about?
Oh, okay. Yeah. Go ahead and
call Tater. Okay. Aha, thank
you. Bye bye.

Bonnie T. hands him the receiver, which he hangs up for
her.

STEFF

Was that your husband?

BONNIE T.

(laughs)

STEFF

No.

BONNIE T.

No.

STEFF

Another ... Mike

BONNIE T.

Yes, another Mike. A mutual
friend of mine in town.

(smiles)

Wondering when old Tim will be
back. I don't know why he
called. But ...

(pauses)

Men are always attracted to me.
And that bothers him. But I'm
not interested in other men
usually.

(pauses)

Because they usually are not
interesting men.

(smiles)

STEFF (O.S.)

Well, well, well, well, well.

BONNIE T.

But then I'm not asking you either to stay or that I go with you or that you break up with your lady. I ask nothing of that just to spend some time together with you and know you better. And will it hurt your relationship?

STEFF (O.S.)

It will, yes.
Oh, I don't know. No, it won't.
I don't know. It ... I ... I don't know.

BONNIE T. (O.S.)

It might make it stronger because ...

STEFF

I ...

BONNIE T. (O.S.)

... you are leaving me.

STEFF

I ... Sure. I mean, no doubt about that. But ... I mean. I don't know. Yes, it will, it will affect our relationship because of ...

BONNIE T. (O.S.)

Yeah.

STEFF

... my philosophy. Not because of her. She ...

BONNIE T. (O.S.)

Then perhaps she'll understand better.

STEFF

She will understand ...

BONNIE T. (O.S.)

That will give you more understanding too!

STEFF

She will understand a hundred percent. She will even be happy! But then on the other hand it'll ...

BONNIE T. (O.S.)

Seems like I could say the same for Tim. He would ... certainly interest ... he even wishes that I would go out with other men at times.

STEFF

That's ... that's the same situation back home. But I cannot, ah, ask her to not do things I do. See what I mean?

STEFF (O.S.)

Mh ...
How long have you been married anyway?

BONNIE T.

Nine years.
(smiles)
Nine long years.

STEFF (O.S.)

Nine years.

BONNIE T.

Yes, and they were very very painful. But there were good times too. There were. But it wasn't right for me at all. And I had to leave ... And I had to go ...

STEFF

... I've troubles talking with Wanda. She's not really interested in me anymore. I am ... I am not interested in ... in her life anymore. I just found out that ... that what, what she has in her mind may be very good and, and maybe very good for her.

BONNIE T.

Mh.

STEFF

But ah ... I am interested in completely different things. Maybe not in completely different things in general. Maybe I'm interested in different ways. And there is no common base anymore to ... ah ... communicate or to realize that we are interested in the

(MORE)

STEFF (CONT'D)
same things anymore. Because the ways we try to ... live up to the things we'd like to do is so completely different.

BONNIE T.
Do you feel she's changed very very much?

STEFF
Yeah. It's hard to say.

BONNIE T.
(smiles)

STEFF
She's changed, yes.

BONNIE T.
Mh.

STEFF
Ah, but I did too.

BONNIE T.
Mh.

STEFF
And so I can't tell who changed most. There is no way for me to ... to measure that.

BONNIE T.
Mh.

STEFF
So ... I just cannot reconstruct the past, there is no way.

BONNIE T.
No, that's true. You can just find out what happened, to be more ... where they're going. How they're thinking today.

STEFF
That's right.

BONNIE T.
You can't grasp yesterday ... It's fleeting ... So how can you plan tomorrow?

8 EXT. PARKING LOT IN FRONT OF SHOPPING CENTER - PORCH - /
LANDSCAPE - CONSTRUCTION SITE - DAY

8

The camera follows a car on a road with several lanes of traffic. Off the road, in front of a large shopping center parking lot in the background, Wanda and Steff are sitting on a porch at a round wooden table. Wanda's ex-husband JACK sits between them. He has long brown hair and a long beard and looks a little older than the other two.

STEFF (O.S.)

I'm interested in the ..., in the last five years Wanda and I haven't been together, and I'm very interested in the relationship you had. And ...

JACK (O.S.)

So am I.

STEFF (O.S.)

I mean, I don't understand. Why did you get married in the first place?

JACK (O.S.)

Are you asking me?

STEFF (O.S.)

I'm very interested in ...

JACK (O.S.)

Are you asking me?

STEFF (O.S.)

Yes.

JACK (O.S.)

Well, as you know, I was married before. And I didn't feel after getting divorced from my first wife, that the level of commitment, that I thought would be necessary in a relationship that I want to be married would be very easy to find.

JACK

And I was very skeptical of my own feelings and I felt that a lot of the surface-attraction and electricity and excitement of the beginning part of the relationship were loosery and reflected more my hopes and needs than the substance of the other person. So I didn't trust them very much.

JACK (O.S.)

I feel that love can only exist when two people relate from their inner being. And I felt at one point as so that Wanda and I have reached this plateau, which then made it seem sensible, that we got married. Even at this point now I don't think that that was a mistake, you know.

JACK

It's a risk, it's a very high risk, because in loving someone you have to ..., you have to kind of drop your ego on the way, I think.

JACK (O.S.)

In some ways I feel that I was able to elevate myself above my own selfish interest and consider Wanda's welfare above mine.

JACK

But what I thought as being Wanda's interests were necessarily what she thought as being her interest and therefore, even then I may have had the best intentions I may have actually ended up undermining the relationship, more than if I had not so committed to what I thought was her welfare. To answer your question: I just felt that, simply, that we had achieved a very high State of unity, a love, that in spite of all the pressures and lack of support in the society today for a public declaration such as marriage.

The camera follows the passing cars on the multi-lane road and then pans back to the group.

WANDA (O.S.)

It wasn't public, I mean, we had all our good friends there, they shared in the occasion. It was much more personnel to me than public. Well, it only became public, you know, when people started magnifying the issue.

STEFF

You wrote me about your marriage and you wrote the following sentence: "I finally got married, just to make things legal." When I read that, that really blew my mind. I was very disappointed, you know.

A motorcyclist at the parking lot exit needs several attempts to start his vehicle.

WANDA (O.S.)

Well, we went through or I went through a lot of moments of indecision about it. A week before the wedding I told my mother, I didn't know if I wanted to do it or not; and besides our personal love for each other at the time, there were also Jack's children involved and I felt like that the legality of our marriage would somehow make a more stable home for them. Now I don't know why I thought that, but that's what I thought.

JACK

Do you think that was your reason for wanting to get married in the beginning? I always sensed that you were just insecure, and you just felt like that commitment for me was something that you needed at the time.

WANDA (O.S.)

I'm sure I was insecure when I said I wanted to get married. I'm sure of it.

JACK

That's why I hesitated at first too, because I was not sure that you ... I feel like a marriage commitment is the most fragile thing between two people because it's based on uncompromising trust and honesty. It has to be. For it to work. I suppose I might have been a little naive in projecting my strength to your ideas.

WANDA

Right.

JACK

My own feelings of commitment in hoping more or less maybe that's the way you felt. I'm sorry for that if I did but ... I don't know, it was hard. I certainly had misgivings about it, you know, I did. But I just felt like it was a risk worth taking I'm still glad we did it. Certainly learned a lot.

WANDA (O.S.)

That we did what? Got married or what? Stayed together for three years?

JACK

Well ...

WANDA (O.S.)

What's the risk, I mean ...

JACK

The risk ...

WANDA (O.S.)

I didn't see that there was any risk involved, it's just something we did, it doesn't matter about ..., you know, if you look at it as taking a risk, how open can you be, I mean ...

JACK

Because it's a risk, when you make yourself ..., when you devote yourself to somebody else. You're making yourself vulnerable.

WANDA (O.S.)

Right, vulnerable.

JACK

The deeper ...

WANDA

Well, open to what ? Open to injury and hurt and wounds.

JACK (O.S.)

No, the deeper you love the deeper you can be hurt. And the risk is, that you're placing your own sanity and emotional stability on a line.

WANDA (O.S.)

Pooh. That is misplaced security. Right there.

JACK

You know, in this ... in this world you have basically two plains, you have the physical plain and you have a spiritual plain. In the physical plain you have those things, which ...

WANDA

Jack, that ..., this is your philosophy.

JACK

... are part of the virgin world, which is an underlying structure to it, is an underlying order to it, is an underlying harmony to it. That's what keeps ..., that's why it's resident, it's harmonious, there's no discord in their world. And then there's a physical plain in the world that is a result of man's free will.

JACK (O.S.)

And that part is the naive realism of everything you see around, you know, all this incredible chaos that doesn't go together, doesn't mean anything, there's no continuity and there's no harmony ...

WANDA (O.S.)

But ..., how can you ...

The camera pans from the street to the porch and then cuts to a couple in the parking lot getting into a car and driving away.

JACK

Wait, just a moment. Please, don't interrupt!
All the eccentricity of the world, all the stuff we have to digest every single day, all these meaningless arbitrary things we find around us, then, are ... being ..., are able to be dealt with. When two people relate to each other on the basis of that plain of the physical world, and everything

(MORE)

JACK (CONT'D)

it doesn't come from the innermost part of your being, then there's gonna be discord, and there's gonna be ego getting in the way. And there won't be any unity, there's no oneness there.

WANDA (O.S.)

Yeah, but Jack, it's humanly impossible to always come from that point, because everything ..., see there's no line between those two plains.

JACK (O.S.)

Well ...

WANDA (O.S.)

There's no line, I mean, it's all together.

JACK

There's very few things that separate ..., that separate the most ..., the highest achievements of humanity from all the other lifeforms in the world ...

WANDA (O.S.)

What?

JACK

I said, there's very few things which separate humanity from all the other lifeforms in the world. One of those things is the ability to make commitments.

STEFF

To me it seems that you had just to live up on those statements you make. I mean, there's no way to prove ... I understood about 10% of what you have said.

WANDA

Right. There's no way that we can accept that as a fact.

STEFF (O.S.)

No, I didn't say that. I said, there's no way I can ... he can prove to me that he is right.

WANDA

Right.

JACK

I'm not trying to say that I am right for any person other than myself. I'm simply saying that when I entered into the relationship I entered into it as a sacred covenant between the two of us. And ...

WANDA

(interrupting)

That's right, Jack, and you held that so high ...

STEFF (O.S.)

And you did too? ... Yes or no?

WANDA

What does sacred covenant mean? I mean, what was it that was sacred?

JACK

It's a bond. It's a bond between us, that stands prior to, in importance, to all other things. That's what those words meant. That we ...

WANDA

(interrupts Jack)

Well, it was not more important than my feelings, you know. When my feelings started to change, no, that commitment didn't mean bullshit to me.

JACK (O.S.)

Because your ego is there as the most ..., as the thing that dictates everything that you do. And your ego is so fragile, that when ...

WANDA

Jack, whose ego is fragile?

JACK

Just a moment, I'm speaking.

WANDA

Whose ego is fragile? He?

JACK

Okay. Well, you know the five guys you went to bad with, while we were married.

WANDA

Okay, that was the sacred
commitment to you, was me
fucking other men.

JACK

Yeah.

WANDA

That was what was sacred to you,
you know, was, when I broke
that, then that was no longer
sacred.

JACK

No, because you deceived me,
because you continually told me
that you weren't doing that,
that you weren't doing anything
to undermine the relationship.

WANDA

I did deceive you. I did deceive
you.

JACK

And you lied, and there's no ...

WANDA

(shouts)

I lied and I deceived you and
that's why I'm not with you
today, is, because I can't live
that ..., I can't live up with
those sacred commitments. They
don't exist. Not for me.

JACK

But they do exist.

WANDA

Not for me. Maybe for you in
your mind.

JACK

They did exist, you just
violated them.

WANDA (O.S.)

In your mind. In your mind they
existed.

JACK

Mind is a very real part of
existence, Wanda. You can't
separate that.

WANDA

I, look Jack, ... let me ...,
wait a minute, let me tell you
some-thing: as long as I feel
good about what I did - I didn't
violate any moral things.

JACK

Did you lie? Did you deceive?

WANDA

I lied to you, yeah.

JACK

Well, then how are you saying
...

WANDA

(shouts)

Why did I lie to you?

JACK

Because ...

WANDA

(shouts)

Why?

JACK

Because you're weak. Because ...

WANDA

(furious)

I was weak, yeah, but now I'm
strong enough to tell you, man,
what you thought is fucked.

JACK

No, it's not at all. Because
you're a person who needs an
incredible amount of adoration
around you.

WANDA (O.S.)

I need a lot of independence,
Jack ...

WANDA

(angry)

I don't need all that bullshit,
adoration, that you gave me,
that was not even real.

JACK

It was very real.

WANDA

All that adoration was coming from some kind of image that you had of me ...

JACK

No, Wanda.

WANDA

... that you wanted me to live up to be. Sacred, only loving you, only admiring you, only going to bed with you and so fourth.

JACK

Aha, well, I'm perfectly aware that that's the way you feel, Wanda.

WANDA (O.S.)

Okay.

JACK

I mean, but the point is, when two people enter into a relationship ...

WANDA (O.S.)

You ...
Are you perfectly aware of the way I feel?

JACK

I'm perfectly aware of the fact that you don't hold the things we agree to very high.

WANDA

You ... I ... Right. Right. But you're not aware of the way I really feel, at all.

JACK

Because you never told me.

WANDA

Pooh.

JACK

Well, you did ...

WANDA

Jack, you had all these rules and regulations set down, that I knew how you felt ...

JACK

What rules ?

WANDA

... if I didn't live up to those rules, then our relationship was finished!

JACK

Just picture yourself over the last three years, okay. You know, you're a person who is so aware of your physical presence, everywhere you go, you have to make an Impression on people. You need people to come to you, you need people to shower you with affection and attention, because you exist on a basis where ...

WANDA

Jack, look, ...

JACK

... the external role is the substance of your life and not internal things. If internal things were ..., internal things, the innermost part of you, Wanda, whether you believe it or not, is infinite. In infinity there's no lying and no deception. It's not ...

WANDA

Okay. Look at what you're doing, look at what you're doing right now. That's what you've done for the past three years, you're saying: Wanda, you ... you know, this is the way it is, man. Now, you've gotten out of the way, now, you know, now it's time to worry. You, girl, you're out of the way, you're not walking this righteous path, that the Bible and Jack and everybody lay down for you. You've gotten off the path, well, now, since I'm off in another direction, in my own direction, now that direction is being called arbitrary, whatever other words you want to use, but ...

JACK

I never tried to keep you from doing anything, you did
Look, look it.

WANDA

Jack, you tried to keep me from doing a lot, you couldn't keep from doing anything.

JACK

I wanted you to try to work and help support us, yeah, that was one thing I wanted you to do. And I wanted you ...

WANDA

I don't remember that.

JACK (O.S.)

You don't remember that? You don't remember that I would have liked for you to be supporting maybe, so you're always telling me, how I was working too hard and get sucked in by my work and yet here you are not willing to do anything, because you thought you were so high above all mean jobs, that you weren't willing to do it.

WANDA

No Jack. Yeah, I am above a lot of the fucking Jobs that are out there. If you think that I would go in any place that we see here and have a job to work for something. I don't believe it, and then have half of it taken out by the Government. No! I'm above that, yeah, yeah.

JACK (O.S.)

Okay, but have you done in response to that? I mean, how have you shown to yourself to be working for yourself? You haven't supported yourself ...

WANDA

If you can't see that, that's too bad.

JACK

You haven't done any artwork, you haven't supported yourself. Your friends, that you've made, have been in many cases superficial relationships.

WANDA

You know why? You know why? Most of those people were your friends, that did not know me, when you and I became separated they didn't know who I was. Everywhere I went they would say: Where's Jack? If I went out by myself; where's Jack? And then I found out, when I went out and people knew they couldn't ask me about Jack, what could they ask Wanda about? But beyond that point, where it became a threat to your misplaced security, you didn't want me to cultivate nothing.

JACK

No, that's not true. I just wanted you to save one thing exclusively for our relationship, ...

WANDA

And that was sex.

JACK

I found, a certain degree of intimacy might have been nice for us to share. I mean, here we were having ..., here I was having to assume all the responsibilities of a relationship ...

WANDA

But!

JACK

... with having nothing unique to it. There's got to be some ..., when you're with somebody, you have a committed companion. There has to be some element of the whole spectrum of human emotions and behavior, that should be unique to that relationship, otherwise, what does it mean to be in a ...

STEFF (O.S.)

That could easily be something else.

JACK

It could be something else, sure. It very well could be.

WANDA

Yeah. Yeah.

JACK

I mean ...

WANDA

And ...

STEFF

But maybe it was wrong in your relationship, to have sex as ...

JACK

Well, that's what I ever try to tell Wanda, I'm not trying to tell her, she ..., she knew, how strongly I felt about these things. She knew, how much honesty meant to me. And for her to be dishonest was more ..., that hurt me a way more than going to bed ..., I mean, I can understand going to bed. You're out with somebody, you can't put artificial barriers in the way of the growth of a relationship. It's not easy to do. It's not easy at all. I know ..., I mean, I've got that experience right now with a couple of ladies that I'm seeing who have people that they're friends with and all I care to do is have a friendship, because I think the sex-part gets in the way. It casts kind of an unreal spectre over the whole relationship, so it's really hard to know, whether you ...

WANDA

It's unreal, when you ..., when you're afraid to deal with the sexual intimacy.

JACK (O.S.)

I'm not afraid to deal with it. I mean it would be pleasant, indeed, I'm not afraid to deal with it at all. But I'm afraid of making other people feel bad. I'm not gonna put myself in a position to elevate my selfish interest to go to bed with somebody over another person's trauma that they would have to go through, in order to confront that in their relationship.

WANDA

Why does it have to be a trauma?

JACK (O.S.)

Because that's how the other people feel, and that's how I felt. It doesn't have to be a trauma, but that's the way I am. And if you wanted to go to bed with other people, I'm not saying you shouldn't have done it, but you should have said: Hey Jack ...

WANDA (O.S.)

Excuse me, I have to call my husband and ask him if it's okay.

STEFF (O.S.)

Well, you probably found out about it, asked her and she said: it's not true.

JACK

No, no, no, she never denied. Oh, yes, she did.

WANDA

At first I denied everything.

JACK

Yes. She made up all these fabrications, you know. One guy, she said she was sleeping with, she said he was gay, which ...

WANDA

I thought he was, at first.

JACK

Even after you went to bed with him?

WANDA

And that was the thing, that you blew up, Jack. When I first met this guy, ..., it doesn't matter to me, if somebody is gay or not.

JACK

Well, not to me either. You were the one who kept telling me they were a gay couple. Remember the night I came home, and I just said: Wanda, I'm just so filled with anxiety, because

(MORE)

JACK (CONT'D)
you would consistently tell me
...

WANDA
Right, you made me think how bad
you felt. Oh, Wanda, you're such
a bad girl for making Jack feel
that way. No, you gotta make him
feel good again, it's all up to
you Wanda. You've got to mend
his wounds, you, it's all on
you.

JACK
All I said was ...

WANDA
Well, God damn it, no it's not
all on me anymore, it's in you.

JACK
Wanda, take it easy, you were
telling me all along ...

WANDA
Don't tell me to take it easy,
I'm not taking it easy!

JACK
You were telling me all along,
that there was nothing that you
were doing that would undermine
the relationship, knowing for
well, that that indeed would
have undermined the
relationship, indeed.

WANDA
In your opinion. It did not
undermine in my opinion.

JACK
But even more important than
your feelings on any given
basis, is having a way of
knowing how to control your
behavior and what to do. And
that can only be based on having
... on dealing ...

WANDA
Control your behavior? What ...
now, where does that come from?

JACK
Dealing with people, that you
have an obligation to treat
(MORE)

JACK (CONT'D)
them, as if ..., as you would
yourself like to be treated.

WANDA
Let me tell you something;
sometimes you have to behave
differently with other people.
Sometimes you have to behave
violently with some people,
Jack. If you have got to relate
to those people, then sometimes
you just have to resort to
abnormal modes of behavior.

JACK (O.S.)
Why?

WANDA
Sometimes to make a point, it
has got to be done, or the point
will not be made at all. Some
people have to be yelled at.

JACK (O.S.)
Mm. Well, you think so?

WANDA
Y..., I know so.

JACK
What happens comes from ideas.
Things don't happen and then
ideas are born. Ideas are born
and then things happen. So your
behavior is a product of what's
in your head. It doesn't come
first, at least it shouldn't, I
mean.

WANDA
Your behavior is a product of
what's in your head?

JACK
That's right.

WANDA
It's what ... a lot of people's
behavior is a result of how they
have been brainwashed.

JACK
Oh, you haven't done that?

WANDA
Yeah, I have, yeah. In a lot of
ways I have, and I hope that I
(MORE)

WANDA (CONT'D)
can wash my brain a little
cleaner.

JACK
In other words: you don't wanna
work at Miller's, or whatever,
because you feel like that's not
you and it violates your sense
of self to be doing that kind of
work in this kind of a society,
in a conventional way like that.

WANDA
Well, it's just simply something
I don't believe in. And there
are other ways I can find,
artistically, creatively,
whatever that is, to support
myself, you know.

JACK
Yeah, but you din't support
yourself for so long. I mean,
that's what I'm saying, where is
the consistency. On one hand you
reject all these things, but you
are not doing anything else,
that would take up ...

WANDA
What's inconsistent. What's
consistent.

JACK
Because you should be supporting
yourself. Every person should be
...

WANDA
I am.

JACK
Yeah, but you weren't for three
years.

WANDA
That's not true.

STEFF (O.S.)
In your marriage, you mean?

WANDA
That's not true.

JACK
But it is true.

WANDA

It's not true.

JACK

You made 4'000 dollars during
the last three and a half years.

WANDA

So you're the one that's always
concerned with statistics, you
can't ...

JACK

I'm not ...

WANDA

Yes you are Jack, you used to
count the times we made love and
know exactly when and how long
it had been, and days, and now
you got figures and everything
to buggle your mind down; it
doesn't matter to me, if ...
like ...

JACK

Does it matter to you, whether
you did or did not support
yourself?

WANDA

What matters to me ... It
matters, yeah, but because ...

JACK

Alright, we were talking about
the fact ...

WANDA

Because I did Jack. And a lot of
things that went down in our
relationship, where you started
coming into where we, you know,
we both wanted ...

JACK

How did you support yourself the
first year, when you didn't work
at all.

WANDA

I got unemployment for a long
time.

JACK

For 16 weeks.

WANDA

And then, and then you supported me financially and we agreed, remember, all the times that I got up early in the morning and dressed your little girls, took them to school, brought them back ...

Several excavators move across a large field and piling up soil into heaps.

WANDA (O.S.)

...cleaned up the house, got dinner going, went back to pick the little girls up.

JACK (O.S.)

Wanda. Wanda.

WANDA (O.S.)

Finished dinner, and did all these hassle duties ...

JACK (O.S.)

How many times do you think you did that?

WANDA (O.S.)

... that you said: Wanda you're being at home, once you're not working. If you're happy doing this, then it's okay with me, I'm making enough money to support you. That is what you said.

JACK (O.S.)

Did you do all those things? And for the most part you did make dinner, yes, and you did do some cleaning the house, but I assumed ...

WANDA (O.S.)

I did a hell of a lot of domestic duties.

JACK (O.S.)

I assume I did at least half of them.

WANDA (O.S.)

No, you didn't.

JACK (O.S.)

I didn't cook dinner, but I always washed the dishes, didn't

(MORE)

JACK (O.S.) (CONT'D)
I? Every night. That was the
trade: You would do this, making
the dinner and ...

WANDA (O.S.)
Big shit. Big shit.

JACK (O.S.)
Well, I mean it's an equitable
arrangement.

WANDA (O.S.)
No, it wasn't.

JACK (O.S.)
And I was working all day. And I
told you, you didn't have to
participate with the girls
anymore than you wanted do.

The scene cuts back to the conversation on the veranda.

WANDA
No. Yeah, and then what
happened, slowly, slowly,
slowly. Somehow I got stuck
doing all that stuff.

JACK (O.S.)
I took them to school almost
every morning.

WANDA
Yeah, after I put my foot down
and said: I refuse to have
anymore to do with this. It is
making me unloving towards
everyone, it's too much for me
to cope with, now you said, I
should only do as much as I
wanted to. I don't wanna do
anymore.

JACK (O.S.)
Okay, and what did you do after
that, to make up for the
difference for not doing those
things, as far as ...

WANDA
What difference was there to
make up with? You're the one who
was keeping score not me. I
didn't have a scorebook.

JACK

The relationship has got to be based on compromises. There should be a more or less equal ...

WANDA (O.S.)

And on scores! And on who does what! And he got so many points and if she didn't do that, she gets demarried. I don't have a book that says that.

JACK

No. But you have to have some way in determining what's fair and what isn't.

WANDA

Well.

JACK

And how do you do that?

WANDA

Who? Who tried to do that?

JACK (O.S.)

I'm just trying ...

WANDA

You want more points?

JACK (O.S.)

I'm just trying to make a point, I ...

WANDA

Do you want more points?

JACK (O.S.)

Wanda, I'm just trying to make the point, that ... that I did try to, you know, be fair, and have your welfare in mind. I wasn't selfish. I knew it was hard being with the girls, I knew that was hard, I also knew it was hard being with me.

WANDA

If I had to stand up and to do what I really wanted to do, I couldn't live with you anymore, and that hurt. That hurt like hell and so I lied, to try to have both things. And then I saw it was impossible to have both

(MORE)

WANDA (CONT'D)

things and I couldn't lie anymore. I had to face the truth and that was: I couldn't live with you. With you having all these strict rules for me to live by.

JACK

It was only one strict rule, and that was simply that you saved that one bit of intimacy for our relationship. What other thing did I ever try ...

WANDA (O.S.)

But Jack, I didn't even want to make love with you anymore.

JACK

Did you not tell me and many other people as well, that things are going along, that we were sweethearts ...

WANDA (O.S.)

I did, I wanted to believe that.

JACK

... That our lovemaking was better and did it not ..., was it not better.

WANDA

I wanted to believe it, but, you know, it just wasn't true.

STEFF

Your love wouldn't go that far that you could include her right to have another friend or to make love with somebody else.

JACK (O.S.)

Yeah, well ...

WANDA

Well, let me say what Jack wrote on a card to me one day. He said: there are no conditions for my love for you. And that was: if I went to bed with another man, another person, or whatever, that ... We couldn't live together, see. His love only went to that point, where he said his love had no conditions. But that was the condition.

JACK (O.S.)

No, that's not the condition at all, because I haven't stopped loving you at all, Wanda. I love you as much as I ever did.

WANDA

I don't think you really love me, Jack, you love something - this image, you know, has flowers all around it. And you can't get through those flowers, to see what's really here.

JACK

No, that's not true, that's not true. I mean I'm seeing you now.

WANDA

Well so.

JACK

I still love you.

WANDA

Are you?

JACK

I think so.

WANDA

Are you? You're still sitting there quoting all your morals and philosophies and ...

JACK

But that's me. Just as much as your projection of ...

WANDA

(very loud)

I know and I can't live with that.

JACK

Okay, we're not living together, We are not living together.

WANDA

I know, thank God.

JACK

Okay, well that's good, because we've both learned and we've both grown and now we're separated ...

WANDA

Yeah, but you've got up all this guards, you've got up words, you know, you've been using "vulnerable" and those things, and that's ego, you know!

JACK (O.S.)

That's not ego, Wanda. I'm simply doing it, because I ...

WANDA

It is too.

JACK

... because those feelings aren't trustworthy. I don't wanna hurt anybody if you just go to bed with somebody, how do you know how they're taking those feelings, because it wouldn't matter what you say. Go ...

WANDA

What does it matter.

JACK

Because there's people's feelings involved!

WANDA

What does it matter, I mean, the exchange of love ... If there's that exchange going on; then I can't think about anything else, Jack, I can't think about ...

JACK

I know, that's right, because you're only thinking about you.

WANDA

No, I'm not. I'm enjoying the moment, I'm giving love and I'm not just thinking about me; it's feeling good to everybody.

JACK

I know, Wanda, I've experienced all those same things.

WANDA

I know you do, and you're also worried about tomorrow. You're worried about the security, you're worried about the consistency, you're worried

(MORE)

WANDA (CONT'D)

about the risk, you're worried
about the hurt.

JACK

I personally respect myself
enough to want to achieve the
highest possible things of which
I'm capable. And those very
highest things I would like to
be able to pass on to someone
I'm in a relationship with. It's
not that ...

WANDA

I know, I know. You would like
to infiltrate their minds with
your ideas.

JACK

No, that's not true at all.

WANDA

And you cannot do that to
certain people, You cannot make
other people believe the way you
do.

JACK

That's right. You can't create
values for other people. I agree
wholeheartedly.

WANDA

Right, right, okay, then why do
you do that?

JACK

I don't. All I'm saying ...

WANDA

Yes, you do.

JACK

All I'm saying is ...

WANDA

(very angry)

Yes, you do, you do, you do and
you need to see that. You are
creating values for other
people, that they have to live
up to, because if they don't,
they can't be your friend
anymore.

JACK

Because they agree to it,
because they agree to it.

WANDA

Why those values? Why did you place those, Jack?

JACK

The day you love somebody and that person starts lying to you and going to bed with somebody else, you'll very soon see just what it is to violate those ideas.

WANDA

Jack, let me tell you something: I won't be in a relationship with anybody again, that I have to lie and cover up the way I feel ...

JACK

Well, do that, then you learn something.

WANDA

... and they ought to have a clear understanding of where I'm Coming from.

JACK

Oh, good.

WANDA

Not some morage that their mother and father and their whole society painted for them.

JACK

And that they agree to and learn what they said ...

WANDA

No, baby, that doesn't exist for me anymore.

JACK

Okay, good.

STEFF

The reason of your divorce is because you lied about ... ah, ...

WANDA

Because I made love with somebody else. Jack couldn't handle it and I had to leave.

JACK

Well, let me reconstruct this just a little.

WANDA

No, no. Let's Steff go ahead and ask his question.

STEFF

Ah, okay, let me ask the full question. I mean you probably knew that you would lose Wanda, ah, well maybe you didn't.

JACK

I did after she came back.

WANDA

He didn't know because he couldn't believe, that his little Wanda had done this god awful thing and he had to deal with it. His little Wanda.

JACK

Well, I never thought of you as my little Wanda. I never thought of you as anybody but Wanda Wester, a person unique and with her own right, you know.

WANDA

Well, I don't think you did Jack!

JACK

All I wanted to be doing was to be treated with respect and honesty, and that's what blew my mind, 'cause I thought you were a person who values those things as highly as I did, and to find out, that you didn't, blew me away.

STEFF

Why didn't you try to live with Wanda having Wanda has her relationship?

JACK

And me having mine too?

STEFF

If you'd like to and if you don't know ...

JACK

Okay, I thought about that, I thought about that, because I thought that maybe ... and I thought two things could happen, one, maybe that I would say: Hey, I like this too, and that we could live together. The other thing I was thinking was: maybe I would find, or maybe Wanda would find that she didn't like it, when I did it, and therefore she would say: Hey okay, let's compromise. I thought those things might happen. But, alright, I said to myself: Right, if I start going out with some other ladies, okay, and I am in this relationship which involves some sort of commitment, I am not gonna put myself in a position of hurting other people.

STEFF (O.S.)

Well, I don't think in making love with ...

JACK

(simultaneously)

Yeah, but at least that doesn't, you should try to eliminate those as many as possible.

STEFF

... somebody else, you necessarily or most of the time hurt them.

JACK (O.S.)

I know. I know that really, I'm not saying, that I think lovemaking is bad, I mean, don't get me wrong about it at all. I don't ... I love lovemaking.

The camera wanders away from Steff, up along the veranda ornaments to a church tower in the distance and from there to the evening sun, which is now bathing the sky in a reddish light.

JACK (O.S.)

But the thing is, that I just feel like there's so much intimacy involved in lovemaking, and there's so much shared feelings, that can be so intense, that unless than a

(MORE)

JACK (O.S.) (CONT'D)
 situation, where the people are
 free to carry their feelings to
 whatever place they are, that
 you may really hurt somebody and
 that's just not, ... to me, my
 own physical pleasure is not
 something I wish to trade off
 for the possibility of hurting
 somebody. That's why I ...

STEFF (O.S.)
 Is there so much int... what's
 it called?

JACK (O.S.)
 It doesn't have to be.

WANDA (O.S.)
 Intimacy.

STEFF (O.S.)
 Intimacy.

JACK (O.S.)
 I guess it doesn't have to be,
 but if there isn't, why the hell
 make love? I mean if it's just
 fucking who cares. Go outside
 and back a cow up, if you fancy,
 if that's all your interest is.

The camera is back on Jack and pans slowly to Steff.

STEFF (O.S.)
 Mm. And you never felt the need
 or desire, I don't know if that
 is the right term.

WANDA (O.S.)
 Desire, yeah, it's a very good
 term.

STEFF (O.S.)
 When you are in the Chameleon at
 night and beautiful ladies
 sitting on your table and you
 talk to them and ...

STEFF
 ...don't tell me that you never
 had the thought that it would be
 fucking beautiful to lie in bed
 with her, I don't believe you.

JACK (O.S.)
 I did. I wouldn't deny it one
 bit, but those things didn't
 mean much to me.

JACK

I think for one thing, usually, when there's an existing relationship, okay, one like Wanda and I had. We've gotta deal with so many things, you know, lovemaking, or friendship or all the responsibility or financial obligation, all these things, okay.

JACK (O.S.)

Now, one of the things that bothered me a great deal about when Wanda was having her friends, was, that she practically ignored me at the same time, like when she wanted to be with somebody else she wouldn't pay any attention to me.

JACK

I think, everybody thought, you know, you were unique and have all an incredible amount of talent and stuff. And I'm sure they had some respectful feelings about me. And you know ...

WANDA

Oh yeah, one thing I wanna know is which fall are talking about: Do I have the strength in a difficult situation to stick with it? Well, what sort of situation are you talking about? It depends on ... in my opinion it depends on the situation.

JACK

How about ..., like, staying at work where it's hard and you don't like it. I seem to remember you quite every job that you had a little disagreement with somebody.

WANDA

I just didn't feel like it was worth it.

JACK

What is worth it? I mean what in your life have you stuck with when it was difficult.

The camera glides away from the people in the direction of dusk and comes to rest on the picture-filling sun, which is now very low in the sky.

JACK (O.S.)

It wasn't Steff, it wasn't me, you know, it wasn't work. What have you stuck with?

WANDA (O.S.)

My feelings.

The image cuts back to the group of three on the veranda. Dusk slowly darkens the entire surroundings.

STEFF

Look, what I always ... all the problems we had, especially when our relationship came to an end, I believed in that we should talk about the problems we had.

WANDA

Yeah.

STEFF

And try to work it out and be a little harder with ourselves ...

WANDA

Well.

STEFF

And don't just say: Well, you goddamn ..., I just don't want to understand you and just ... You never tried ...

WANDA

Why didn't I have the strength ... No, you know what the question was? The question was not: "why didn't I have the strength", I think the question in your mind is: "why wasn't I weak enough? Why wasn't she a weak enough person ...

STEFF

No, no, no ...

WANDA

... to stay there and submit to the compromises, because any compromise would have had to be made on my part."

STEFF

No, I don't think so, no.

WANDA

For the relationship with me and Jack ...

STEFF

Well, okay ...

WANDA

... it would have had to be on my part, and it was something I didn't wanna do. And I consider that a strength that I could get up and ...

JACK

Wanda. Wanda. Did I not take most of the responsibility in the relationship, for paying for things, for caring for children, for allowing ...

WANDA (O.S.)

Those were your kids, Jack, you ought to take care of them.

JACK

Okay, but they were responsibilities, were they not? I mean there was still work, in other words: I worked all day and I still had work to do when I got home.

WANDA

I know how much you worked, Jack, you worked yourself to death, you know.

The sun is now very low in the sky. The evening sky is bathed in red light. The camera pans to the nearby road. Cars are still passing by. The camera pans from a car turning into the parking lot to Steff and Wanda, who are now sitting almost in the dark.

STEFF

Well my question is: If we would have worked out, five years ago, if we would have worked out our problems, when I was here, and I was ready to discuss and I was ready to move to the United States, I was ready to look for a job here.

WANDA

You were desperate at that point.

STEFF

I would have done all those things and you weren't even interested in talking with me and that, after one and a half year, or whatever it was, ...

The three of them are now almost only vaguely recognizable. They are still discussing, but the original sound has gone silent.

STEFF (O.S.)

... being very close together, living very close together, working together, it just blew my mind that from one day to the other you said: I just don't wanna live with you anymore. Fuck off! Fly back to Switzerland. Go back to Zurich, I don't wanna see you anymore; I don't wanna talk to you anymore. I asked you, at the end I begged you under tears for half an hour, you remember? I said: Please, give me half an hour, let me please explain something. I go!

The image changes to the earth landscape, where the heavy excavators and other heavy vehicles move over the soil and continue to shift piles of earth.

STEFF (O.S.)

And you knew I was going to Los Angeles ... and I said: Look I'm going, I'm ready to leave, but give me half an hour to talk.

WANDA (O.S.)

I just didn't want to make the effort, Steff. The same with you and the same with Jack. I had talked to y'all so much. You were so set in your ways and ideas and believes, that no matter ...

STEFF (O.S.)

That's not true.

WANDA (O.S.)

... how hard we both compromised, or tried to compromise, I just didn't see any ways that it could have gotten better.

STEFF (O.S.)

It was the same again. The same reproach. The same hate. The same hostility. Maybe this is all caused by the situation of two people living together very close for a long time.

Wanda and Steff emerge from behind an excavator in the earth landscape. They are walking in front of a steep wall of earth. While the vehicles in the foreground continue to work and load earth, the two of them walk halfway up the wall. Meanwhile, slow piano music begins to play.

STEFF (O.S.)

Just sometimes I that all the shit and the hassles and the fights you have to go through to somehow fight your personality back, is just too much of a stress and too much of an investment.

WANDA (O.S.)

I think that if I do live with just one person again, that other person has got to know that our relationship alone may not be complete.

STEFF (O.S.)

Why?

WANDA (O.S.)

I mean, how can one person fulfill everything that another person wants? I think it's impossible. And I think that when a person has love and sensitivity and all those fragile beautiful emotions they can't all be unloaded on one person. And one person can't fulfill all of those dreams.

STEFF (O.S.)

Basically I still believe in a long-lasting relationship between a man and a woman. And I think, that's what I want, yes. That's what I'm looking for. And I wanna put all my energy in it and give my partner, the person I love, as much security as I can in the relationship. And put all my strength into the relationship. And fighting through the bad parts. And

(MORE)

STEFF (O.S.) (CONT'D)
trying to grow and to make the
relationship better every day,
you know.

WANDA (O.S.)
Well, I think, that's
unrealistic.
I'm just saying that all my life
that's what I was brought up to
believe, you know. That women
should fall into, you know,
these rolls. And that that would
bring the woman happiness and
security and ... But I just
believe it's a false idea.

Well, there were times, a few
nights, that you took me back,
you know, in the van, real late,
you took me back to the river
and I just, you know, when I
hesitated. Or I would think,
well, you know, I would like to
go home with you and spend a
night with you and just share
love or whatever. I had some
real strong feelings.

FADE OUT.