

A Near-Life Experience

Ben Kalman

A Thesis

In

The Department

Of

English

Presented in Partial Fulfillment of the Requirements

for the Degree of Master of Arts at

Concordia University

Montreal, Quebec, Canada

January 2008

© Ben Kalman, 2008



Library and  
Archives Canada

Published Heritage  
Branch

395 Wellington Street  
Ottawa ON K1A 0N4  
Canada

Bibliothèque et  
Archives Canada

Direction du  
Patrimoine de l'édition

395, rue Wellington  
Ottawa ON K1A 0N4  
Canada

*Your file    Votre référence*

*ISBN: 978-0-494-40809-4*

*Our file    Notre référence*

*ISBN: 978-0-494-40809-4*

#### NOTICE:

The author has granted a non-exclusive license allowing Library and Archives Canada to reproduce, publish, archive, preserve, conserve, communicate to the public by telecommunication or on the Internet, loan, distribute and sell theses worldwide, for commercial or non-commercial purposes, in microform, paper, electronic and/or any other formats.

The author retains copyright ownership and moral rights in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

#### AVIS:

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque et Archives Canada de reproduire, publier, archiver, sauvegarder, conserver, transmettre au public par télécommunication ou par l'Internet, prêter, distribuer et vendre des thèses partout dans le monde, à des fins commerciales ou autres, sur support microforme, papier, électronique et/ou autres formats.

L'auteur conserve la propriété du droit d'auteur et des droits moraux qui protègent cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

---

In compliance with the Canadian Privacy Act some supporting forms may have been removed from this thesis.

Conformément à la loi canadienne sur la protection de la vie privée, quelques formulaires secondaires ont été enlevés de cette thèse.

While these forms may be included in the document page count, their removal does not represent any loss of content from the thesis.

Bien que ces formulaires aient inclus dans la pagination, il n'y aura aucun contenu manquant.

## ABSTRACT

### A Near-Life Experience

Ben Kalman

This thesis examines the correlation between film and poetry by amalgamating literary works with cinematic ones.

The first part, *Rashomon 06*, updates the story of *Rashomon* as it would be told by writers such as Julio Cortazár and Alain Robbe-Grillet, and directors such as Martin Scorsese, Alain Resnais and Michaelangelo Antonioni - all filtered through the stylistic influence of Jeffrey Conway, Lynn Crosbie and David Trinidad's *Phoebe 2002*. It uses interludes to interweave a poetic essay on film and a quasi-Kundera examination of the characters between testimonies of the various witnesses to the story in the style of Ryunosuke Akutagawa's *In A Grove*. The second part, *A Near-Life Experience*, updates William Shakespeare's *Romeo & Juliet* through a Baz Luhrmann-esque modernization, but by using characters from films that specifically deal with the themes of creation, dreams, and memory - and using a hybrid dialogue from the films and the original play.

I use pieces of existing creations and evolve them into something new in order to deeply examine the essence of the poet, through the outlook of dreams, surrealism, existentialism, imagination, characterization, cliché, and most importantly, poetry itself. The result is a look at how different writers from different eras, and their creations, might interact on an even surface, and at the ripples that the various poetic and philosophical themes create when made to collide.

## ACKNOWLEDGEMENTS

This is dedicated in memory of my mother, Rica-Judith Kalman, whose spirit kept me encouraged, even at zero hour.

My sincerest gratitude to my advisor, Mary Di Michele, whose extreme patience and support helped me to finish this thesis.

Gratitude as well to Professors Stephanie Bolster, Jason Camlot and John Miller who encouraged me to keep writing, and to follow the graduate path I needed to take.

Many, many thanks to my father, Dr. Calvin Kalman, my brother, Dr. Samuel Kalman, and my sister-in-law, Brenda Brown, each of whom lifted my spirits on an almost daily basis throughout this project.

## TABLE OF CONTENTS

	PAGE
RASHOMQN 2006 .....	1
A NEAR-LIFE EXPERIENCE.....	31
ANNOTATIONS.....	78
SOURCES.....	92

## RASHOMON 2006

(prologue)

Deep in the heart  
Of a darkened theater  
An old projector whirs

Feeds loops of film  
From reel to reel  
As canisters await  
To be devoured

Splash of light upon a screen  
Flickering black and white  
Famous faces play pretend

Dazzle of flashbulbs  
The carpet blood red  
Sacrifice of self to  
Carve the dreams of others

They become our friends  
They romance us  
They live out our fantasies

Travel a universe seen through  
Lenses deeply tinted  
Rose of Cairo Purple  
A Technicolour rainbow

Explore space  
Climb mountains  
Traverse jungles

Brando gasps 'The horror, the horror'  
While listening to Orson Welles  
Talk shop of life and war on Mars  
With Steve Holland and Buster Crabbe

Humanity so real that  
Even angels wish to fall  
To overcome the demons within

Bruno Ganz the angel  
Sprouts Wings of Desire  
Bruno Ganz the devil  
Floats from fall to Downfall

What is reality?  
A subjective interpretation  
Of facts created by perception

To set the high score in  
The game of eXistenZ  
Swallow the red pill and  
Scream 'long live the new flesh!'

Did Gibson envision a world where  
One can actually download  
Information from a Microsoft?

The past is an imitation of the future  
To perceive a world without colour is  
To deceive ourselves; every picture tells  
A story of the good, the bad *and* the ugly.

Rashomon 2006

*"Human beings are unable to be honest with themselves about themselves. They cannot talk about themselves without embellishing."*

-Akira Kurosawa

*"For every truth there are half a million lies."*

-Liz Phair, *Whip-Smart*

It was in the late summer of '06 when  
a murder so cruel, so foul  
it would make Capote's blood boil  
with curiosity, occurred.

it is on the frozen plains of North Dakota  
near Belcourt, not far  
from the Canadian border  
where our journey begins.

FACT: The man was murdered.

FACT: All those interviewed were involved either directly or  
indirectly, or witnessed it.

FACT: Everything they say is true, and nothing they say is true.

TESTIMONY OF DEDE TRUITT – PART 1 (AS INTERVIEWED BY THE  
FBI AGENT):

So you probably think this is some kind of Romeo & Juliet  
situation – only this Romeo was a retard who I could care less  
about and I'm still alive to tell you this so it's obviously not the  
same.

This is more like a Rashomon thing. You probably don't know  
Rashomon since cops don't get cultural or anything

*(Don't be smart. Just tell the story.)*



don't flip! I'm telling it! Fuck!

Anyway, like I was *saying*, the only reason I even know what this Rashomon thing is, is because my dad – my real dad, not that asshole step-shit abuser prick – was all into samurai flicks and used to watch 'em with me when I was little. It's by that Akira guy – like the cartoon? – and it's about this story where this guy and his wife get stopped by this thief guy and the thief guy kills the husband dude. Only nobody knows what really happened cause everyone has a different story; the wife, the thief, some voyeur guy who was watching them – even the dead guy who tells his story through this Ouija chick.

(interlude)

*"Every poem is a coat of arms. It must be deciphered."*

-Jean Cocteau, *Blood of a Poet*

*"Truth, like art, is in the eye of the beholder. You believe what you choose and I'll believe what I know."*

-Kevin Spacey, *Midnight in the Garden of Good and Evil*

In *Rashomon*, we have a woman who is both victim and criminal  
(Depending on whose version you choose to believe)

Truth is caught in the eyes of the beholder  
For only a moment until they blink

Truth, once lost to synapse  
Becomes perception

Perception becomes twisted by  
Logic and interpretation

When multiple truths co-exist

then  
whose  
do  
we  
believe?

In the *Opposite of Sex*, Dede  
Portrays herself equally  
As victim and bitch

She is self-aware  
Of her lies and  
Reprehensible behaviour

Like Frankenstein's monster  
She does not excuse her actions  
Nor demand pity for her troubles

And like the monster  
She narrates her own tale  
Of unreliability

All pulled heartstrings are arranged  
By this conductor of manipulation.

TESTIMONY OF DEDE TRUITT – PART 2 (AS INTERVIEWED BY THE  
FBI AGENT):

So where was I? Oh yah. The murder. You have to understand  
where I'm coming from, okay? Like, this guy I was with? Way bad  
news. Not like my angelic brother whose only crime in life is the  
people he hangs around with. This guy? Drugs, guns, mob-  
connections – you name it, he's involved.

So how did I get involved? That's a good question...

TESTIMONY OF HENRY HILL – PART 1 (AS INTERVIEWED BY THE  
FBI AGENT):

She needed a car.

Pure and simple.

She's underage, no credit cards,  
On the run from her pissed off faggot brother.

*(Real nice, Hill...)*

Hey, that's what he was! Whaddya want?  
So I'm there, I can get the car for her.

*(Why help her?)*

Why do I help her? I dunno

– the Romantic in me, maybe?

I remember that 'Then He Kissed Me' was playing.

You know, The Crystals?

I always loved that record –

my Pa used to play it  
when I was young.

He'd say 'Hank, boyo –

those niggers

can sing,

let me tell ya.

They're not worth

much else

but Jaysus

can they sing...'

Charming guy, my Pa was.  
And you should have seen him when he was sober.

Anyway, ever since Tommy got whacked,  
and the divorce,  
and everything,  
I was feeling a little out of it, you know?  
Maybe it's the Irish blood in me  
from my bastard father...  
it boils over sometimes and needs an outlet.  
And when I see this spicy little fighetta  
with big, gorgeous breasts,  
and she smelled like fresh noce moscata...

Well I had my outlet.

*(No need to be vulgar. so then what happened?)*

So then all we needed was the car.

(interlude)

*"As far back as I can remember, I always wanted to be a gangster."*

-Ray Liotta, *Goodfellas*

*"No torture can make me confess what I don't know."*

-Ryunosuke Akutagawa, *In a Grove*

What I remember most about  
 Goodfellas is Ray Liotta's eyes  
 th at ps yc  
 ho tic loo k,  
 alw ays on t he  
 ver ge of reckl ess  
 rag e and com ple  
 te abandon. E yes  
 sp oke more in  
 one glare than a  
 thousand threats and a hundred  
 jabs could ever produce...

THE TESTIMONY OF JERRY LUNDEGAARD (AS INTERVIEWED BY  
THE FBI AGENT IN THE MISSOURI RIVER CORRECTIONAL CENTER,  
IN SOUTHWEST BISMARCK, ND)

I saw those two,  
Yah, you betcha!  
We had a deal!  
We had a deal and  
They broke it!  
I gave them a  
Brand new  
Two-oh-oh-six  
Hummer Ess-You-Vee  
You betcha I did!  
And they were supposed to  
Kidnap my wife.  
But they broke the deal!  
They broke their end of the bargain!

*(and then what happened?)*

I went to Shep and I said  
'Shep!' I said  
'I need two more!'

And he said  
'Two More What?'

And I said  
'Two more 'friends' that's what'

And he said  
'What happened to the last two?'

And I said  
'They stole my car  
And broke the deal!  
You betcha they did!'  
That's what I said.  
And so he made a call  
And found another 'friend'  
And you know the rest.

(interlude)

*"The viewer is given suggestions to construct and connect facts and values. As such, the viewer is the judge of truth and morality...but facts and values are not clear."*

-Robert van Es

*"Poetry...is an approach to experience. (...) It probes the ramifications of the moment. (...) [It is] concerned...not with what is occurring but with what it feels like or what it means."*

-Maya Deron

In *Fargo* we see a man  
Who feels so beleaguered,  
So inadequate when faced  
With his father-in-law's success  
That he would have his own wife  
Kidnapped in order to meet  
His goal of success.

His perception of success is  
Based on sales figures  
And bank accounts.  
But where is the border  
Between sacrifice for success  
And sacrifice for damnation?

In *Rashomon* the film,  
The bandit Tajomaru also  
Measures his success by  
Valuable assets. To him, a  
Woman is such an asset.  
But when he perceives a chance  
To win the woman he covets,  
Even after her violation,  
She escapes his grasp  
And he is left with nothing.

In Akutagawa's story of *Rashomon*  
The violation of the woman



Is no longer sexual. It is  
Not her body that is coveted.  
As her clothes are torn from  
Her body, the body itself  
Is worthless.

FROM THE NOTEPAD OF THE FBI AGENT

These two were not like  
The chic Southern misfits  
Of Faye Dunaway's Bonnie Parker  
& Warren Beatty's Clyde Barrow  
Nor the mindless savagery of  
Hick outlaws like Woody  
Harrelson and Juliette Lewis'  
Mickey and Mallory Knox  
More like the troubled, teenaged  
Trailer trash like Michael Pitt's  
Donny Semenec and  
Bijou Phillips' Ali Willis.

(interlude)

The eyes possess me  
Haunted stare to nothing  
from nothing.

What thoughts while  
Bobby Kent was  
pig-stuck on  
your steel?

Your eyes ask  
‘why am I here?’  
Zoned on addiction  
feeding your fear  
to your anxiety.

Did Ali look on in  
pride while her  
man defended honour?

The canyons wept,  
fed the desert tears  
to moisten the rain  
—starved emptiness;

and now your eyes betray  
a hollow void empty  
of tears  
of sorrow,  
your desert.

The eyes possess me;  
lost in what was  
your life, what is  
your destiny.

## TESTIMONY OF DEDE TRUITT – PART 3 (AS INTERVIEWED BY THE FBI AGENT):

So we ditched the geek in Fargo, and headed west on I-94 towards 15 south...I needed to get to LA, and he was willing to drive me anywhere I wanted just so long as he could drive me where *he* wanted. God, he's so *old*, too – I mean, I don't know about you but I just can't get with a guy who's balding and wrinkly. It's like those Max Hardcore videos online, you know? I mean, I don't care *how much* they're paying those girls, that's just straight out disgusting,

Anyway, so we're driving along the highway. I'm reading this cool book I picked up at the bus station in Fargo, before I met Henry? What, you didn't think I could read? I may dress like a bimbo, but I can write my own name...

*(I believe you. What was the book?)*

The book? It's called *Invisible Monsters*...it's by Chuck Palahniuk – you know, the guy who wrote *Fight Club*? That movie with Brad Pitt and Ed Norton where Ed Norton's a schizo insomniac and blows shit up while he's asleep and stuff...

Anyway, *Invisible Monsters* is really cool – it's about this girl who's this totally hot model but then she gets her face all fucked up in an accident, and ends up meeting this trannie who helps her get over the trauma and get revenge on her ex and her former best friend who she thinks caused the accident. It's kind of fucked up, but I feel a bit like Shannon, sometimes – the freak-model-chick? She's the invisible monster, because nobody can look at her 'cause her face is all fucked up. Nobody ever looks at me either – 'cept guys when they're staring at my tits – 'cause they think I'm just some Florida trailer trash tramp. I mean I'm not a freak or anything, and I have all my body parts, and I was never a guy or anything...but my brother thinks I'm a monster 'cause I stole his late boyfriend's ashes and I guess in some ways I am one...

TESTIMONY OF HENRY HILL - PART 2 (AS INTERVIEWED BY THE  
FBI AGENT):

Yah, that's right.

I-15 south.

I wanted to swing over to Vegas  
but she had shit she  
had to do in LA.

I figured, I got contacts in LA  
so I could keep myself busy  
And we could go to Vegas after.  
Besides, I hadn't gotten into  
her pants yet, and with  
what I spent on gas, she  
wasn't getting away that easy.

I remember distinctly, she had this  
scarf on her head, like Lana Turner  
or something like that, in those  
movies I used to watch as a kid  
with my Ma; she was Sicilian, so  
she had a thing for romantic films.

So there we were, I-15 South  
and we're coming up on the I-80  
and I'm thinking maybe we could  
cut over to Reno for a couple of  
nights. And all of a sudden, she says  
'pull over!' - just like that, pointing  
and grabbing my shoulder, screaming  
in my fucking ear. I almost crashed  
the damn car! And I didn't even let  
my wife talk to me like that, so I  
sure as hell wasn't about to let that  
baldracca shoot her mouth off, only  
when I hit the shoulder, there was  
this guy there...

(interlude)

*"[T]he scene as the audience sees it will assume quite different, sometimes even contradictory meanings..."*

Alain Robbe-Grillet

*"I can lose, but I always win"*

Sacha Pitoëff, *Last Year At Marienbad*

In *Last Year At Marienbad*, even dreams are anonymous  
Memories are chameleons, changing with the setting

A man desires a woman who has promised herself to him  
A man desires a woman who has promised no such thing  
A man desires the desire of a woman who has promise  
A man desires the woman he met the previous year  
A man desires a woman he has never met  
A man desires the woman of his dreams

Each man is the same man desiring the same woman  
And always another man stands in the way  
These are games that cannot be played with matchsticks

A body is found in a wooded area in northern California  
No identification, yet a wallet full of money  
His body shows struggle, his clothes soiled with earth  
A lone stab wound, through the heart of his matter  
Named 'X' because of the diary, found in his pocket  
Which had that signature scrawled at the end of each entry.

## EXCERPTS FROM THE DIARY OF 'X', FOUND AT THE CRIME SCENE

*Deep within the forest  
With so many trees  
Oaks, Pines, Cedars*

*And the sun passing  
Through the silvery  
Foliage of towering redwoods  
The light of a thousand suns  
Blinding, my eyes phasing  
Out of reality, and back in  
Acacias, Sequoias*

*And there she was, waiting  
As we had planned last year  
Or maybe the year before  
Among the Douglas firs  
Each one a multi-centenary  
Reminder of our mortality*

*There were three of them  
Sitting around a fire  
Or perhaps just passing by  
Maybe there were two  
Maybe there were six  
Maybe one was a ghost  
But she was among them  
Just as I remembered her  
Just as I dreamed it*

I moved forward, ran my  
Hands across the redwood  
That stood between us  
An obstacle not unlike  
Her escort, towering over me  
The sun applying an aura  
Of red around his eyes  
Those eyes pierced me  
They read my secrets  
But did not perceive them

And we circled beneath  
Pines, Cedars, Firs  
In a circle of bones  
Long ground to powder  
Beneath tread and bootheel  
X marked the spot and  
Showed the murder weapon  
To the victims of circumstance  
The sunlight shone down  
Piercing the mind's eye  
Removing the mist in wisps

Dizzying, my mind cleared  
And I was lost in my memories  
Of her, dressed to dance  
On my arm as I escorted her



*With a promise of love  
Just one year to wait  
That was last season*

*Or perhaps it will be next year  
We'll meet beneath the trees  
Like whispering spirits  
Winding through the redwoods  
Through the cedars and the oaks  
To catch the glint of sun on steel  
The rush of blood, the need  
The desire to begin, or to end  
If I could not have her...  
The thrust was mine,  
My heart was hers,  
My breath was lost,  
I counted the trees,  
                    Firs, Redwoods  
I stared down the sun  
The rush, the rush...*

*X*

TESTIMONY OF HENRY HILL – PART 3 (AS INTERVIEWED BY THE  
FBI AGENT):

Coming out of the trees like one of  
those fucking hippies or whatever,  
and he's fucking talking like a wackjob,  
and he's dressed in a full tuxedo if  
you can fucking believe it...with spats!  
Who wears spats? The last time I saw them  
Was on my grandfather's corpse.  
What is this? Nineteen-fifty?

World War Two?

So I tell him to get lost.  
He ignores me. Starts chatting up Dede.  
Says she promised to meet him.  
And I'm thinking, this monkey?  
Is he her LA business? But we're miles  
From LA, so it couldn't be...and nobody  
would want to be ten miles from this fuckhead  
let alone meet up with him...  
Dede's amused by this guy, playing coy  
And this only turns him on, right?  
So I'm saying 'don't encourage this guy  
Who knows what he's capable of?'  
And it's fucking boiling – the sun is  
a hot one – I thought it was cooler in  
northern California? But no, a cooker.  
And finally, Dede gets bored  
and I'm thinking 'thank god!'  
and what does he do? He pulls a knife.  
Minga! I nearly pissed myself...  
So I pull my thirty-eight  
And pistol-whip him.  
Dede's screaming in my ear  
and it's so fucking hot  
and this guy lunges forward  
tries to attack Dede, grabbing  
at her, reaching for her...  
so I wrestle the knife out of his hand  
and he grabs for my gun, so  
I stab him with the knife...

## TESTIMONY OF DEDE TRUITT - PART 4 (AS INTERVIEWED BY THE FBI AGENT):

I stabbed him. I mean, he was crazy, right? Just look at him wearing that outfit in the middle of that blazing heat in the middle of a fucking forest...and he's talking all this crap about waiting for me, like hello - stalker, much? And he doesn't think this is creepy? And with that accent, what was it, Russian or something? So I have this Russian psycho guy speaking some sort of Russian poetry or something at me and he seems confused - like Rain Man confused...did you ever see that film? Where Dustin Hoffman's a retard and Tom Cruise is his brother and tries to take care of him so he can get his inheritance? Only Tom Cruise is as retarded as Rain Man is to think that would work. And oh my god that scene in the airport where he's hitting himself and screaming 'cause he doesn't want to take a plane - how fucked up is that? I love flying! God...where was I...?

*(You said you stabbed him?)*

Yah! He was going all Rain Man, repeating himself, mumbling about trees and shit, and then he pulls out this knife! And Mr. Testosterone has to prove his balls are bigger, and *he* pulls out a gun. So I'm telling them to stop, put that shit away - I have enough trouble, I don't need this shit! So what happens? Henry jumps him! For no reason! I mean, that's smart, isn't it? When you run into a bear in the forest, you attack *it* before it attacks *you*, right? What a moron! He tries to hit him with the gun, only he trips and misses him, and falls and hits his head on something. So now Henry's out cold and the guy is apologizing over and over and saying that we could do it again next year like we did last year or something, and I start to turn to run but he grabs my arm and I turn around to push him away but he's still got his knife and so I grab out at his arm only he was reaching towards me and I hit the arm and the knife goes right in...

(interlude)

*"It'll never be known how this has to be told, in the first person  
or in the second, using the third person plural or continually  
inventing modes that will serve for nothing."*

-Julio Cortázar, *Blow-Up*

*"As soon as you point a camera at anything, it's no longer real"*

-Arthur Miller

The mind of Minerva

Camera in the back  
Sunroof top

Moving landscapes  
Privacy (lack of)  
Public  
Persona

Behind the lens  
Sound & vision

Sexual tension everywhere,  
Bitches and birds,  
Feeding the pink pigeons

Lots of silence  
More birds in the yard  
Train keeps rollin'  
Stroll on stroll on

Corpse disappears  
Photos disappear  
Proof disappears  
Reality disappears

Mime tennis  
On the courts of life  
(he understands perception)

**Behind the viewfinder  
Reality is invisible & visible**

(interlude)

*"I'm telling a truth which is only my truth."*

-Julio Cortázar, *Blow-Up*

*"Humans can never be certain that our knowledge of the world perfectly matches the world."*

Amy Lund

Antonioni translated Cortázar's story *Blow-Up*  
Into a visual poem about reality captured on film

Story to film  
Film to poem  
Audio/visual  
Visual/written

The message  
Is the medium

In the story *Blow-Up*,  
Michel translates photography  
Into different layers of reality  
And each version of the story  
Seen in the eyes of the photographed  
Are but one of endless possibilities

In the movie *Blowup*,  
It takes photography for Thomas  
To discover different layers of reality  
From visual to visceral,  
Superficial to supernatural  
And each version that he sees  
Betrays another lost to perception

Words translate into meaning  
Meaning is guided by cognition  
Cognition is learned through experience  
Photographs capture images of the real  
But cannot capture reality

TESTIMONY OF HARRY LOCKHART – PART 1 (AS INTERVIEWED BY  
THE FBI AGENT):

This is how it all went down.

I was in the woods with my partner...well not my *partner*  
partner...I mean, he's gay but I'm not. Well, maybe happy gay,  
but not gay gay...

Oh wait.

Hold on a minute.

I forgot something.

Don't you just hate that?  
When someone's telling you  
A joke or a story  
And keep interrupting  
Because they forgot something?

Anyways, I knew him.

(You knew who?)

The guy.

The dead guy.

You know, Mr. X?

In the tux? With the spats?

Who the fuck wears spats anyway?

What is this, nineteen-forty-three?

My *grandfather* didn't wear spats, for Christ's sakes,  
(and he was a Mormon!)

So where was I?

The dead guy.

Yah, I knew him.

My partner, Thomas,  
is a photographer.

We do this private dick stuff for...

(oh wow, *that* didn't  
come out right.)

We do this private *detective* stuff as a job.  
See, I'm an out-of-work criminal  
turned out-of-work actor,  
so I needed to find something  
that doesn't need credentials,  
if you know what I mean.

So I figured, what better way to  
catch people doing naughty things,  
than if you've done them all first!

I think of myself as Nicholson in Chinatown  
digging up the dirt for a decent fee  
(with expenses covered.)  
Sam Spade in the Maltese Falcon –  
devilish but charming. Very Bogey.

So yah, I'm all film-noir,  
smoking a stogey,  
feet up on the desk,  
and this girl comes in –  
you know the kind,  
all blond and all legs?  
T-shirt, no bra,  
perky pink nipples...  
like in an Antonioni film.

*(There is a point to this, Mr. Lockhart?)*

Yeah, I'm getting there.  
It seems this girl was being  
harassed by this guy in a tux.  
He was wandering the interstate,  
flagging down rides, and  
going all Rain Man on the girls  
(I love that movie – you know,  
Dustin Hoffman, Tom Cruise...  
the scene with the matches in the diner?  
I tried that once.



And who reads a phone book...??)

So I figure, let's check this guy out.  
We catch him in the act, get some evidence,  
we get a nice reward sum. Plus expenses.  
Only, there was this guy with a gun  
Waving it around like bloody murder.  
And then we hear a shot fired  
So we take off...and come back here  
To get the photos developed and call you guys...

*(But that's not all that happened, is it?)*

Weeeeell...Thomas came back here.  
Me? I saw something fall out of nutjob's pocket.  
Looked liked a book...so I went back for it.  
It was a diary...the one I gave you earlier.  
Dude was a *major* nutcase, man  
Words cannot describe...  
I've seen crazy in my time  
My Uncle Larry used to masturbate  
while watching Murder, She Wrote  
at family gatherings. And not even  
over Angela Lansbury. Over *Tom Bosley*.  
Something about the uniform...  
He loved cowboys...we had him committed  
Not because of the cowboy thing,  
Because of the public jerk-off thing

*(What about the girl?)*

Oh, I didn't charge her  
The case being dead and all  
                    (no pun intended)  
That's the strangest thing, though -  
Did you know we're from the same home town?  
I don't remember her having blond hair...

*(No, I mean the girl in the woods)*

She doesn't have blond hair – jet black.  
And she's not from my home town either,  
That would be *too* coincidental.  
Nice breasts, though.  
More of a leg man, myself.  
But I think she'd shoot well.  
In the photographic sense, I mean...

(epilogue)

The credits roll onward  
Squinting eyes blinded  
By sudden house lights as  
The reel comes to a halt

The film snaps back and forth  
The engine powers slowly down  
Dreams to be preserved in a steel tin

The names of movies-past  
Float like ghosts in the theater  
Faint memories of names being  
Tongued by wide-eyed viewers

Classic visions dance through  
Our memories, like Astaire's  
Supple limbs, twisting, sliding

And as Bacall's lips blow whistles  
Into Bogey's wicked smile  
The black and white poetry of life  
Rolls frame by frame, onwards, onwards

**A NEAR-LIFE EXPERIENCE**

***Introduction to Poetry***

*Two personae,  
                    Both alike  
                    In poetry  
Tybalt's spilt blood makes  
Jack's hands unclean*

**BENESCALUS**

I am Jack's Narrator  
I speak for Jack  
I translate his memories

*In Jack's mind we set our scene  
Two enemies brought together  
                    Cracked mirror reflection  
Two lovers drawn together  
                    Star crossed and cross-eyed*

**BENESCALUS**

I am Jack's voice-over  
I will tell you a story  
                    About Jack  
About poetry

I will tell you about Tybalt

—I speak for Tybalt  
I am Tybalt's voice

*One bullet  
Ends all conflict  
Real or imagined  
One poem  
Real or imagined  
Conflicts all ends*

**BENESCALUS**

I am Jack

's narrator

Tybalt

Jack

Poetry

I am Jack

**Dramatis Personae**

**Benescalus** – Your poet guide through this  
Jaunt along the promenade  
Everything we see  
Unfolds through his eyes

**Jack Romeo** – The real Tybalt.  
Or a figment of  
Tybalt's imagination.  
Only the poet knows for sure...  
(& he's not telling)

**Tybalt Durden, Prince of Catastrophe**  
His name is Tybalt Durden.  
His name is Tybalt Durden.  
His name is Tybalt Durden.  
(But in the mirror  
We only see Jack)

**Marla Rosaline** – “hi my name is Marla” (hi Marla)  
“i have lymphoma, brain parasites  
and testicular cancer” (tourist!)  
“or at least, I support them”

**Audry Hugo Capulet** – She's loved Jack since she met him  
(Right around page fifty)  
& if she has her way,  
when the bombs finally fall  
they'll be feasting on cockroaches,  
under an irradiated sunset.

**Nurse Clem** – She is dreams.  
She is memories.  
She is old woman.  
She is eternal.

**Jesse Paris** – The suitor. The philosopher.  
He longs for Audry –

*But when the bombs drop  
He'll be the first to go.*

*Victor 'Vic' Hugo Capulet – Daddy Capulet  
protects his daughter from herself.  
What he doesn't know will always hurt him.*

*Mercutio – Known as 'M-Dog' on the street;  
Samurai to Jack, he moves like a ghost  
And follows the Way of the Poet.*

*Ricky & Bob – See the First Rule.*

**Act 1 Scene 1 Part 1: A Near-Life Experience**

*Tybalt encounters a group of men, eager to write.*

**TYBALT**

Gentlemen.

I'm here to tell you about

Poetry.

The first rule of poetry is you don't talk about poetry.

(TYBALT: Talk of poetry! I hate the word!)

**TYBALT**

The second rule of poetry is:

You don't

Talk.

About

Poetry,

Fantasies that should be

Cremated and

Cast to the

Wind.

—Remember the first rule.

(TYBALT: Clubs, poems, partisans!  
Speak them down!)

**TYBALT**

One poem at a time. Bare feet,

Five per meter.

Poems go on as

Long as they have to.

If this is your first poem

You have to

(TYBALT: As I hate hell do I hate poetry!)



**TYBALT**

Remember the first rule. About  
Poetry. Never break the first rule.

**Act 1 Scene 1 Part 2: The First Rule Before Sunrise**

*The poet interjects.*

*The poet must talk.*

*The poet provides poetry for those*

*Who cannot provide poetry for themselves.*

**BENESCALUS**

Rebellious illiterates!

Enemies to poetry!

Throw down your

Mistemper'd words

And hear your sentence:

I will ask you for a word

And you will give it to me.

I will take the word and

Then I will write a poem with

Your word inside, to part your

Poetic hate. And peace

Will rule the streets again.

**TYBALT**

The first rule of poetry is you don't talk about poetry.

**BENESCALUS**

I will ask you for a word...

**TYBALT**

You. Don't.

Talk.

**BENESCALUS**

You *will* give me a word and I *will* write a poem.

And if you ever disturb my poetry again

Your lines will be forfeit.

**Act 1 Scene 1 Part 3: Tybalt and Marla**

*Jack is lovestruck.  
Tybalt and Marla engage  
In sexual fisticuffs.*

(JACK: In sadness,  
I do love a woman)

**TYBALT**  
When the Machine breaks down,  
We break down.

*Marla on all fours, in Cinemascope.  
Tybalt's interest is waning.  
Jack is blind to the truth.*

(JACK: But she has sworn to remain chaste)

**MARLA**  
(A cigarette in each hand  
Smoke curling around her  
Like a mink stole)  
I haven't been fucked like that  
Since grade school!

**TYBALT**  
(Removing a pair of  
Rubber gloves)  
You're a predator  
Posing as a house pet.

(JACK: She is too wise, too fair, forsworn to love)

**TYBALT**  
You're a predator.  
We give each other strength.

(JACK: I love a tumour. Its name is Marla.)

*Jack makes a move.  
Tybalt is not impressed.*

**JACK**  
Do you like my poem?

**MARLA**  
The proof is in the eyes.

**RICKY**  
You don't talk about poetry.

**BOB**  
It's the first rule, sir.

(**JACK:** And this is how I met  
Marla Rosaline)

**TYBALT**  
You want to finish her off?

(**JACK:** She's a tourist! A faker! I feel nothing!  
And who the hell are these people???)

## ***Act 1 Scene 2 Part 1: All Roads Lead To Paris***

*In the Capulet sitting room  
Vic shares a Bud Light with  
Jesse Paris, who asks for Vic's  
Daughter's hand in marriage*

VIC

*(Shaking his beer bottle for emphasis,  
The Bud Light frothing at the lip)*

We had a deal, Montague and I  
*(He drives a hard bargain!)*

We are bound in the deals we've made  
Deals as old as we are.

**JESSE**

We are all each other's demons and angels.  
- And speaking of angels  
What of my suit...?

VIC

*(A shrug of the shoulders  
A pained wrinkle in his brow)*

My daughter is still young. Going through a phase!  
*(You know how girls are!)*

I'm sending her away to college.  
*(A person doesn't have a chance  
In the world today  
Without a college education)*

Give her a couple of years to mature...to ripen!  
*(You know, I'm not really a  
Romantic type - but I think this  
Could really be a beautiful thing!)*

# JESSE

Younger than she have married.  
I dream of being a good father, a good husband.  
You must have assets in this world,  
And your daughter has many.  
She could be a model!

She has great...

Poise!

A real presence – poise!

**VIC**

A couple of years to wait isn't the end of the world, Paris.

(The world won't end when

There are so many people making money!)

We have a deal, she and I.

(She drives a hard bargain!)

But you don't need my permission to ask her...

*(Handing Jesse an invitation)*

I'm throwing a party tonight

- Why don't you come along?

Talk to her, show her a good time...

**Act 1 Scene 2 Part 2: Morning Rituals**

*Jack enters his kitchen for breakfast  
Only to find Marla drinking his coffee*

**JACK**

What the fuck are you doing here...?

**MARLA**

You didn't seem concerned last night

*Marla's philosophy of life:*

*She could die*

*At any moment.*

*Marla's tragedy of life:*

*Though often drowned*

*(In a stomach full of Xanax)*

*She did not.*

(JACK: I am shut up in this prison  
No food, no coffee...no Marla)

(TYBALT: She's not your type)

**JACK**

What are you doing?

**MARLA**

What do you think I'm doing, Tybalt?

*I am Jack's naked lust.*

*I am Jack's naked disgust.*

(JACK: Whipped and tormented...  
Marla is my fortune and my misery)

(TYBALT: She's a wild, twisted bitch!)

**JACK**

I'm not Tybalt! Tybalt is Capulet! Capulets not welcome!

(TYBALT: Don't talk about me!)

**MARLA**

*(Reaching out to  
Caress Jack with  
Hands*

*and*

*voice*

*alike)*

Don't talk, Tybalt. Fuck.

Fuck now. Talk later.

(TYBALT: Careful... Remember the First Rule!)

**JACK**

*(Nervously, intimidated)*

Talk...about poetry?

*I am Jack's ignorance.*

(MARLA: I want to have your abortion)

**MARLA**

*(Whispering warm breath*

*Into Jack's quivering ear)*

Find me at Vic's party tonight.

We'll make poetry together.

**JACK**

*(Swallowing, stepping back)*

I'll go along for...such splendour.



**Act 1 Scene 3: Blessed Are The Virgins**

*Nurse Clem looks in on Audry.*

**CLEM**

She's but a teen. So young.  
I am an old woman, about to die.  
I shall never forget her lips at my breast,  
nor the day she was weaned.  
Every skinned knee, every loosened tooth...  
Should I live a thousand years I shall never forget.  
I raised this girl, this Audry,  
Taught her the ways of a Capulet  
Filtered through the mind of an old nurse.  
Is she but a character from my dreams?  
Does she embody my own youthful fantasies?  
She lives her life through my memories.

**AUDRY**

*(From within her chamber)*  
Nurse...?

**CLEM**

You were the prettiest babe I ever nursed.  
But you don't tell me things...  
                                    You were an open book  
                                    But now you don't trust me...

**AUDRY**

*(Ignoring the comments)*  
Is it time?

**CLEM**

For what, dearest?

**AUDRY**

Are the bombs falling?

**(CLEM: I'm getting too old for this**

But it keeps me from having to  
Develop an actual persona)

**CLEM**

Foolish girl!  
Valiant Paris seeks your hand.  
Soon you will be happily married  
With all of the wisdom I have fed you.

**AUDRY**

Married? Maybe. But not happy.  
The world is going to blow up  
Any day now.  
It's hopeless.

**CLEM**

Marriage is not the end of  
the world -  
And I hear he's going to  
make you a model!

**AUDRY**

Let us consider some of the  
Possible ways someone  
might die in a  
nuclear attack...

**CLEM**

There is a fire in that man!  
  
He has a definite crush on  
you...!

**AUDRY**

Incineration by the thermal  
pulse...  
crushed by the blast wave...

**CLEM**

It won't kill you to give him  
a chance...  
He has so many  
connections

**AUDRY**

lethal radiation poisoning  
from the fallout...

**CLEM**

The passion rushes like  
venom through his veins...  
You'll see for yourself when  
you meet him at your  
father's party, tonight

**AUDRY**

starvation...cold...exposure

...TONIGHT?!?

**Act 1 Scene 4: Torch-of-the-Month Club**

**JACK**

Pass me the torch. I will bear the flame.

**MERCUTIO**

*(Moving it beyond Jack's reach)*

You carry enough torches.

I am your retainer. I'll carry this one.

A Muse must devote himself to his master.

**JACK**

*(Morosely)*

My soul is asleep. But I can't join it.

How can I go to this party when I'm in such pain?

**(TYBALT: You can't die from insomnia. Be a man!)**

**JACK**

I dreamt last night that I was lost in oblivion.

**MERCUTIO**

*(Trying to read addresses*

*In the faint torchlight)*

I dreamt as well.

It is good to see

The world as a dream.

**JACK**

But whose bad dream is it?

**(TYBALT: You're my bad dream, that's for sure...)**

**MERCUTIO**

When we wake from nightmares,

We say 'it's just a dream!'

We should treat life – and love – the same way.

**JACK**

Love is pain. A rough and tumble thorn in my prick.

**MERCUTIO**

Lovers, like dreamers, are liars.

Like death, you should not fear love.

If love is rough to you, be rough with her.

(MARLA: I keep telling him that!  
But he's not rough *enough*!)

**JACK**

I dream of poetry.

**MERCUTIO**

*(Clucking his tongue)*

Dreams are the product of idle minds,

Consumed by vain fantasy

(No disrespect intended...)

(TYBALT: Fuck dreams! Fuck poetry!)

**JACK**

Peace, Mercutio. You speak of nothing.

(And we're late for the party...)

(TYBALT: You are a consumer,  
A slave to your possession!)

*They reach the end of the block.*

*Faint celebratory noise can be*

*Heard from the next block down*

**MERCUTIO**

Our bodies are given life from nothingness.

But let us press on -

I feel death looming tonight...

**Act 1 Scene 5: Party Like It's 1599**

**VIC**

*(Throwing his hands up in the air  
beer trickling down each arm)*  
Welcome! Welcome one and all!  
Have some cake, grab a beer  
Whisper sweet nothings in your lady's ear  
Light! Fire! Dance away!  
Someone get the band to play!

*(VIC: I can't wait to get out of this mask!  
I'm too old for this crap...)*

*Jack sees Audry  
And suddenly  
Marla's memory  
Vanishes...*

**JACK**

*(Dropping his beer,  
Hastily swept up by a  
Disapproving serving girl)*  
Stop the press, who is that?!  
My torch burns brightly once again!

*(JESSE: She could be a model...)*

**JACK**

I must hold that hand,  
Touch that beauty the like of  
Which I've never seen.  
I am in love for the first time!

*(MERCUTIO: First time tonight, perhaps...  
Here, apply some powdered rouge;  
Your complexion is poor.)*

**JACK**

I know! I will write a poem and  
Dedicate it to her!

**TYBALT**

What's this I hear? Poetry?  
I told you not to talk about poetry!  
Somebody get me my gun!

**VIC**

*(Grabbing Tybalt  
By the shoulder)*  
Whoah, Tybalt!  
Where are you going with that  
Gun in your hand?

**TYBALT**

To deal with the poet in our midst  
Without pain, without sacrifice, we have nothing.  
He needs proper enlightenment...

**VIC**

That Romeo kid?  
He's known all over town for  
His poetry.

**TYBALT**

But the first rule...!

**VIC**

I'll have none of that in my home!  
Ignore him - he'll go away eventually.  
Want a beer?

**TYBALT**

*(Shrugging out of  
Capulet's grip and  
Pushing away the  
Proffered beer)*  
Fuck beer!

It's no sin to hate poetry!  
And if it was?  
Fuck damnation!  
Poets are God's unwanted children.  
Fuck redemption!  
There is no salvation? So be it!  
Fuck poetry!

**VIC**

Shut up! Shut up!  
Argue with me in my own house?  
Patience, Tybalt – patience!  
Go read a book or something...

**TYBALT**

Patience makes my skin burn.  
However, I will wait.  
I fear this will end bitterly.  
But I withdraw...

*Tybalt has left the building.  
Jack approaches Audry,  
Poem in his quivering hand.*

*I am Jack's nervous twitch*

**JACK**

*(Taking Audry's hand)*  
If I profane with my unworthy poem  
Your holy mind, my lips  
Two enjambed stanzas  
Stand ready to smother my  
Rough words with a kiss

*I am Jack's racing heart*

**AUDRY**

*(Laying her free hand atop Jack's)*  
You wrong yourself – and your words.  
They deliver a kiss

Your lips could not.

**JACK**

*(Edging a little closer)*

You wrong my lips –

They create poems  
As well as speak them

(JACK: She likes my poem!!)

**AUDRY**

*(Raising her head, eyes  
Peeled towards the ceiling)*

Better to use those lips

To form a prayer —

The bombs are falling...

Shh...can't you hear them?

**JACK**

Let them fall!

I'll steal a kiss and

We'll write poetry together

Dark and silent and complete.

*Jack kisses Audry. Audry kisses Jack.  
Marla kisses her chances goodbye.*

(JACK: And this is how I met  
Audry Capulet)

**JACK**

We've stopped the bombs for now.

**AUDRY**

Or hurried them along?

I can feel the fallout effect...

**JACK**

Then another kiss, for shelter?



**CLEM**

*(Fast approaching)*

Audry – your mother needs you!

**JACK**

Her mother?

**CLEM**

The lady of the house.

I nursed her daughter

- The one you were...

*Talking to just now.*

She's the catch of the town,

A true heiress.

**JACK**

But...a Capulet?

**CLEM**

Does it matter?

We're not real anyhow.

We're just characters in

The Prince's poem.

From his dreams.

**JACK**

I'm in a state of perpetual déjà-vù.

This is Marla all over again –

That little scratch on the roof

Of my mouth. It would heal

But I can't stop tonguing it.

(MARLA: Keep your tongue to yourself, you bastard!)

**JACK**

Is Marla my bad dream?

Or am I Audry's?

*I am Jack's bitter defeat*

**AUDRY**

*(Gazing soulfully at  
Jack's departing derriere)*  
Who was that guy?

**CLEM**

The worst kind –  
A poet *and* a Montague!

**AUDRY**

Not Paris? Then who?  
What's his name?

**CLEM**

Jack Romeo.  
Bitter enemy.  
Son of our  
Most hated foe.

**AUDRY**

*(Hand holding heart  
For dear life)*  
What cruel fate!  
My greatest love  
Sprung from hate!

**ACT 2 SCENE 1: The Poet In Marla**

**MARLA**

Where is he??

**MERCUTIO**

You search for Jack?

He's jumped the fence

To see who's on the other side.

**MARLA**

Who's Jack?

**MERCUTIO**

He's thrown the flower away

And trampled it underfoot

Upon viewing a new bloom.

**MARLA**

I'm looking for Tybalt.

He told me to meet him tonight.

Something about a poem?

Have you seen him?

**MERCUTIO**

It is bad when one thing becomes two. One should

Not look for anything but love in the Way of the Poet.

If the Poet is blind to love, his poem cannot hit its mark.

**MARLA**

You're such a nutcase.

I can't even begin to keep up.

You know, I just don't understand Tybalt.

He fucks me, he snubs me.

He loves me, he hates me.

He lies me down, he stands me up.

He reads me poems, then tosses me to the curb

Like a sex-crime victim,

Underwear inside out,

Bound with electric tape...

He is the worst thing  
That ever happened to me.

**ACT 2 SCENE 2: Let's Make A Deal!**

*Jack creeps into Audry's backyard,  
Climbs the trellis to peek through the window*

**JACK**

A light in the window—  
She is the sun to my moon  
I die in her brilliance  
Only to be resurrected  
When stealing her fire.  
A waking dream,  
                                I wake in such strange places  
                                No idea how I got there...  
There is a poem in her eyes  
They yearn for the words.  
Here they come – she speaks!

**AUDRY**

*(Stepping out onto the balcony;  
Jack ducks down, nearly falling)*  
Oh Romeo, where are you?

*I am Jack's painful erection*

**AUDRY**

And where the hell are my cigarettes?  
                        My enemy is a name – Montague.  
  What is a Montague?  
If he changed his name,  
                        He would be the same person inside...

**(JACK: If I woke up at a different time,  
                                In a different place,  
                                Would I be a different person?)**

**AUDRY**

If I called him Tybalt, and called Tybalt Jack,  
Would they not be the same as before?  
No matter the name? My head hurts...

I *really* need a cigarette...

**JACK**

I will forsake my name!  
Call me Poet and  
I will never be  
Jack Romeo again!

**AUDRY**

*(Peering out into  
The darkness)*  
Who's there?

**JACK**

I can't say –  
You'd hate me as much  
As I hate myself  
For being cursed  
By this name.

**AUDRY**

*(Kneeling, pressing her  
Cheek against the balustrade)*  
I know that voice  
Poetic as the words it speaks...  
But how did you get here?  
The walls are so high –  
And my family will kill you if  
They find you here...

**JACK**

Poetry brought me here  
And it will hide me from them.  
Put a gun to my head and  
Paint the garden with my brains;  
It would not keep me from you

**AUDRY**

Every night I go to bed,

Dream about suicide –  
And then I feel ashamed  
And cry myself to sleep...  
Life seemed so empty to me;  
This house, these clothes,  
Even my father's party.  
Until your poem – to think  
You heard me speak of  
    Hope!

        And Love!  
Say you love me and  
I will take your words for it.  
I hope against lies. I don't  
Trust anyone, but I will trust you.  
Pronounce your Love like  
You recite to me your poems  
A warm glow in a dark night.

**JACK**  
You are the warm little centre  
That my words crowd around.  
I am the moon to your sun.

**AUDRY**  
Not the moon!  
        Ever-changing!  
        Ever-circling!  
Don't let your Love be variable!

**JACK**  
*(Reaching between the  
Pillars for Audry's hand)*  
I will swear it!

**AUDRY**  
*(Squeezing the tips of  
Jack's questing digits)*  
Not tonight – we'll rest on it  
And we'll make a deal:  
        If you truly love me,

And will marry me as proof  
Then send word tomorrow.  
Don't break the deal!  
I can only have faith in  
The deals I make with people.  
People are only as good as  
The deals they make.  
And keep.

**JACK**  
*(Jumping down,  
Jogging away,  
Voice fading)*  
Tomorrow. Nine o'clock.  
You'll hear my voice  
A thousand times

**AUDRY**  
And a thousand times goodnight!

**JACK**  
Poetry is such sweet sorrow!

**AUDRY**  
I await your word, tomorrow!



**ACT 2 SCENE 3: Sleepless Beauty**

*I am Jack's sleep deprivation*

**JACK**

I cannot find that golden Sleep;  
I am wracked with living daydreams.  
The name Marla has disappeared,  
Replaced by a face of unreal beauty.  
With insomnia, nothing's real  
Everything seems far away – a dream  
Within a dream within a dream.  
This dream's name is Capulet  
- An enemy in name, but how  
Could an enemy be so fair,  
So beautiful?

(MERCUTIO: Where is Romeo?  
Chasing after his dreams?  
Chasing after Marla?)

**JACK**

Ruined in a day,  
And then resurrected.  
Today we shall be as one  
Such haste that I have stumbled  
And fallen right into love...

(MERCUTIO: I must warn him that Tybalt has  
Written him a challenge of honour  
If love does not kill him first)

**JACK**

Morning, Mercutio!

**MERCUTIO**

Beware the catastrophe that is Tybalt  
For he treats matters of great concern lightly  
And takes the smallest issue oh so seriously

**JACK**

My mind is on more important matters.  
Of love and poetry – I feel alive as  
Never before. My pump is full,  
And the well is overflowing.

**MERCUTIO**

Beware of the wild goose chase that is love  
Or your goose will be cooked  
Before you can catch her...

**JACK**

Don't worry about my goose –  
This gander  
Gives goose  
As good as  
Goose gets.

(MARLA: You never offer *me* a goose!)

**MERCUTIO**

You are what you are, in poetry as in nature.  
As soon as you understand this, you can take all poems  
And be more and more in accord with your own words.

**ACT 2 SCENE 4: The Rules of Engagement**

*Audry nervously awaits her Nurse  
Whom she has sent to find Jack*

**AUDRY**

Nurse! Nurse! Have you seen him?

**CLEM**

*(Wheezing slightly)*  
I am old woman  
My youth is a memory  
Have patience for  
I have no breath

**(CLEM: Some days I feel lost and scared,  
Like I'm disappearing. A forgotten dream)**

**AUDRY**

But you have breath to tell me  
That you have no breath!  
The strain kills me –  
They are stripped from my bones  
As if caught in the blast wave  
Of a nuclear assault!

**CLEM**

Ahhh, the poetry of day to day life  
My waking life is an old woman's memories.  
Your lover is a man, yes.  
A man is what he is.

**(CLEM: I would have made a good mother.  
A good emotional core. Too often  
We eradicate our emotional core.)**

**AUDRY**

But what did he say?

**CLEM**

I have no idea what your situation is  
But I feel the two of you share a connection  
Reminds me of the wooers of my youth!  
Oh how memory is a wonderful thing  
If you don't have to deal with the past...

(CLEM: My notion of life is unrealistic.  
I'm stuck in my past, I can't find myself)

**AUDRY**

Yes, but *what did he say!!?*

**CLEM**

(with a patient smile)  
Why he says 'yes', of course!  
What else would such a man say...?

**ACT 3 SCENE 1: Of Pens and Swords**

*While Jack and Audry are off getting married  
Mercutio faces his greatest challenge yet  
When Tybalt catches him outside a local saloon*

**TYBALT**

I'd like a word with you!

**MERCUTIO**

A word? A last word you mean, surely  
Well then, make it a poem, an epic  
Something for eternity to remember

**TYBALT**

You are Romeo's man...are you not?

**MERCUTIO**

His man? His Muse, more likely. We're from  
Different ancient tribes, both almost extinct.  
But I follow a code. I've always shown him respect.

**TYBALT**

Never mind that. Here comes the boy himself.

**JACK**

What's going on here?

**TYBALT**

You are a villain of the worst kind – a poet!  
You fall prey to words, let them consume you.  
You need to cast away those boyish ideals  
And become a *man*! You need to *fight*, not *write*!

**JACK**

My words have never harmed you!

*Mercutio raises his words  
Prepared to fight for honour  
For the Way of Poetry*

**MERCUTIO**

So this is the final shootout scene?  
Well, Prince of Catastrophe  
It's all so very dramatic...

**TYBALT**

I hear sick desperation in your words.  
Go ahead – hit me as hard as you can.  
I don't want to die without any scars!

*Words clash  
A cacophony  
Of assonance  
Parrying adverbs  
With onomatopoeic fury*

**JACK**

No, stop! Put up your words!

**MERCUTIO**

*(Ignoring Jack's vain pleas  
Snarling at Tybalt's last rebuttal)*  
Were you to cut off my head  
I would still be able to breathe  
One final poem. I would not die.

**TYBALT**

How very clever.  
How's that working out for you?  
Being so very clever?

**JACK**

Stop, I said! The writer has forbidden this!  
On page thirty-seven, remember?  
He's going to kill you off  
if you  
don't stop!

*The fight is stopped. But too late.*

*Mercutio's wounds are grave,  
His last words about to be erased  
By the hand of Tybalt*

**MERCUTIO**

I meditate on death every day...  
Every day I consider myself as dead...  
But it never hurt this much!

**JACK**

Mercutio, no!  
Tybalt what have you done??

**TYBALT**

Not what I did – what *you* did.  
You killed him, not me.

**MERCUTIO**

'Tis but a scratch! A fleshwound...  
Still, I curse both of your personae!  
I curse you to end this charade!

**JACK**

Personae...? I don't understand.

**TYBALT**

That you are me and I am you.  
The self-hating poet. The poet idealist.  
This is Ground Zero, baby.  
Perhaps you should write a few words  
To mark the occasion?

**JACK**

My eyes are finally open.  
This dialogue. Is over.

*Jack raises his pen  
And stabs himself.  
Tybalt dies.  
The poet lives.*

**ACT 3 SCENE 2: The Bearer Of Bad News**

*Nurse Clem rushes into Audry's room, sobbing*

**AUDRY**

Nurse? What's wrong? What's the matter?

**CLEM**

He's dead! He's dead!

**AUDRY**

Who's dead? Not Romeo – please, not Romeo...  
We were just married – he can't be dead already!  
If he is, I'll kill him!

**CLEM**

Tybalt is dead!

**AUDRY**

Tybalt, too? How horrible!  
We're on the brink  
Of global extinction!

**CLEM**

No, Tybalt is dead and Romeo has killed him!

(MARLA: Finally, he shows some balls!)

**AUDRY**

Oh thank God!  
I was so worried!

**CLEM**

How can you be so cruel?

**AUDRY**

My school psychologist calls it 'apathy'...



**CLEM**

He was your cousin!

**AUDRY**

He was a hothead. He

Probably deserved it.

We're better off without him.

(JESSE: I'll bet he's a serial killer.  
He looks like a serial killer)

**CLEM**

Sometimes I need to just SCREAM!

**ACT 3 SCENE 3: Cutting Losses**

*In the same Capulet sitting room  
Bud Lights have now become Buds  
A stronger beer to appease  
Stronger emotions.*

**JESSE**

I'm sorry for your loss, Vic.

**VIC**

Oh, that. Well, there's nothing can be done.  
I warned Tybalt, but he wouldn't listen.

**JESSE**

He was just confused. I empathize.  
I always saw the world as this place  
I wasn't meant to be a part of.  
But I eventually took pride in life  
What life I have built was my own doing.

**VIC**

Nice of you to say. Listen...Paris...  
Audry won't get out of bed today  
As much of a monkey as he was,  
He was family as well  
She did love the guy...  
Her doctor says she's 'depressed'

(VIC: Whatever that means!)

**VIC**

Why don't you come back tomorrow...?  
Here's a hundred bucks. You can take her out.  
Show her some a fun time. She'll come around.

**JESSE**

I understand. Today is for woe, not for woo.

**VIC**

Then, in a few days, when she's calmed down  
We'll settle this modeling business once and for all.  
You two will be married, she'll be famous,  
And all of this other business will be done with.

*Overhearing this conversation, Nurse Clem  
Quickly rushes to Audry's room to tell her  
Of this unfortunate turn of events.*

**CLEM**

Audry! Come quickly!

**AUDRY**

What is it *this* time?

**CLEM**

It is the truth  
As only I know it.  
Your father has  
Promised you to Paris

**AUDRY**

Oh God help me...

**CLEM**

It is too late for prayers

**AUDRY**

I'll kill myself!

**CLEM**

You'll do no such thing!  
You are a mixed-up girl  
Searching for piece of mind...  
But Jesse Paris is rich  
A man that dreams are made of!  
Forget your Jack Romeo -  
You're not getting any younger  
And relationships take work

So embrace this now  
Before it's too late!

**AUDRY**

I'm not mixed up! I'm depressed!  
And I won't marry that lech!

**CLEM**

Ohhh...I'm getting old  
And nothing makes sense any more...  
I'll come back in the morning  
And you'll forget about Romeo  
Every memory wiped from your mind  
Once you've realized how  
Famous Paris will make you  
How wealthy he is, how many  
Connections he has...  
I'll come again tomorrow  
And we can start this over.

**ACT 3 SCENE 4: Suicide Is Painless**

*Audry sneaks away to find Romeo  
But instead encounters Paris*

**CLEM**

What are you doing here?

**JESSE**

Waiting for you...  
I knew you'd come to see me  
As soon as you heard the news!

**AUDRY**

Could you be any more clueless?

**JESSE**

Love is an escape for two people  
That don't know how to be alone!

**AUDRY**

Drop dead!

**JESSE**

We all die at some point.  
Everything is finite...  
There is no dress rehearsal for life  
Stop pretending to live your life.  
I can make you famous!  
You've got such wonderful...poise!  
I'll make you a model!  
Live dangerously - take the leap!

**AUDRY**

I'd rather leap off of a bridge...

**JESSE**

It's just nerves, that's all  
You'll come around...

**ACT 3 SCENE 5: Killing Me Softly With His Poem**

*Nurse Clem misses Tybalt  
Paris misses Audry  
Marla misses Jack  
Audry misses Poetry  
And Jack? Well, mostly,  
Jack misses the point...*

**JACK**

Sleep flirts with me  
I can trust it now that  
Tybalt's control is broken

**AUDRY**

Be careful –  
    Flirting always leads  
    To harder things...and  
    One could just  
        Flirt themselves  
        To death

**JACK**

Audry!

**AUDRY**

In the flesh...

**JACK**

I have heard of Paris' suit  
And offer of a contract

**AUDRY**

He could make me rich...

**JACK**

Gold is worse poison than arsenic  
The cause of murder, war, starvation

AUDRY

Who needs it anyhow?  
The world will soon come to an end

JACK

The bombs?

AUDRY

No, poetry. It will be my death.

JACK

You sound like Tybalt!

AUDRY

And he is dead!  
He broke the first rule!

JACK

What??

AUDRY

The first rule about poetry is—

JACK

I know!  
I wrote that stupid ru—

AUDRY

Hush.  
You will kill me soon.  
And we will be free.

(MARLA: Oh thank God!  
This sappy bullshit was *killing* me!)

JACK

Kill you?  
How? Why??

**AUDRY**

Because you can.  
And you need to.

**JACK**

I don't understand...

**AUDRY**

Tybalt was the first stage...  
Now I need to die so that I can live.  
So that this Romeo and Juliet dream  
Will finally end.

**JESSE**

NO! Stop! I need you!

**AUDRY**

Oh please! I'm just some dumb girl  
Momentarily decorating  
Your blank canvas...

**JESSE**

That's not true!  
You have poise!  
Presence!  
An Angel!

**JACK**

Oh, shut it, Paris!

**JESSE**

You two!  
You talk of Love  
Of dreams, of Poetry  
All in such an unselfish way  
But there is nothing more selfish!  
I have dreams - are they  
Any less real?



**JACK**

You're not real.  
Your dreams are  
My poetry,

*Jack cleaves Jesse Paris in two  
Jesse turns to mist and dissipates*

**AUDRY**

And now it's my turn...

**JACK**

No! We had a deal!

**AUDRY**

There was no deal!

**JACK**

We had an understanding!

**AUDRY**

Oh, Jack - you don't understand anything!

*Audry takes Jack's pen and  
Stabs herself through the heart.  
She slices downwards, revealing  
That her body was nothing but a shell.  
From the shell emerges Marla*

ACT 3 SCENE 6: The End Is Important In All Things

MARLA

So? Are you done with all  
Of this romantic bullshit?

JACK

You met me at a very strange  
Time in my life, but  
I'm finally okay!

MARLA

You're insane!

JACK

That's not the last word...

MARLA

What is the last word?

JACK

I dunno...faith, maybe?

MARLA

Which one?

Faith?

Or Maybe...?

BENESCALUS

All ambiguities are now clear  
Love begot death.  
Death created life.  
Personae divided  
Are now enjoined.

*I am Jack.  
This is poetry.*

## Annotations

## Rashomon 2006

- 1.20: 'Rose of Cairo Purple' - *The Purple Rose of Cairo* was a 1945 Woody Allen film starring Jeff Daniels as a character in a movie who walks out of the screen, and Mia Farrow as the woman who falls in love with him.
- 1.25: 'Brando gasps "The horror, the horror"' - Marlon Brando playing Colonel Walter E. Kurtz in *Apocalypse Now* (Dir. Francis Ford Coppola. Zoetrope Studios, 1979).
- 1.26-28: 'While listening to...Buster Crabbe' - Orson Welles directed and performed in *War of the Worlds* on the radio on Oct. 30, 1938 which caused many to believe an actual Martian invasion was taking place. Steve Holland and Buster Crabbe are actors who both portrayed Flash Gordon. Buster Crabbe also portrayed Buck Rogers.
- 2.2-5: 'Bruno Ganz...Downfall' - Ganz played an angel who yearned for life and love in *Wings of Desire*. He portrayed Adolf Hitler in his last days in *Downfall* (Dir. Oliver Hirschbiegel. Constantin Film Produktion, 2004).
- 2.9-10: 'To set...eXistenZ' - *eXistenZ* was a film by David Cronenberg (Alliance Atlantis Communications, 1999) which depicted people playing a virtual reality video game, the game itself featuring people playing a virtual reality video game - to the point where one doesn't know for certain where the game ends and reality begins.
- 2.11: 'Swallow the red pill' - In *The Matrix* (Dir. Andy and Larry Wachowski. Groucho II Film Partnership, 1999), Morpheus (Laurence Fishburne) gives Neo (Keanu Reeves) the option between a red pill and a blue pill:  
 'This is your last chance. After this, there is no turning back. You take the blue pill - the story ends, you wake up in your bed and believe whatever you want to believe. You take the red pill - you stay in Wonderland and I show you how deep the rabbit-hole goes'.
- 2.12: 'long live the new flesh!' - James Woods as Max Renn in *Videodrome* (Dir. David Cronenberg. Canadian Film Development Corporation, 1983).
- 2.13-15: 'Did Gibson...a Microsoft' - In William Gibson's novel, *Neuromancer* (New York: Ace Books, 2004), a 'Microsoft' was a data filament that could be connected directly to a jack in one's head, and contained information that could be downloaded directly into one's head. Bill Gates took his company's name from the book.
- 2.18-9: 'every picture tells a story' - *Every Picture Tells a Story* is a song and album by Rod Stewart (Mercury, 1971).
- 2.19: 'the good, the bad and the ugly' - *The Good, The Bad and The Ugly* is a Western by Sergio Leone starring Clint Eastwood and Eli Wallach (Arturo González Producciones Cinematográficas, S.A, 1966).
- 3.1-3: 'Human beings...embellishing.' - Taken from the booklet of the Criterion edition of *Rashomon* (Criterion Collection Edition, 2002).
- 3.4: 'For every...lies.' - 'Whip-Smart' is on Liz Phair's album *Whip-Smart* (Matador, 1994).
- 3.9: Capote is Truman Capote, author of *In Cold Blood* (USA: Signet, 1965), the true story of the murder of a Kansas family and the capture, trial and execution of the murderers.
- 3.19: Dede Truitt is the main character portrayed by Christina Ricci in *The Opposite of Sex*.
- 4.6: 'like the cartoon?' - the Japanese animation film, *Akira* (Dir. Katsuhiro Ôtomo. Akira Committee Company Ltd, 1988.)

5.3-4: *Midnight in the Garden of Good and Evil* – Dir. Clint Eastwood. Malpas Productions, 1997.

5.26: 'Frankenstein's Monster' - from Mary Shelley's 1818 gothic novel, *Frankenstein, or The Modern Prometheus*.

7.9: Henry Hill is the main character portrayed by Ray Liotta in *Goodfellas*.

7.21: 'Then He Kissed Me' – one of The Crystals' biggest hits, using Phil Spector's 'wall of sound' production, was released in 1963.

8.4-5: Tommy is the character played by Joe Pesci in *Goodfellas* who was killed for behaviour inappropriate to someone in his position (including the murder of a 'made' man). The divorce is from Henry Hill's wife, Karen Friedman Hill, played in the film by Lorraine Bracco.

9.4: From lines 2-3 of 'Tajomaru's Confession' in 'In A Grove'.

10.1: Jerry Lundegaard is the main character portrayed by William H. Macy in *Fargo*.

10.5: 'You betchal' is one of the phrases most repeated by characters in *Fargo*.

10.19: 'Shep' is the name of the mechanic, played by Steven Reevis, who worked with Lundegaard in *Fargo*. He was the one who provided Lundegaard with the names of two people (played by Steve Buscemi and Peter Stormare) who could help him to kidnap his wife in return for a cut of the ransom money Lundegaard's father-in-law would pay. In this story, Truitt and Hill were allegedly the first choices for Lundegaard's scheme, but bailed on him.

11.1-3: Stoehr 111.

11.5-7: *Poetry And Film* 3-4.

13.4-5: From *Bonnie and Clyde* (Dir. Arthur Penn. Tatira-Hiller Productions, 1967).

13.7-9: From *Natural Born Killers* (Dir. Oliver Stone. Warner Bros. Pictures, 1994).

13.11-14: From *Bully*.

14.5: Bobby Kent was the character (played by Nick Stahl), based on a real person, who was murdered in the film *Bully*.

15.8: Max Hardcore is an infamous, middle-aged, internet porn actor who makes films with girls dressed to look like they're under age. He has been charged with obscenity and child pornography, but never convicted, largely owing to the fact that the girls are all over 18.

15.16: *Invisible Monsters* by Chuck Palahniuk. New York: WW Norton & Company, 1999.

17.1-2: Grillet 7.

17.4: *Last Year At Marienbad* (*Marienbad*).

17.16: 'cannot be played with matchsticks' - a reference to the mathematical strategy game of Nim, played in *Marienbad*. The Pitöeff quote (17.4) also refers to this game.

18.1: 'X' is the main character portrayed by Giorgio Albertizzi in *Marienbad*.

22.10-15: References to *Rain Man* (Dir. Barry Levinson. United Artists, 1988). After his father dies, Charlie Babbitt (Tom Cruise) decides to remove his autistic older brother, Raymond,

from a mental home to try and get a hold of the inheritance he feels is rightfully his.

23.1-3: Cortázar 114.

23.5-6: *Poetry And Film* 11.

23.8: 'Only from the mind of Minolta' was the tagline of the Minolta camera company. Minerva was the Roman goddess of poetry, among other things.

23.9-10: a reference to William DeVaughn's 'Be Thankful For What You Got' (From the album *Be Thankful For What You Got*, Roxbury Records, 1974) which has the line: 'Diamond in the back, sunroof top'

23.21-23: In *Blowup*, the band The Yardbirds performed a new version of 'Train Kept A Rollin',' renamed 'Stroll On,' and with alternate lyrics, likely because they couldn't get the rights to perform 'Train...' in the film.

23.28-29: an allusion to the famous tennis scene at the end of *Blowup*.

25.1: Cortázar 116.

25.3-4: Stoehr 67-8.

25.12-3: A reversal of Marshal McLuhan's 'The medium is the message'.

26.1: Harry Lockhart is the main character portrayed by Robert Downey, Jr. in *Kiss Kiss Bang Bang* (KKBB).

26.7-14: Paraphrased from KKBB. Original dialogue:

"Shit, I skipped something. Dammit! ...I make a big deal, and then I, like, totally forget. ...This is bad narrating. Like my dad telling a joke, "Oh wait! Back up, I forgot to tell you..."

26.28: 'My partner, Thomas' - a reference to David Hemmings' character in *Blowup*.

27.10: Jack Nicholson's private eye Jake Gittes in *Chinatown* (Dir. Roman Polanski. Long Road, 1974).

27.13-14: Sam Spade was the main character (and private detective) in Dashiell Hammett's novel, *The Maltese Falcon* (New York: Universe Books, 1974), played by Humphrey Bogart in John Huston's movie version (Warner Bros. Pictures, 1941).

27.33-34: A reference to a scene in *Rain Man* where the waitress in a diner drops a box of toothpicks, after which Raymond instantaneously (and correctly) announces how many have spilled on the floor.

28.1: In *Rain Man*, when Raymond becomes bored, his brother, Charlie, gives him a phone book to read. As he reads it, he memorizes the numbers and addresses.

28.19-21: *Murder, She Wrote* was a TV series from 1984 to 1996, starring Angela Lansbury as Jessica Fletcher, a small-town (Cabot Cove, ME) crime-fiction writer who solves real life mysteries using knowledge gleaned from her book research. Tom Bosley played the not-so-bright Cabot Cove sheriff from 1984 to 1988.

30.13-14: Reference to Fred Astaire, famous for his effortless dancing style. He's probably most famous for his 'dance on air' routine, seen in *Royal Wedding* (Dir. Stanley Donen. Metro-Goldwyn-Mayer, 1951.)

30.15-16: Reference to the line in *To Have and To Have Not* (Dir. Howard Hawks. Warner Bros. Pictures, 1944) where Lauren Bacall turns to Humphrey Bogart and says:

"You don't have to say anything, and you don't have to do anything. Not a thing. Oh, maybe just whistle. You know how to whistle, don't you, Steve? You just put your lips together and... blow."

### A Near-Life Experience

- 31.1-5: 'Two personae...unclean' - original text from *Romeo And Juliet* (R&J), Prologue:  
 "Two households, both alike in dignity (...)  
 Where civil blood makes civil hands unclean."
- 31.6: 'I am Jack's narrator' - a running phrase in *Fight Club* is 'I am Jack's \_\_\_\_'. Taken from a book Jack finds in Tyler's house, he uses it to express every emotional moment he encounters. It runs through this piece as well.
- 31.9-13: In Jack's mind...cross-eyed' - original text from R&J, Prologue:  
 "In fair Verona, where we lay our scene (...)  
 A pair of star-cross'd lovers take their life;"
- 33.1: An amalgamation between Escalus, from R&J, and the author, Ben. Escalus was the Prince of Verona. Here, the narrator/poet takes this role.
- 33.5: Jack Romeo is an amalgamation between the main character in *Fight Club*, Jack (played by Edward Norton) and Romeo from R&J.
- 33.10: Tybalt Durden is an amalgamation of Tyler Durden from *Fight Club* (played by Brad Pitt), and Tybalt from R&J. In the play, Tybalt is referred to as the Prince of Cats.
- 33.11-13: In *Fight Club*, when Robert Paulson (played by Meat Loaf) is killed, the rest of Project Mayhem chant out 'His name is Robert Paulson! His name is Robert Paulson! His name is Robert Paulson!' etc, etc.
- 33.16: Marla Rosaline is an amalgamation of Marla Singer from *Fight Club* (played by Helena Bonham Carter) and Rosaline from R&J.
- 33.16-19: 'hi my name...them' - a reference to Marla and Jack's frequenting of several self-help and contact groups for the diseased in *Fight Club*.
- 33.20: Audry Hugo Capulet is an amalgamation of Audry Hugo (played by Adrienne Shelley) from *The Unbelievable Truth* (Truth) and Juliet Capulet from R&J.
- 33.26: Nurse Clem is an amalgamation of Clementine (played by Kate Winslet) from *Eternal Sunshine of the Spotless Mind* (Sunshine) and Nurse from R&J.
- 33.30: Jesse Paris is an amalgamation between Jesse from *Before Sunrise, Before Sunset*, and *Waking Life* (played by Ethan Hawke) and Paris from R&J.
- 34.3: Victor 'Vic' Hugo Capulet is an amalgamation between Vic Hugo from *Truth* (played by Christopher Cooke) and Capulet from R&J.
- 34.6: Mercutio is an amalgamation between Ghost Dog (played by Forest Whitaker) from *Ghost Dog: The Way of the Samurai* (Ghost Dog) and Mercutio from R&J.
- 34.9: Ricky and Bob are characters from *Fight Club* (played by Eion Bailey and Meat Loaf, respectively).
- 35-6: 'A Near-Life Experience' is a reference to Tyler Durden's line in *Fight Club*:  
 "We just had a near-life experience!"  
 The central dialogue of pages 5-6 is based on the 'rules of Fight Club' from the movie *Fight Club*:

"The first rule of fight club is: you don't talk about fight club. The second rule of fight club is: *you don't talk about fight club*. (...) The third rule of fight club is: when someone says 'stop' or goes limp, the fight is over. The fourth rule is: only two guys to a fight. (...) Fifth rule: one fight at a time. Sixth rule: no shirts or shoes. Seventh rule: fights go on as long as they have to. And the eighth rule of fight club is: if this is your first night, you *have* to fight."

The asides are based on Tybalt's lines to Benvolio in *R&J*, Act 1 Scene 1:

"What, drawn, and talk of peace! I hate the word,  
As I hate Hell, all Montagues, and thee."

And the words of a bystander, 1 Cit, in the same scene:

"Clubs, bills, and partizans! Strike! Beat Them Down!"

37: 'The First Rule Before Sunrise' is an amalgamation of 'The First Rule' from the rules of *Fight Club* and the title of the film *Before Sunrise*.

37.5-9: 'Rebellious...sentence' - modeled on Escalus' lines in *R&J*, Act 1 Scene 1:

"Rebellious subjects, enemies to peace. (...)  
Throw your mistemper'd weapons to the ground  
And hear the sentence of your moved Prince..."

37.10-14: 'I will ask...inside' - Dialogue from *Before Sunrise*. When Jesse and Celine (Julie Delpy) meet a poet on the waterfront of Vienna, instead of asking for money outright, he offers to write a poem for them:

"I will ask you for a word...you give me a word, I take the word and then I will write a poem with the word inside. And if you like it, I mean if you like my poem - if you feel it adds something to your life in any way, then you can pay me whatever you feel like."

37.14-16, 22-23: 'to part...again', 'and if you...forfeit' - from Escalus' lines in *R&J*, Act 1 Scene:

"Canker'd with peace, to part your canker'd hate.  
If you ever disturb our streets again,  
Your lives shall pay the forfeit of the peace."

38.4-6: Original dialogue in *R&J*, Act 1 Scene 1, spoken by Romeo to Benvolio:

"In sadness, cousin, I do love a woman."

38.6-7: 'when the...down' - originally spoken by Sgt. Bob Barnes (Tom Berenger) to Pvt. Chris Taylor (Charlie Sheen) in *Platoon*.

38.11: Original dialogue in *R&J*, Act 1 Scene 1, spoken between Benvolio and Romeo:

"*Ben*. Then hath she sworn, that she will still live chaste?  
*Rom*. She hath..."

38.15-6: 'I haven't...school' - originally spoken by Marla to Tyler in *Fight Club*.

38.19-20: 'You're a...pet' - original dialogue in *Fight Club* spoken by Tyler to Jack:

"She's a predator, posing as a house pet."

38.21: 'She is...love' - original dialogue in *R&J*, Act 1 Scene 1, spoken by Romeo to Benvolio:

"She is too fair, too wise, wisely too fair  
To merit bliss by making me despair  
She hath forsworn to love; and in that vow,  
Do I live dead, that live to tell it now."

38.23: 'We give...strength' - as spoken in *Fight Club* by the referee of the testicular cancer support group, attended by Jack.

38.24: 'I love...Marla' - originally voiced-over by Jack in *Fight Club*, referring to Marla:

"If I did have a tumour, I'd name it Marla."

- 39.7-8: 'And this...Rosaline' - in *Fight Club*, Jack frequently refers to his first encounters with other characters by saying 'And this is how I met 'character name'.
- 39.9: 'You want...off?' - as asked by Tyler to Jack in *Fight Club*, referring to Marla.
- 40.7-10: 'We had...we are' - from *R&J*, Act 1, Scene 2, Capulet speaking to Paris:  
 "And Montague is bound as well as I,  
 In penalty alike; and 'tis not so hard, I think,  
 For men as old as we are to keep the peace."
- 40.11: 'We are...angels' - as spoken by Jesse in *Before Sunrise*.
- 40.16-17: 'My daughter...are!' - original dialogue spoken by Vic to Emmet (Gary Sauer) in *Truth*:  
 "She's going through a phase! She's a girl, Emmet - you know how girls are!"
- 40.19-21, 23-25: 'A person...education; You know...thing!' - as said by Vic in *Truth*.
- 40.26: 'Younger...married' - original dialogue spoken by Paris to Vic in *R&J*:  
 "Younger than she are happy mothers made."
- 40.27: 'I dream...husband' - as spoken by Jesse in *Before Sunrise*.
- 40.28-41.3: 'You must...Poise!' - original dialogue spoken by Todd Whitbread (David Healy) to Audry in *Truth*:  
 "Assets - any kind of assets - you gotta have 'em. You really got a look. See, you have what they call 'poise'. A real presence. Poise. That's what you have. Poise. And that's a valuable thing (...) and in my professional opinion, I think you could, if you wanted to, be a model. There's a lot of money to be made in modeling - especially for a girl like you, who'd got great...poise."
- 41.5-6: 'The world...money!' - original dialogue spoken by Vic to Audry in *Truth*:  
 "The world is not going to come to an end when there are so many people making so much money."
- 42.5-11: 'Marla's...did not' - original dialogue voiced over by Jack in *Fight Club*:  
 "Marla's philosophy of life was that she might die at any moment. The tragedy, she said, was that she didn't."
- 42.12-13, 19: 'I am...Marla; Whipped and tormented...' - original dialogue spoken by Romeo to Benvolio in *R&J*:  
 "Shut up in prison, kept without my food,  
 Whipped, and tormented..."
- 43.15: 'I want...abortion' - spoken by Marla in *Fight Club*.
- 43.20: 'I'll go...splendour' - original dialogue, spoken by Romeo in *R&J*:  
 "I'll go along, no such sight to be shown  
 But to rejoice in splendour of mine own."
- 44: 'Blessed Are The Virgins' is a take on the Friedrich Nietzsche quote that is central to *Sunshine*, taken from Part VII of *Beyond Good and Evil: Prelude to a Philosophy of the Future* (Cambridge: Cambridge UP, 2002):  
 "Blessed are the forgetful: for they should have done with their stupidities, too."
- 44.4-5: 'I shall...weaned' - original dialogue spoken by Nurse to Juliet in *R&J*, Act 1, Scene 3:  
 "'Tis since the earthquake now eleven years; and she was  
 wean'd—I never shall forget it (...)"
- 44.17: 'You were...nursed' - original dialogue spoken by Nurse to Juliet in *R&J*, Act 1, Scene 3:  
 "Thou wast the prettiest babe that e'er I nurs'd."



- 44.24-45.2: 'I'm getting...persona' - original dialogue spoken by Clementine in *Sunshine*:  
 "I'm getting too old for this. But it keeps me from having to develop an actual personality."
- 45.6: 'With all...fed you' - original dialogue spoken by Nurse to Juliet in *R&J*, Act 1, Scene 3:  
 "...were not I thine only nurse,  
 I'd say, thou hadst suck'd wisdom from thy teat."
- 45.8-21: A repeated, central theme in *Truth* is Audry's obsession with nuclear holocaust. There is a lot of bomb imagery in the film, and therefore in Audry's dialogue in this piece as well. 'Let us consider...exposure' is taken from the film.
- 46.1: 'Pass me...flame' - original dialogue spoken by Romeo to Mercutio in *R&J*, Act 1, Scene 4:  
 "Give me a torch; I am not for this ambling.  
 Being but heavy, I will bear the light."
- 46.5: 'A muse...master' - originally narrated by Ghost Dog in *Ghost Dog*:  
 The condition of being a Samurai...lies first in seriously devoting one's body and soul to his master."
- 46.7: 'My soul...join it' - original dialogue spoken by Romeo to Mercutio in *R&J*, Act 1, Scene 4:  
 "...I have a soul of lead  
 So stakes me to the ground, I cannot move..."
- 46.8: 'You can' die from insomnia' - as told to Jack by his doctor in *Fight Club*.
- 46.13-14: 'It is good...dream' - as narrated by Ghost Dog in *Ghost Dog*:  
 "It is a good viewpoint to see the world as a dream."
- 46.17-19: 'When we wake...same way.' - as narrated by Ghost Dog in *Ghost Dog*:  
 "When you have something like a nightmare, you will wake up and tell yourself that it was only a dream. It is said that the world we live in is not a bit different from this."
- 47.1: 'Love is...my prick' - original dialogue spoken by Romeo to Mercutio in *R&J*, Act 1, Scene 4:  
 "Is love a tender thing? It is too rough,  
 Too rude, too boist'rous; and it pricks like a thorn."
- 47.4: 'If love...with her' - original dialogue spoken by Mercutio to Romeo in *R&J*, Act 1, Scene 4:  
 "If Love be rough with you, be rough with Love..."
- 47.20: 'Our bodies...nothingness' - as narrated by Ghost Dog in *Ghost Dog*:  
 "Our bodies are given life from the midst of nothingness."
- 48: 'Party Like It's 1599' - a reference to the Prince song, 1999, from the album *1999* (Warner Bros. Records, 1983).
- 48.3-7: 'Welcome...play!' - original dialogue spoken by Capulet in *R&J*, Act 1, Scene 5:  
 "Welcome, gentlemen! (...)  
 ...which of you all  
 Will now deny to dance? (...)  
 You're welcome, gentlemen. I have seen the day,  
 That I have worn a visor; and could tell  
 A whispering tale in a fair lady's ear (...)  
 You are welcome, gentlemen!—Come, musicians, play."
- 48.8-9: 'I can't...this crap...' - original dialogue spoken by Capulet in *R&J*, Act 1, Scene 5:  
 "For you and I are past our dancing days.  
 How long is't it now, since last yourself and I

Were in a mask?"

48.17-18: 'Stop the...that?' - originally spoken by The Joker (Jack Nicholson) in *Batman* (Dir. Tim Burton. Warner Bros. Pictures, 1989). In *R&J*, Act 1 Scene 5, Romeo says:

"What lady is that, which doth enrich the hand  
Of yonder knight?"

'My torch...again' - original dialogue spoken by Romeo in *R&J*, Act 1, Scene 5:

"Oh, she doth teach the torches to burn bright!"

48.20-22: 'I must...first time!' - original dialogue spoken by Romeo in *R&J*, Act 1, Scene 5:

"The measure done, I'll watch her place of stand,  
And, touching hers, make happy my rude hand.  
Did my heart love till now? Forswear it, sight!  
For I ne'er saw true beauty till this night."

48.25-26: 'Here, apply...is poor' - original dialogue narrated by Ghost Dog in *Ghost Dog*:

"It is good to carry some powdered rouge in one's sleeve. It may happen that  
when one is sobering up or waking from sleep, a samurai's complexion may be  
poor. At such a time it is good to take out and apply some powdered rouge."

49.9-10: 'Where are...your hand?' - from the song 'Hey Joe' by Billy Roberts, made famous by Jimi Hendrix on the album *Are You Experienced?* (Reprise Records, 1967).

49.12-13: 'Without...enlightenment' - original dialogue spoken by Tyler to Jack in *Fight Club*:

"Without pain, without sacrifice, we would have nothing...No, what you're feeling  
is premature enlightenment."

49.14-16: 'That Romeo...poetry' - original dialogue spoken by Capulet to Tybalt in *R&J*, Act 1, Scene 5:

"Young Romeo, is't? (...)  
...to say the truth, Verona brags of him  
to be a virtuous and well-govern'd youth.  
I would not for the wealth of all this town,  
Here in my house, do him disparagement."

50.3-6: 'Fuck damnation...so be it!' - original dialogue spoken by Tyler to Jack in *Fight Club*:

"Fuck damnation and fuck redemption. We are God's unwanted children? So be  
it!"

50.12-15: 'Patience...withdraw' - original dialogue spoken by Tybalt to Capulet in *R&J*, Act 1, Scene 5:

"Patience perforce with willful choler meeting  
Makes my flesh tremble in their different greeting.  
I will withdraw; but this intrusion shall,  
Now seeming sweet, convert to bitter gall."

50.16: 'Tybalt...building' - reference to the post-concert PA announcements, 'Elvis has left the building', used to dissuade hangers-on hoping for one more encore.

50.21-25: 'If I profane...a kiss' - original dialogue spoken by Romeo to Juliet in *R&J*, Act 1, Scene 5:

"If I profane with my unworthy hand (...)  
This holy shrine, the gentle fine is this,—  
My lips, two blushing pilgrims, ready stand  
To smooth that rough touch with a tender kiss."

50.28-51.1: 'You wrong...speak them' - original dialogue spoken by Juliet in *R&J*, Act 1, Scene 5:

"Good pilgrim, you do wrong your hand too much  
For saints have hands that pilgrims' hands do touch  
And palm to palm is holy palmers' kiss."

- 51.15: 'Dark and...complete' - originally spoken by Jack in *Fight Club*:  
 "...and then something happened. I let go. Lost in oblivion, dark and silent and complete."
- 52.4-9: 'The lady...heiress' - original dialogue spoken by Nurse to Romeo in *R&J, Act 1, Scene 5*:  
 "Her mother is the lady of the house,  
 And a good lady, and a wise, and virtuous;  
 I nurs'd her daughter, that you talk'd withal.  
 I tell you,—he, that can lay hold of her,  
 Shall have the chinks."
- 52.12-15: 'We're not...dreams' - Original dialogue spoken by Celine to Jesse in *Before Sunset*:  
 "We're not real anyways. We're just characters in that old lady's dream."
- 52.16: 'state of...déjà-vù' - originally said by Jack in *Fight Club*.
- 52.18-20: 'That in...tonguing it.' Original dialogue spoken by Jack in *Fight Club*:  
 Marla - the little scratch on the roof of your mouth that would heal if you could only stop tonguing it - but you can't."
- 52.22-23: 'Is Marla...Audry's?' - original dialogue spoken by Jack in *Fight Club*:  
 "Is Tyler my bad dream, or am I Tyler's?"
- 53.8-11, 13-15: 'Jack Romeo...foe', 'What cruel...hate!' - original dialogue spoken between Nurse and Juliet in *R&J, Act 1, Scene 5*:  
 "Nurse. His name is Romeo, and a Montague;  
 The only son of your great enemy.  
 Jul. My only love sprung from my only hate!"
- 54.6-8: 'He's thrown...bloom' - original dialogue narrated by Ghost Dog in *Ghost Dog*:  
 "In the Kamigata area they have a sort of tiered lunchbox they use for a single day when flower viewing. Upon returning, they throw them away, trampling them underfoot."
- 54.13-14: 'It is bad...the Poet.' - original dialogue narrated by Ghost Dog in *Ghost Dog*:  
 "It is bad when one thing becomes two. One should not look for anything else in the Way of the Samurai."
- 54.15: 'If the Poet...mark.' - original dialogue spoken by Mercutio in *R&J, Act 2, Scene 1*:  
 "If love be blind, love cannot hit the mark."
- 54.16-17: 'You're such...keep up.' - originally spoken by Marla to Jack in *Fight Club*.
- 54.19-20: 'He fucks...hates me' - original dialogue spoken by Marla to Jack in *Fight Club*:  
 "You fuck me, then snub me. You love me, you hate me, you show your sensitive side, you turn back into an asshole! (...) Is that a pretty accurate description of this relationship?"
- 54.21-55.1: 'tosses me...tape.' - original dialogue spoken by Marla to Jack in *Fight Club*:  
 "Someone loved it intensely for one day and tossed it - like a Christmas tree, so special and BAM! It's on the side of the road, tinsel still clinging to it, like a sex crime victim, underwear inside out, bound with electric tape..."
- 55.2-3: 'he is...to me' - original dialogue spoken by Marla to Jack in *Fight Club*:  
 "Tyler - you're the worst thing that ever happened to me."
- 56: *Let's Make A Deal!* was a game show originally hosted by Monty Hall. The original version ran from 1963-1977 on ABC.

56.4-8, 12-14: 'A light...fire'; 'There is...she speaks!' - original dialogue spoken by Romeo in *R&J*, Act 2, Scene 2:

"...what light through yonder window breaks?  
It is the east, and Juliet is the sun!—  
Arise, fair Sun, and kill the envious Moon (...)  
She speaks!"

56.10-11: 'I wake in...got there' - Original dialogue spoken by Jack in *Fight Club*:

"I nod off, I wake up in strange places, I've no idea how I got there."

56.17: 'Oh Romeo...you?' - original dialogue spoken by Juliet in *R&J*, Act 2, Scene 2:

"O Romeo, Romeo! wherefore art thou Romeo?"

56.19: 'And...cigarettes' - a reference to *Danepspotting*, a play in the Montreal Fringe Festival in 1997, starring Matthew MacFadzean and Amy Price-Francis. It was a contemporary take on William Shakespeare's *Hamlet* (circa 1601), original dialogue included, with characters performed in the style of the film *Trainspotting* (Dir. Danny Boyle, Channel Four Films, 1996). There was a line spoken by Prince Hamlet that went:

"To be, or not to be? That is the question! And where the hell am I?!? And where the hell are my cigarettes?!?"

56.20-23: 'My enemy is...inside' - original dialogue spoken by Juliet in *R&J*, Act 2, Scene 2:

"Tis but thy name that is my enemy;  
Thou art thyself though, not a Montague.  
What's Montague? it is nor hand nor foot.  
Nor arm nor face, nor any other part  
Belonging to a man. Oh, be some other name!  
What's in a name? that which we call a rose  
By any other name would smell as sweet;  
So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes,  
Without that title..."

56.24-26: 'If I...person?' - original dialogue spoken by Jack in *Fight Club*:

"If you wake up at a different time, and in a different place, could you wake up as a different person?"

57.2-5 'I will...again!' - original dialogue spoken by Romeo in *R&J*, Act 2, Scene 2:

"Call me but love, and I'll be new baptiz'd;  
Henceforth I never will be Romeo!"

57.9-13: 'I can't...this name' - original dialogue spoken by Romeo in *R&J*, Act 2, Scene 2:

"I know not how to tell thee who I am.  
My name, dear saint, is hateful to myself,  
Because it is an enemy to thee..."

57.18-21: 'But how did...here...' - original dialogue spoken by Juliet in *R&J*, Act 2, Scene 2:

"How cam'st thou hither, tell me! and wherefore?  
The orchard-walls are high, and hard to climb;  
And the place death, considering who thou art,  
If any of my kinsmen find thee here."

57.24-25: 'Put a gun...brains' - dialogue originally spoken by Jack in *Fight Club*:

"Put a gun to my head and paint the wall with my brains..."

57.27-58.6: 'Every night...party.' - dialogue originally spoken by Audry to Josh Hutton (Robert Burke) in *Truth*.

"...every night I go to bed dreaming about suicide and then I feel ashamed and I cry myself to sleep. (...) It all feels so empty to me - this house, clothes...party."

- 58.11-17: 'Say you...night.' - original dialogue spoken by Juliet to Romeo in *R&J*, Act 2, Scene 2:  
 "Dost thou love me? I know, thou wilt say, Ay;  
 And I will take thy word (...)  
 ...therefore pardon me;  
 And not impute this yielding to light love,  
 Which the dark night hath so discovered."
- 58.21-24: 'Not the...variable!' - original dialogue spoken by Juliet to Romeo in *R&J*, Act 2, Scene 2:  
 "Oh! swear not by the moon, the inconstant moon  
 That monthly changes in her circled orb;  
 Lest thy love prove likewise variable."
- 58.32-59.2: 'If you...tomorrow' - original dialogue spoken by Juliet to Romeo in *R&J*, Act 2 Scene 2:  
 "If thy bent of love be honourable,  
 Thy purpose marriage, send me word to-morrow..."
- 59.4-8: 'I can only...and keep.' - original dialogue spoken by Audry to Josh in *Truth*:  
 "You can't have faith in people; only the deals you make with them. People are  
 only as good as the deals they make. And keep."
- 59.15: 'a thousand times goodnight!' - originally spoken by Juliet in *R&J*, Act 2, Scene 2.
- 59.16-17: 'Poetry...tomorrow!' - original dialogue spoken by Juliet in *R&J*, Act 2, Scene 2:  
 "...parting is such sweet sorrow,  
 That I shall say, Good night, till it be morrow."
- 60: 'Sleepless Beauty' - a reference to the film *Sleeping Beauty* (Dir. Clyde Geronimi. Walt Disney Pictures, 1959).
- 60.2: 'that golden Sleep' - dialogue originally spoken by Friar Laurence in *R&J*, Act 2, Scene 3:  
 "But where unbruised Youth with unstuff'd brain  
 Doth couch his limbs, there golden Sleep doth reign."
- 60.6-8: 'With insomnia...a dream.' - originally voiced over by Jack in *Fight Club*.  
 "With insomnia, nothing's real. Everything's far away. Everything's a copy of a copy of a copy."
- 60.21-22: 'I must warn...first' - dialogue originally spoken by Mercutio in *R&J*, Act 2, Scene 4:  
 "Ben. Tybalt, the kinsmen of old Capulet,  
 Hath sent a letter to [Romeo's] father's house.  
 Mer. A challenge, on my life."
- 60.26-7: 'he treats...seriously' - originally narrated by Ghost Dog in *Ghost Dog*.  
 "Matters of great concern should be treated lightly...matters of small concern  
 should be treated seriously."
- 61.3-4: 'My pump...overflowing' - dialogue originally spoken by Romeo to Mercutio in *R&J*, Act 2, Scene 4:  
 "Why, then is my pump well flowered."
- 61.5-7: 'Beware...catch her' - originally spoken by Mercutio to Romeo in *R&J*, Act 2, Scene 4:  
 "Nay, if thy wits run the wild-goose chase, I am done; for  
 thou hast more of the wild-goose in one of thy wits,  
 than, I am sure, I have in my who five."
- 61.14: 'You are...nature.' - dialogue originally spoken by Mercutio to Romeo in *R&J*, Act 2, Scene 4:  
 "Now art thou sociable; now art thou Romeo; now art  
 you what thou art, by art as by nature..."
- 61.15-16: 'As soon...own words.' - As narrated by Ghost Dog in *Ghost Dog*:

"If one understands things in this manner, he should be able to hear about all Ways and be more and more in accord with his own."

62.4-5: 'I am...memory' - original dialogue spoken by Celine in *Before Sunrise*:

"I always have this strange feeling that I'm this very old woman laying down about to die....you know, that my life is just her memories of something."

62.6-7: 'Have...breath' - original dialogue spoken by Nurse to Juliet in *R&J*, Act 2, Scene 5:

"Jesu, what haste! can you not stay awhile?  
Do you not see, that I am out of breath?"

62.8-9: 'Some days...disappearing' - original dialogue spoken by Clementine in *Sunshine*:

"I'm lost. I'm scared. I feel like I'm disappearing."

62.10-11: 'But you...breath!' - original dialogue spoken by Juliet to Nurse in *R&J*, Act 2, Scene 5:

"How art thou out of breath, when thou hast breath  
To say to me that thou art out of breath?"

62.17: 'My waking...memories.' - original dialogue spoken by Celine in *Waking Life*:

"My waking life is her memories."

62.18-19: 'Your lover...he is.' - original dialogue spoken by Jack in *Fight Club*:

"Yes we're men. Men is what we are."

62.20: 'I would...mother.' - original dialogue spoken by Clementine in *Sunshine*:

"I'd make a fucking good mother!"

62.21-22: 'A good...core' - original dialogue spoken by Dr. Howard Mierzwiak (Tom Wilkinson) to Joel (Jim Carrey) in *Sunshine*:

"There is an emotional core to each of our memories; as we eradicate this core it starts its degradation process."

63.1-2: 'I have no...connection' - original dialogue spoken by Jesse to Celine in *Before Sunrise*:

"I have no idea what your situation is, but I feel we have some kind of...connection."

63.4-5: 'memory is...past' - originally spoken by Celine to Jesse in *Before Sunrise*.

64.9-11: 'We're from...respect' - originally spoken by Ghost Dog in *Ghost Dog*.

64.14: 'You are a villain...' - originally spoken by Tybalt to Romeo in *R&J*, Act 3, Scene 1.

65.1-3: 'So...dramatic' - original dialogue spoken by Ghost Dog to Louis (John Tormey) in *Ghost Dog*:

"This is the final shootout scene (...) yeah, well it's very dramatic. It's very dramatic."

65.4: 'I hear...words' - original dialogue spoken by Tyler to Jack in *Fight Club*:

"You have a kind of sick desperation in your laugh."

65.5-6: 'hit me...scars' - as spoken by Tyler to Jack in *Fight Club*.

65.15-17: 'Were you...die' - original dialogue narrated by Ghost Dog in *Ghost Dog*:

"Even if a Samurai's head were to be suddenly cut off, he should still be able to perform one more action with certainty. If one becomes like a revengeful ghost and shows great determination, though his head is cut off, he should not die."

65.18-20: 'very clever...clever' - originally spoken by Tyler to Jack in *Fight Club*.

66.4-6: 'I meditate...dead' - original dialogue narrated by Ghost Dog in *Ghost Dog*.

"Meditation on inevitable death should be performed daily. (...) And every day without fail one should consider himself as dead."

66.11: 'Tis but...flesh wound' - as said by the Black Knight (John Cleese) to Arthur (Graham Chapman) in *Monty Python And The Holy Grail* (Dir. Terry Gilliam and Terry Jones. Michael White Productions, 1975). Mercutio, in *R&J*, Act 3, Scene 1, also said 'Ay, ay, a scratch, a scratch; marry, 'tis enough...'

66.12: 'I curse...personae!!' - original dialogue spoken by Mercutio to Romeo in *R&J*, Act 3 Scene 1:  
"A plague of both your houses!"

66.17-19: 'This is...occasion?' - original dialogue spoken by Tyler to Jack in *Fight Club*:  
"This is it. Ground zero. Would you like to say a few words to mark the occasion?"

66.20: 'My eyes...open.' - original dialogue spoken by Jack to Tyler in *Fight Club*:  
"Tyler, I want you to really listen to me - my eyes are open."

66.21: 'This...over' - original dialogue spoken by Tyler and repeated by Jack to Marla in *Fight Club*:  
"This conversation. Is over."

66.22-25: In *Fight Club*, after saying 'my eyes are open', Jack shoots himself in the throat. He survives, but it kills his Tyler persona.

67.3: 'He's dead! He's dead!' - as spoken by Nurse to Juliet in *R&J*, Act 3, Scene 2.

67.9-10: 'We're on...extinction' - as said by Audry in *Truth*.

67.16: 'My school...apathy' - original dialogue spoken by Audry in *Truth*:  
"The school psychologist says I'm apathetic."

69.9-12: I always...part of' - original dialogue spoken by Jesse to Celine in *Before Sunrise*:  
"I always saw the world as this place where I really wasn't meant to be. I eventually took pride in it - my life was my own doing."

69.21-22: 'Here's a...fun time' - Vic gives Josh a hundred bucks in *Truth* to go to New York and take Audry out and 'show her a good time'.

69.23: 'Today...woo' - original dialogue spoken by Paris to Capulet in *R&J*, Act 3, Scene 4.  
"These times of woe afford no time to woo."

70.10-11: 'It is...I know it' - original dialogue spoken by the Old Woman version of Clemetine to Mary in the *Sunshine* screenplay.

70.21: 'A man...made of' - a reference to the line spoken by Sam Spade to Detective Tom Polhaus (Ward Bond) when asked what the Maltese Falcon (packed away) was:  
"It's, uh, the stuff that dreams are made of..."

71.3: 'I'm not...depressed!' - as spoken by Audry in *Truth*.

71.9: 'Every memory...mind' - a reference to the process Joel goes through in *Sunshine* to wipe his mind of all memories of Clementine.

72: 'Suicide Is Painless' is the theme song from *MASH* (Dir. Robert Altman. Aspen Productions, 1970.)

72.8-9: 'Love is...alone!' - as spoken by Jesse to Celine in *Before Sunrise*.

73: 'Killing Me...Poem' - a reference to 'Killing Me Softly' by Roberta Flack from the album *Killing*

*Me Softly* (Atlantic, 1973).

73.11-15: 'Flirting...to death' - original dialogue spoken by Audry to Josh in *Truth*, referring to Molière's comedy, *Le Misanthrope ou l'Atrabilaire amoureux* (1666) :

"...the thing about flirting is it leads to harder things. [Célimène] flirts herself to death."

73.21-2: 'Gold...arsenic' - original dialogue spoken by Romeo to Apothecary in *R&J*, Act 5, Scene 1:

"There is thy gold, worse poison to men's souls,  
Doing more murders in his loathsome world,  
Than these poor compounds that you may'st not sell."

75.9-11: 'I'm just...canvas' - original dialogue spoken by Jesse to Celine in *Before Sunrise*:

"I'm just a dumb American momentarily decorating your blank canvas."

75.18-21: 'You talk...selfish!' - original dialogue spoken by Jesse to Celine in *Before Sunrise*:

"People always talk about how love is this totally unselfish, giving thing, but if you think about it, there's nothing more selfish."

76.7-10: 'We had...anything!' - as spoken by Vic and Audry in *Truth*.

77: 'The end...things' - as narrated by Ghost Dog in *Ghost Dog*.

77.3-5: 'You met me...okay!' - as spoken by Jack to Marla in *fight Club*.

77.8-12: 'What is...maybe' - as spoken by Audry and Josh in *Truth*.



Akutagawa, Ryunosuke. "In A Grove."

[http://www.indiana.edu/~easc/lit\\_workshop/lit2004/Plans\\_for\\_Grove\\_and\\_Rashomon.pdf](http://www.indiana.edu/~easc/lit_workshop/lit2004/Plans_for_Grove_and_Rashomon.pdf)

——. "Rashomon."

[http://www.indiana.edu/~easc/lit\\_workshop/lit2004/Plans\\_for\\_Grove\\_and\\_Rashomon.pdf](http://www.indiana.edu/~easc/lit_workshop/lit2004/Plans_for_Grove_and_Rashomon.pdf)

Bardsley, Kevin. "Is It All in Our Imagination? Questioning the Use of the Concept of the Imagination in Cognitive Film Theory." Stoehr 157-173.

Before Sunrise. Dir. Richard Linklater. With Ethan Hawke and Julie Delpy. Castle Rock Entertainment, 1995.

Before Sunset. Dir. Richard Linklater. With Ethan Hawke and Julie Delpy. Castle Rock Entertainment, 2004.

Boyd, David. Film and the Interpretive Process: A Study of *Blow-Up*, *Rashomon*, *Citizen Kane*, *8 1/2*, *Vertigo* and *Persona*. New York: Peter Lang, 1989.

Blood of a Poet. Dir. Jean Cocteau. With Enrique Rivero. Vicomte de Noailles, 1930.

Blowup. Dir. Michelangelo Antonioni. With Vanessa Redgrave, Sarah Miles and David Hemmings. Bridge Films, 1966.

Bully. Dir. Larry Clark. With Brad Renfro, Rachel Miner, Bijou Phillips and Nick Stahl. Blacklist Films, 2001.

Conway, Jeffrey, Lynn Crosbie and David Trinidad. Phoebe 2002:

An Essay In Verse. New York: Turtle Point Press, 2003.

Cortázar, Julio. "Blow-Up." End of the Game and Other Stories. Trans.

Paul Blackburn. London: Collins and Harvill, 1968. 115-131.

Eternal Sunshine of the Spotless Mind. Dir. Michel Gondry. With

Jim Carrey and Kate Winslet. Anonymous Content, 2004.

Fargo. Dir. Joel Coen. With William H. Macy, Steve Buscemi and

Frances McDormand. Gramercy Pictures, 1996.

Fight Club. Dir. David Fincher. With Edward Norton, Brad Pitt and

Helena Bonham Carter. Art Linson Productions, 1999.

Ghost Dog: The Way of the Samurai. Dir. Jim Jarmusch. With

Forest Whitaker and John Tormey. Pandora

Filmproduktion, 1999.

Goodfellas. Dir. Martin Scorsese. With Robert De Niro, Ray Liotta

and Joe Pesci. Warner Bros. Pictures, 1990.

Graf, Alexander. The Cinema of Wim Wenders: The Celluloid

Highway. London & New York: Wallflower Press, 2002.

Keane, Janet. Monster Fashion. San Francisco: Manic D Press,

2002.

Keathley, Christian. Cinephilia And History, or The Wind in the

Trees. Bloomington IN: Indiana University Press, 2006.

Kiss Kiss Bang Bang. Dir. Shane Black. With Robert Downey, Jr. and Val Kilmer. Warner Bros. Pictures, 2005.

Last Year At Marienbad. Dir. Alain Resnais. With Delphine Seyrig, Giorgio Albertizzi, Sacha Ploff, and Wilhelm Von Deek. Astor Pictures, 1961.

Lund, Amy. "Ordinary, Extraordinary, Real, and True: Negotiating the Boundaries in Cronenberg's *Naked Lunch*". Stoehr 67-80.

The Opposite of Sex. Dir. Don Roos. With Christina Ricci, Martin Donovan and Lisa Kudrow. Rysner Entertainment, 1998.

Palahniuk, Chuck. Fight Club. New York: W. W. Norton & Company, 1996.

Platoon. Dir. Oliver Stone. With Tom Berenger, Willem Dafoe and Charlie Sheen. Cinema 86, 1986.

Rashomon. Dir. Akira Kurosawa. With Toshirô Mifune, and Machiko Kyô. Daiei, 1950.

Robbe-Grillet, Alain. Last Year At Marienbad. Trans. Richard Howard. New York: Grove Press, Inc., 1962.

Shakespeare, William. "Romeo And Juliet." The Complete Works Of William Shakespeare, Vol. Two. Ed. Thomas Keightley. New York: Peter Fenlon Collier & Son, 1900. 558-583.

Slide, Anthony, ed. The Picture Dancing on a Screen: Poetry of

the Cinema. New York: Vestal Press, 1988.

Stoehr, Kevin L., ed. Film and Knowledge: Essays on the  
Integration of Images and Ideas. Jefferson, North Carolina,  
and London: McFarland & Company, Inc, 2002.

Thomas, Dylan, Arthur Miller, Parker Tyler, Lewis Jacobs, Amos  
Vogel, Gideon Bachman, Maya Deren, Ian Hugo and Willard  
Maas. Poetry And Film. New York: Gotham Book Mart, 1972.

The Unbelievable Truth. Dir. Hal Hartley. With Adrienne Shelly  
and Robert John Burke. Action Features, 1989.

van Es, Robert. "Persistent Ambiguity and Moral Responsibility in  
*Rashomon*." Stoehr 102-119.

Waking Life. Dir. Richard Linklater. Fox Searchlight Pictures,  
2001.

Wings of Desire. Dir. Wim Wenders. With Bruno Ganz, Solveig  
Dommartin, Otto Sander and Peter Falk. Road Movies  
Filmproduktion, 1987.