

THE WAR OF THE SEXES: THE ULTIMATE STORY

by Elisa Di Napoli

1

INT. WHITE ROOM.

MUSIC "LOVE RESCUE ME", U2

The room is white and without furniture. There are no windows. The room is square and small. There is only a naked bulb hanging from the ceiling, which throws bright light around. There is a crack in the wall.

CLOSE UP OF THE BULB.

SHARON, a white 25ish woman dressed with a sober but nice brown miniskirt and a cream blouse, (stylish but ordinary clothes), has hands and feet chained to the floor. Her arms and legs are spread apart. GREG, his male counterpart, is standing in the space between her legs. In his hand he is holding a white mug, from which he takes small centipedes one by one, and drops them onto SHARON, who is terrified and tries, unsuccessfully, to set herself free. GREG drops the centipedes with an air of fierce and affected indifference. Her screams cannot be heard although her lips move, along with her head and the whole body.

A MOMENT OF STATIC

2

INT. TELEVISION STUDIO. DAY

In the middle of the studio there is a peach-coloured couch and an armchair of the same colour.

LULU KOBANGAS, an American white woman presenter, two authors, MEREDITH MC KAY and her husband JOHN RINGER are sitting on the sofa. JOHN is sitting in his wheelchair.

CAPTION- John Ringer, author of "Women and Men: we come from different planets" and his ex-wife Meredith Mc Kay author of "What's wrong with your sex-life?"

THE AUDIENCE claps.

LULU- *Welcome everybody once again to tonight's show. (To the hosts) We are delighted to have you here with us tonight Meredith and John. Thanks for coming.*

MEREDITH and JOHN answer together then give each other a bad look.

MEREDITH and JOHN- *You're welcome.*

LULU- (to the camera) *As you know, Meredith's new book "What's wrong with your sex-life?" is on the shelves of every American bookshop as of tomorrow the 1st of March. This book follows her now divorced husband*

famous best-seller “Women and Men: we come from different planets”.

Meredith, why this book now?

MEREDITH- (clears her throat)*This book, Lulu, is actually long overdue. It is a book that should have been written years ago. Unfortunately only in the past year I have found enough freedom inside of me to actually write it.*

LULU- *Meredith, I know you have gone through quite a difficult time in the past two years. You left your husband of nearly ten years after you found out he was seeing the very woman that had helped him write “Women and men: we come from different planets”. How did you take the break up of your marriage and what part did this crisis in your life play in the decision of writing your first book?*

MEREDITH smiles sarcastically

MEREDITH- *Well, I’d say I wish I had opened my eyes to reality a little earlier. I would like to warn women not to make the same mistake I made. It is a matter of recognising hypocrisy and opportunism for what they are: an attitude too many men have when it comes to the treatment of women.*

LULU- *Uhm. So what would you say is your book about Meredith?*

MEREDITH- *Well, most of it is about refuting the simplistic view of the sexes that is presented in “Women and men: we come from different planets”. I think Nurture, that is social conditioning mainly, and not Nature determines how a man or a woman behaves in relation to the opposite sex. Although my ex-husband’s book may contain some truths on how women and men behave in our society today, it does not question the whys of such behaviour. The book does not look at how the self-concept of women and men comes about. He takes it for granted as a “natural” God-given reality, that that’s just the way things are.*

LULU- *Uhm...so what would you say are the factors that play a part in let’s say creating aberrant sexual behaviour?*

MEREDITH- *Well, it is the correlation of Nature and Nurture that shapes our perceptions of what is sexually desirable behaviour.. a distorted sexual education can arise as a consequence of social conditionings that can be damaging to the way a boy or a girl understands sex... and so to the way he or she has sex.... it becomes the opposite of a natural act and becomes something quite artificial...*

LULU-. *And what kind of social conditioning are you referring to exactly?*

MEREDITH- *Distorted values and teachings implicit in certain types of religious education, books, magazines, TV shows, films especially...*

A MOMENT OF STATIC

INT. WHITE ROOM.

MUSIC "LOVE RESCUE ME", U2

CLOSE UP OF THE BULB

Now it's GREG lying on the floor, with his hands and feet chained.

SHARON is standing with him between her legs just below his and holding the same coffee mug in her hand; she drops centipedes on GREG, like he has done before to her. While GREG is trying to stop her by appealing to her sense of pity and by making promises (his lips move but we hear no sound, while his expression talks by itself), SHARON drops the centipedes while looking at him with a falsely pitying, sarcastic smile. Ads appear

4

EXT. COUNTRYSIDE ROAD. DAY

A new car is parked in the middle of a deserted road. A WOMAN dressed in a skimpy red swim suit and high stilettos is crawling on top of the car as if she was sexually aroused by the car. Sensual MUSIC plays in the background.

CAPTION and female sensual V.O- *The new Toyama Bambina. Enjoy the pleasure of Freedom.*

A MOMENT OF STATIC

5

EXT.PARK.DAY (REFER TO FIGURE 1 FOR THE LAYOUT OF THIS SCENE)

A bushy area of the park with four trees whose positions form a cross. Between the trees there is a clearing.

P.O.V TREE TOPS , CENTER OF CLEARING

GREEK GODDESS (V.O)- They try and love each other but they do not know how to do it.

P.O.V BEHIND TREE1 LOOKING AT TREE2, which can be seen in the distance on the right.

HOOLA HOOP WOMAN, dressed in a classical pink ballet dress, black spiky hair held in the centre by a pink ribbon, black Doc Martin boots, a fake cat tail, and holding with her left hand a pink hoola hoop which goes around her waist, appears leaning out the right side of the trunk as if looking for HOOLA HOOP MAN and taking care not to be seen.

CAMERA QUICKLY PANS LEFT TO TREE3.

HOOLA HOOP MAN, dressed with a vest-like Barbarian fur on an otherwise bare chest, bicycle shorts, a seventeenth century powdered wig,

nice leather Armani-style shoes, enters from the right, swinging a blue hoola hoop too fast for it to be seen properly, runs across the screen to the left and vanishes behind tree3.

CUT TO

HOOLA HOOP WOMAN edges round the side of tree2 because she's heard a noise and tries to see where it came from.

P.O.V HOOLA HOOP WOMAN .

A SEQUENCE OF JUMP CUTS:

HOOLA HOOP WOMAN, attempting to understand where the HOOLA HOOP MAN is hiding, quickly scans around tree3 tree1 tree4, but she cannot see anyone.

CUT TO

HOOLA HOOP MAN swiftly moves from one tree to the other various times. Finally HOOLA HOOP WOMAN sees him and a chase between the two ensues, in which they both run swinging their respective hoola hoops around their waist and cut at the air with knives in their hands.

GREEK GOD (V.O)- *They are given a costume to wear which seems to match their desires. But sooner or later fear and insecurity are going to mess up the whole plan.*

P.O.V TREE TOPS. CENTER OF CLEARING

HOOLA HOOP WOMAN and MAN are chasing each other from one side of the clearing to the other one with a comic effect.

GREEK GODDESS (V.O)- *The game'll become delusion and sooner or later someone is gonna get killed.*

CUT TO

At each tree base there alternates a HOOLA HOOP MAN threatening a HOOLA HOOP WOMAN'S life by holding his knife against her neck while she's trapped against the tree trunk, and a HOOLA HOOP WOMAN doing the same to a HOOLA HOOP MAN. In total there are four couples, one for each tree trunk.

OFF-SCREEN SOUND EFFECT: a peacock mating scream, coming from the bushes, followed by the fast footsteps of an animal running through the bushes. The underbrush between tree2 and tree4 rustles in a direct line of approach pushed aside by an unseen creature that's running towards the clearing.

THE CREATURE enters the clearing running, and comes to a halt in its centre. It's a man, with bright yellow rooster legs and a bright orange rooster crest on his head. He's got wings on his back, made of violet peacock feathers, and he swings them up and down in the manner of a peacock's mating ritual. As he moves into the middle of the clearing he

stops for a second, pulls his wings open as much as he can and starts screaming again in a more plaintive tone, at the same time rhythmically jumping around in a mating dance.

GREEK GOD (V.O)- *Let's see something else*

A MOMENT OF STATIC

6

INT. APARTMENT. NIGHT

A middle aged man, CLOVIS, a young yuppie, the SELLER, and a sixteen year old girl dressed in ragged jeans , the DAUGHTER, are in an empty apartment that the father and the daughter have just rented. The deal has just been closed and the seller is walking towards the door.

THE TELEPHONE RINGS.

Suddenly the DAUGHTER takes a gun out of her T-shirt.

The DAUGHTER points the gun to the SELLER.

DAUGHTER (to the SELLER)- *Stay right there where you are.*

The SELLER, who has just opened the door , turns back and as he notices the gun he raises his arms astonished and drops all his papers on the floor

STOP MOTION ANIMATION OF SELLER TURNING

SLOW MOTION SHOT OF THE SELLER RAISING HIS ARMS

CLOSE UP OF THE PAPERS FALLING DOWN IN SLOW MOTION

CLOVIS is shocked and surprised.

CLOVIS (to DAUGHTER)- *Danny, what-*

The DAUGHTER interrupts him. Without looking at him, still pointing her gun to the SELLER

DAUGHTER- *Shut up father. Stay out of it.*

CLOVIS- *But...but Danny, he..-*

The DAUGHTER interrupts him again, and this time, still with her hands firmly pointing the gun towards the SELLER , she quickly turns to look at him.

DAUGHTER- *Please! You cannot understand. (turning back to face the SELLER, slowly and decisively) He has to pay.*

The SELLER is terrified, thinking the DAUGHTER must be psychopathic.

The DAUGHTER moving her gun towards the door says to CLOVIS

DAUGHTER- *You, I want you out of here.*

CLOVIS hesitates.

DAUGHTER- *C'mon! Go!*

CLOVIS leaves.

THE TELEPHONE IS STILL RINGING.

CUT TO

FILM SEQUENCE 1

INT. WHITE BOXROOM

THE TELEPHONE IS RINGING on a table, where there is also a TV. On the TV the DAUGHTER is pointing the gun to the SELLER. The DAUGHTER is sitting on a chair facing the table. SHE shifts her head to the telephone. She bites her nails while she continues to shift back to the TV and back again to the telephone.

AFTER A WHILE THE RINGING STOPS.

SHE decides on the TV

CUT BACK

DAUGHTER- *It's your entire fault if I'm miserable, you bastard. You think I'm nothing don't you! Well now look who's the winner and look who's the loser. You are nothing!*

The DAUGHTER is preparing herself to shoot, beginning to pull the trigger.

The SELLER understands she's gonna do it and completely cracks down. He starts shaking.

SELLER- *Oh please! Please! I'll do whatever you want but don't kill me! Please!*

The DAUGHTER looks at him with hate and disgust.

DAUGHTER- *Umph, you little fuck. Get on your knees!*

The SELLER gets on his *knees with his arms still raised.*

DAUGHTER- *Slowly!*

The SELLER does it slowly.

DAUGHTER- *And now you die.*

The SELLER starts crying like a child

The DAUGHTER stands still for a few seconds aiming at him.

EXTREME CLOSE UP OF TELEPHONE RINGING ON THE TABLE

CUT TO

FILM SEQUENCE 2

INT. WHITE BOXROOM.

EXTREME CLOSE UP OF THE TELEPHONE RINGING ON THE WHITE ROOM TABLE

CUT BACK

P.O.V THE SELLER

The DAUGHTER fires 5 times with extreme cool blood.

THERE IS NOW JUST ONE VERY LONG RING

during which the SELLER'S legs go, then his groin then his chest and finally his head.

As she finishes, the ringing stops.

CUT TO

FILM SEQUENCE 3

INT. WHITE BOXROOM

The DAUGHTER slowly shifts her head from the TV to the telephone, changing her expression from one of satisfaction and pleasure to one of worry. SHE stares at the telephone, as if she knows it is going to ring very soon, and her expression slowly goes back to being extremely resigned. Suddenly SHE picks the receiver up and doesn't say a word. A voice from the receiver can be heard at intervals. It is not very clear what it is saying but it is obviously seedy and creepy. It is that of a man panting and whispering.

P.O.V ONE OF THE WALLS.

CLOSE UP OF DAUGHTER back, shoulders, and head, with the telephone to her ear.

MANIAC- *Why weren't you answering the phone you silly bitch? You are nothing. I know you like me. I know you dream of my hands cutting you up and tearing you apart with blood-stained razor blades and sharp knives while... I'm fucking you like a beast...*

CAMERA ZOOMS OUT as the voice's words get more muffled together and FADES to WHITE.

Ads Appear.

7

A MOMENT OF STATIC

8

INT. TELEVISION STUDIO

JOHN- *I'd like to say if I may that I think my ex-wife's behaviour is in itself proof that my theory about women and men is right. I mean, her book is just a personal emotional revenge against me.*

MEREDITH- *My book is not an emotional response to you. It is a response*

to your ideas. I am not going to hide the fact that I feel negative emotions toward you, because I am a human being and I do not want to be an hypocrite; in fact your own hypocrisy has stimulated me to find out for myself my own answers.

JOHN- *And you say this is not personal!!*

LULU- *Ok, We have someone from the audience that wants to ask a question.*

The microphone is given to a person in the audience

LULU- *John, don't you think you owe your readers an explanation for your contradictory behaviour? In your book you talk about how to understand one another so that husband and wife can stay together in love throughout difficult times, and then you get found out while cheating with your secretary...I mean isn't that pathetic?*

A MOMENT OF STATIC

9

EXT.PARK.DAY

THE CREATURE is sitting cross-legged in the centre of the clearing, with his arms and head up to wail at the sky. He is calling his mate.

10

INT.OFFICE.DAY

MUSIC

CLOSE UP OF CLERK (FEMALE) SITTING ON HER DESK CENTER FRAME.

SHE is wearing sober office clothes and ugly glasses with black framework. SHE's got straight black hair to the shoulder, tidily combed behind her ears. It's time for a break so SHE stops her work on the computer and grabs a coffee mug on her left without actually raising it to her mouth. SHE is bored and unhappy. Her eyes express no interest in life and are half closed apathetically. Her head almost dangles above the coffee mug. With an automatic gesture of her right arm SHE switches on the small radio that lies on the table but what comes out of its little speaker is not the usual pop song but the CREATURE'S wailing. Suddenly SHE withdraws her hand from the mug, lifts her head up, opens her dark brown eyes wide and stands up straight as if pulled up by an invisible rope. SHE immediately turns up the radio's volume and stands immobile with her arms lying rigid at her sides and a trance-like expression in her eyes, while the wailing is building up to a climax.

Suddenly, SHE runs out of shot as the climax is being reached.

11

EXT.STREETS. DAY

MUSIC STILL ON

A montage of the CLERK running down the middle of three different streets, performing female peacock-like mating rituals in an excited manner. SHE has electric blue chicken legs, an electric light blue chicken crest on her head and red peacock feathered wings on her back. At intervals SHE utters a guttural high-pitched scream while raising her arms to the sky.

12

EXT.PARK DAY

MUSIC STILL ON

THE CLERK enters the clearing, running from behind tree1. The CREATURE is sitting motionless on the ground in the middle of the clearing with his forehead resting on his knees and his hands reaching down to his feet. His wings are closed. The CLERK, seeing his position stops running and advances cautiously towards the CREATURE, now uttering much lower and less frequent calls. Her wings are lowered as well.

As she nears him she starts circling him first on the left then on the right, finally breaking into a dance while continuing to circle him again and again. Her wings are now open. While this is happening the CREATURE does not change his position until the MUSIC is approaching its end. At this point the CLERK starts dancing more slowly and gradually shifts her position so that SHE faces him more and more. The CREATURE, for his part, starts moving his arms up to resemble the blossom of an opening flower, at the same time slowly opening his wings. Just before the song finishes the CLERK is sitting on her knees in front of him with her arms raised to the level of his shoulders, but without touching them, while the CREATURE has his arms raised to her shoulders in the same way. The MUSIC ends. They both open their eyes and stare at each other's eyes. At the same time they touch each other's shoulders, they lower their heads and rest them against each other.

Ads appear

13

14

INT. WHITE ROOM.

MUSIC: "LOVE RESCUE ME", U2

P.O.V CEILING.

The bulb is swinging. The white mug is on the floor in the middle of the room just above the bulb. The room is empty but for the mug.

P.O.V THE FLOOR FROM ONE OF THE WALLS.

SHOT OF THE MUG CENTER FRAME.

CAMERA SLOWLY ZOOMS IN TO REVEAL SOME MOVEMENTS INSIDE THE MUG. Small unidentifiable black bodies are emerging at intervals from the mug's edge, then disappearing again inside. As the CAMERA gets nearer, the two bodies become more visible. One of them is a miniature of GREG, the other a miniature of SHARON. They are as small as centipedes and are trying, in vain, and with immense effort, to get out of the coffee mug.

SOUND OF TV BEING SWITCHED OFF.

15

EXT. CLOUDS.DAY

A GREEK GOD and a GREEK GODDESS are sitting on a cloud watching TV.

CLOSE UP OF JO AND DAVID FACING THE CAMERA CENTER FRAME

JO\DAVID Good evening everybody. We are here tonight with you for the first time in about 3 thousand years, (thanks to the kindness of Channel One) to establish a link between the sky and the earth and try to infuse you with all the perfect wisdom we have accumulated in this long time we have spent observing, understanding and knowing all there is to know about human life on earth.

DAVID- I am King David. I am an ex-man and presently a god.

JO- I am queen Jo. I am an ex-woman and presently a goddess.

DAVID\JO- Together we are one huge indestructible hermaphrodite.

JO- Tonight we will talk about gender and its related problems, because we think that, after 3 thousand years or more you have managed to (and sorry to all involved) make a real mess out of it, and that it's time to give you a little help.

JO and DAVID look down to the ground.

JO\DAVID- Let us now look down on earth and try to save those suffering human beings that are struggling right now with their ignorance and the consequences of other people's ignorance in this field.

They both scrutinise the floor, which suddenly opens

CUT TO

FILM SEQUENCE 7

(INT.SOAS BAR. AFT)

JO and DAVID raise their heads, looking at each other (still dressed as Greek gods).

DAVID- It happens every day.. doesn't it?

JO nods.

DAVID- Do you know what I would have said as a man after seeing this?

JO- Well.. If you were part of a certain group of men you'd probably say that Danielle is a woman destined to be a defenceless victim of a society where there are horrible men. Of course, to make sure you are not included in this category you would have to say that the same society is also populated by a minority of perfect gentlemen among which there is you. Otherwise you could say that the girl has been asked to play a role by society, (that of the defenceless victim), and that she cannot really see it, as a fish swimming in water can't see the water itself.

DAVID- Now, would I be right in saying something like that?

JO- Well, I am not sure there is only one right way of looking at it.

Perhaps we should ask ourselves a different kind of question; that is, how does this all come about?

DAVID- If I was a man I would feel the need to say that injustices are done to women and to men equally but in different ways.

JO- And as a woman I would say: That's not true!

DAVID- And as a man I would say: you 're just being a feminist.

JO/DAVID- But as gods we know men and women are both right and both wrong at the same time!!

JO- How is this possible?

DAVID- Well, let's tell it with a story. And so imagine if you will a time when it all began. Many, but many a year ago, when all of you didn't exist yet and the world was still beautiful and unspoilt there was a man and a woman that lived in a small village and they were friends. (We gods know it, because we were there). Everything was perfect and all ran smoothly until the day that the day the man and the woman fell in love...

JO- Ehm... sorry to interrupt David, but maybe you can spare us the romantic bits and make it more nineties...

DAVID- Oh. All right. Sorry. So... well, one day, love or not, a man and a woman decided they wanted to... have sex. Just like that, they thought why not, we must be here to do something after all...

JO nods.

DAVID- Because they really felt they wanted to, (there was no TV back

then, no propaganda, no subliminal messages and no peer pressure, in fact they were alone in a field), they did it. Ah, I was forgetting, strangely enough their names were just like ours, Jo, and David. Now, there is something in the way that a man "takes" a woman that makes him feel (like I just said) like he's taking possession of her body, and through her body, of her. It is a natural way to feel for a man because of the way his body is made and of how he makes love. So David, like any other man who intensely wants a woman, expressed his desire while in the heat of passion by saying something like "You're mine." Or "I want to own you" to Jo. It's easy to see how this sentence, if taken literally, could be interpreted to mean that the woman must be an object, and so did Jo interpret it. After making love David felt for the first time a rather nice and special feeling inside, resulting from the intense intimacy involved and the emotional significance of what he had done with Jo. Believe me, if you were a man you wouldn't want anybody else to have that same feeling with the woman you just ...had; and so it happened that he started becoming uneasy, thinking that if somebody else were to take her he would get really hurt and would feel somehow humiliated. It was the first time he had made love and so naturally he felt a little insecure about his sexual "power" and "competence". He wanted to make sure that Jo wouldn't fly off to someone else and so he told her that now she was only his. It is again easy to see how Jo took this, since the idea of her being owned made her assume she must be an object. To complicate everything, it happened that some men in the village started to argue about issues of leadership while at the same time it was unclear who was responsible for some of the children the women they loved had begotten. Since the opinion they had one of the other had to do with how much power everyone had, it became more and more important how many women every man was "possessing" and who was who's. This is how sex became a part of an essentially important power game where the men were the actors and the women were the measure of success. Of course as a consequence women became seen as objects through which power and self-esteem could be gained. On the other hand, the way women felt, and in this case especially Jo, didn't help what was happening either.

JO- Because of the way a woman's body is made, she will experience lovemaking in a way that is entirely different and complementary to that of men. The feeling a woman has when making love to a man resembles that of having a dream where you float on top of a sheet of warm water and you are carried places by the powerful ocean waves. So Jo, during that mythical first night of sex, expressed her desire to make love to David by saying something like: "I'm yours", "Take me" or something along those lines.

Again there is something about this sentence that lends itself to misunderstanding, were someone to take it literally. So David, as it would be easy to do, inferred that Jo, and all women with her, were objects to be taken possession of. The problem nevertheless did not end here for Jo. Just because the sexual act for a woman is about letting go, trusting and receiving it doesn't follow that there aren't pleasant as well as hideous ways of being taken. Like there are waves and waves (those who are powerful but gentle, and those who sweep you away and kill you) so there are ways and ways to be taken. And so the problem arose when Jo found herself to be yielding not to a gentle power, but to a rather brutal one. Unfortunately she couldn't really do much, except hope that David would change to being gentle. So she yielded for the love of David and he easily interpreted it as a weakness and a willingness to submit to his superior power. After this there were no doubts in his mind that women were objects for the taking.

DAVID- It's here that the big misunderstandings began. Jo and David, although being equally human beings, were made differently and so experienced making love in a different way. They misunderstood each other's words and behaviour because they couldn't see what it was like to have the other's body.

JO- One day Jo got very sick of what was happening to her and felt deeply humiliated by the treatment that the village men and David in particular were giving her. So she figured that since all men seemed to consider women as desirable objects, the best thing she could do would be to exploit men's desires to humiliate them in turn, and thus have revenge. So one day she tricked David into believing he would have sex with her and then completely rejected him in front of his friends. Such behaviour later developed in what today we call teasing, or... ehm...being a "bitch". Of course David felt really frustrated and angry at this and started judging Jo as an inferior creature even more.

DAVID- And after learning of this in the village assembly all men started to feel quite disturbed and even threatened by the way they felt about women. They felt threatened, you could say, most of all by the power women seemed to indirectly have by being able to refuse them at any time and therefore make them suffer and possibly humiliate them.

JO- Jo, on the other side, with all women first got convinced that men were right, (maybe they were objects after all) while something inside her would scream out they must be wrong. The problem was that she loved David, despite all, and so she needed his love. This fact made it really difficult for her to decide what to do because on the one hand she wanted to prove him

wrong but on the other she still wanted to demonstrate to him that she loved him. (Oh, well yes, David and Jo loved each other after all).

DAVID- Now, after centuries and centuries of this sad state of affairs, a few years ago the descendants of Jo started getting really tired of the situation, and thought that time had come to do something about it.

Unfortunately the centuries had made them forget why the whole thing had come about in the first place. So they only considered what the descendants of David always scolded them for and they decided to demonstrate to them that they were wrong.

JO - They did it for anger but also for love..

DAVID- Most of them started trying to act like men. Of course, after years of being told that they were inferior they got convinced, deep down inside, that they actually were. They wanted to be recognised by men as being as good as them, also to be loved more (and understood as people not as incarnations of mens' fears and desires) The result was that the descendants of David first got angry with them, then got scared and then felt displaced. They were told by the descendants of Jo that they had conspired against them, to try and submit them, in a evil cunning plan that had been finally discovered and rebelled against.

JO- And so we have arrived to the present day. The descendants of David have done what they could: some are destroyed by a huge sense of guilt and they can't make love to any woman, some think that all the descendants of Jo have said is bullshit and try to carry on avoiding all those that dangerously call themselves feminists.

DAVID- The descendants of Jo in the meantime find complimentary solutions: some hate men and cannot have any sort of relationship with them; some are sick of listening to those that hate men because they are worried that they might loose men, so they decide that all the misunderstanding is something dead and gone and that everything is perfect. Some others, finally, are not satisfied with either solution. They think that to be a woman doesn't mean either to be like a man or to be what men misunderstand women to be. They are trying to find an identity that has been lost since that first day Jo and David made love. And they want men to do the same with themselves.

JO/DAVID- The moral is always the same: stop having the Jo and David syndrome and try to understand each other!

MEEK VOICE (OFFSCREEN)- Otherwise?

JO/DAVID- Otherwise stay fucked up and enjoy it if you can!

END OF FILM SEQUENCE 7

