

LOST MODERN LOVE

by

Lord Schadt

Translated from the German and Adapted

by

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Introduction

In order to understand Lord Schadt's *LOST MODERN LOVE*, a play made up of over fifteen hundred quotations, one should first look at the circumstances of the work's publication. One will not find the play in hard copy anywhere. On the Internet one will come across the play in e-book form on Amazon.com for the modest price of ninety-nine cents. In addition, the play is available free of charge in .pdf format on a number of other Web sites. I myself discovered the play after exchanging e-mails with the head of Cantus Theaterverlag in Germany. The publisher informed me that while Cantus held the publishing rights, the play was also available under a Creative Commons license, meaning it could be copied and distributed without permission or money due to the publisher, provided the author received credit. Given the ever-changing landscape of publishing in an increasingly electronic world, the conditions and circumstances of *LOST MODERN LOVE*'s availability do not appear so unorthodox, but they become more relevant when we consider the content of the work. As I discovered when I began working on the translation, *LOST MODERN LOVE* is a play built line by line from Internet sources. In fact, the author, Lord Schadt, has not written any of the play's content himself. Every single line can be found somewhere on the World Wide Web. *LOST MODERN LOVE* is a work both of and from the Internet.

LOST MODERN LOVE presents the different phases in a contemporary relationship between a generic heterosexual couple, referred to only as *He* and *She*. The dialogue in each scene is made up of quotations from different media. In

the first, "Meeting Up," the characters exchange text messages with one another borrowed from online collections of "clever" and often rhymed text messages. The second scene, "Hooking Up," samples well-known advertising slogans exploited for their sexual suggestiveness. The third and longest scene, "Speaking Up," draws on dialogue from movies catalogued in film quotation banks. The fourth scene, "Breaking Up," contains the infamous gaffes of well-known sports figures. Finally, "Giving Up (The Ghost)" consists of "famous last words" of figures stretching from Jesus to Kurt Cobain. These scenes and the processes I used to translate and adapt each of them will be discussed in greater detail below.

In his "After-words," Lord Schadt reveals, again through quotations, the art-historical and theoretical underpinnings for the play, citing sources such as Walter Benjamin and Wikipedia. Schadt has created a world steeped in the fragmented and scattered state of mind generated by hypertext. Everything is "linked," no matter how random or far-fetched the associations are. Lord Schadt's achievement lies in putting together dialogue that for all its disparate sources forms a coherent whole. Thus, translating and adapting the play demanded that the arc of each scene be mapped as a guide to the selection of equivalent material in English. For "Hooking Up" and "Breaking Up" this process was particularly essential. German advertising slogans and quotations from German soccer figures would have little resonance in an American context. For this reason, I assembled my own collection of equivalent slogans and quotations to construct an adaptation for each scene.

It is helpful, too, to consider the greater German-language literary context of *LOST MODERN LOVE*, as well as possible influences on the author for this work and his overall writing process. It became apparent early on that Lord Schadt's postmodern collage was channeling the spirit of important German language literary figures, foremost among them being the Austrian writer, critic and satirist, Karl Kraus (1874–1936). Lord Schadt's work builds on the contributions of Kraus, drawing our attention to the pervasive effects of the mass media, what he called *die Gehirnerweichungen der Zukunft*.¹ Kraus also developed the use of the pastiche for critical purposes, foremost among them his commentary on the distortions perpetrated by the press of his day.²

Lord Schadt's and Kraus's attitudes toward the media and culture of their respective times differ in some significant ways. While humor is a common ally for Kraus and Schadt, Kraus's social and political criticism was extremely fierce. His aphorisms and other assorted send-ups of his contemporaries were meant to be serious indictments of the *Journaille* of his day. Lord Schadt's wit is not as harshly accusatory in the implications it draws for media, society and technology. Nonetheless, no matter how playful *LOST MODERN LOVE* may seem at times, the reader becomes acutely aware of the piece's darker undertones.

On the other hand, Lord Schadt's work is not an indictment of the condition of love today. We need only look at his motto to be reminded that this work is not solely a sober commentary on the state of love, commercialism or the media in modern society: "It is a tale told by an idiot, full of sound and fury, signifying

¹ <http://www.glanzundelend.de/konstanteseiten/kraussprueche.htm>

² <http://www.answers.com/topic/karl-kraus>

nothing.” Like all successful satire and parody, *LOST MODERN LOVE* toggles between levity and social criticism. It avoids the obvious and encourages us to think about the connections between romantic relationships and sport, or between sex and consumerism. The scenes are packed with hyperbole, but they do not deliver their messages in overdramatic or heavy-handed ways. Lord Schadt uses this hyperbole to create humor, to engage us in the material at hand by making us laugh at the absurdity of the collage before us and its implications.

Despite the title, Lord Schadt does not believe love is lost. Indeed, he closes his “Fore-words” with the assertion “Love is not lost.” But it is certainly struggling to emerge amid the constraints of modern life. Lord Schadt’s characters say nothing ‘original.’ They inhabit a world dictated by the convenience and conventions of cell phones, celebrities, films and brand names. Individuality seems largely lost, overwhelmed by the flood of media, of which we are reminded by the more than one thousand footnotes at the bottom of his pages. This is what begins to distinguish itself from the fray: the pervasiveness of the media and mass culture. Communication occurs only in the words and thoughts of others. The storm of mass media and commercialism that envelops *Him* and *Her* is at once a hindrance to their sense of identity and also their sole means of self-expression. Lord Schadt’s characters can express themselves only through the markers available to them. Brand names, famous films and famous people are easily recognizable, accessible and widely distributed. In a sense, *media* is the language of Lord Schadt’s world. This creates a problem for Lord Schadt’s characters, however, when we consider the limitations inherent in

this *language*. If the only images, thoughts and ideas they have at their disposal are given to them by the mass media, how do they break through? That is, how do they convey their identity to the outside world and themselves authentically? These images, means of expression and prefabricated ideas colonize the imagination, dominating people's critical faculties and their ability to communicate in an unmediated manner. This distortion creates a gap between the signified—the thoughts and emotions of individuals—and the signifiers available to them, the omnipresent words and images bombarding them from all sides.

Within the realm of personal relationships this problem becomes particularly acute. The inherent gap between individuals and what they wish to communicate is widened when their sole means of expression comes pre-packaged. The opportunity to formulate precise thoughts concerning one's identity is possible only through the re-combination of ideas furnished by mass media. There is also no opportunity for the individual to step back and evaluate the pre-fabricated images and formulations to determine their aptness for self-expression.

For example, in the "Fore-words" to the play, the playwright presents his major themes through the titles and lyrics of English-language love songs. The "Fore-words" demonstrates that people are alienated from their own languages by the mass media and experience their most intimate relationships through a non-native language. In the era of globalization, pop culture knows no national boundaries. In fact, *LOST MODERN LOVE* could be thought of as a mash-up

album, in which quotations from the most diverse sources are combined and placed into fresh environments to give them new meaning. The table of contents suggests that the play's architecture is inspired by the form of the contemporary CD—complete with “bonus tracks.” Lord Schadt's artistic contribution lies in his ability to re-imagine borrowed material in order to comment on the conditions and circumstances contemporary individuals face in their quest for love.

I. “Meeting Up”

The scene is the only one in the play without footnotes because the authors of these lines are anonymous. Lord Schadt compiled his text from several German Web sites that stockpile funny, quirky text messages contributed by users. Similar sites exist in English, but the resources in English did not offer enough usable material to make an adaptation possible. Although I adapted two later scenes, “Hooking Up” and “Breaking Up,” I chose to do an actual translation of *Treffen*, as opposed to scouring the Internet for collections of American text messages, because I enjoyed Lord Schadt's characters' irreverent choice of messages.

The structure and content of the texts exchanged between Schadt's characters do not vary to a great degree. *He* couches both his overtly sexual requests and more genuine sentiments in rudimentary rhymes, while *She* constructs elaborate scenarios to refuse his advances and make merciless fun of him. Their style changes from time to time, but the arc is more or less the same for the scene's duration. The scene grows repetitive: ideas are reiterated,

sometimes verbatim, as the characters engage in a hardly varied pattern of thrust and parry that suggests the tedium of modern-day courtship. The “dialogue” bores the reader, to imply through recycled themes, clumsy rhythms and cheap rhymes our lack of originality.

True wit seems hard to come by, which is hardly surprising, given that texting lacks an established proper etiquette. We have not yet determined hard and fast rules that allow for a person to display his or her cunning as in other forms of communication used for courtship. Emily Post never wrote a book on texting; the subject is not covered at any manners school; and it is not easy for parents to offer advice on something at which their children are more adept and more frequently use. Thus, the romantic notions associated with letters, poetry, or other written forms of courtship and love do not apply here. No knight ever messaged a princess from his BlackBerry before the tournament: *Big day ahead. Txt u l8r*. And it’s precisely this gap between love and romance and technology and modernity that Lord Schadt addresses in this scene and continues to explore throughout *LOST MODERN LOVE*.

Texting may mature, as its primary users undoubtedly will, though *He* and *She* give us little hope that it will. What I most love about this scene is the wealth of opportunities it offers for staging. The scene is as much a continuous play on words as it is a commentary on texting and the ways in which we use it for: flirtation, communication, etc. The texts assembled here are not particularly witty nor are they meant to be. The fun of this scene stems from the fact that the vast majority of the messages are silly and juvenile. “Meeting Up” is at once a

satire of people's flirtatious use of texting, but also an acknowledgement that its reader has perhaps encountered (or sent) such messages at one time.

II. "Hooking Up"

Through my initial work on this scene I was able to develop a methodology for adapting much of the rest of the play. This scene was the most enjoyable to adapt: a sex scene told exclusively in German advertising slogans. It was interesting to see how Lord Schadt deploys familiar, commercial language to fit the various actions of his characters. The task for me was much the same. I had to use American advertising slogans to create a sex scene. I mined the Internet for advertising slogan databases.

The most difficult part of re-writing this scene was deciding where to put which slogans. I had mapped the actions of the scene: I knew what was going on physically and emotionally between the characters, and I knew what each was expressing in every line. I gathered a hundred and fifty slogans before I began crafting my own scene. The beginning of the scene posed the greatest challenge. None of the slogans from the scene's first page seemed to have a counterpart in American advertising. *She* repeatedly used slogans in which the concept *small* appeared, deflecting *His* advances by making fun of the size of his penis. *He* responded with slogans that used the idea of "small size" in a positive sense. The problem I faced was that there were so few American advertising slogans in which the words *little* or *small* had favorable connotations. The scarcity of these adjectives in American advertising reveals a significant aspect of Americans'

attitudes toward the commodities that produce the most well-known slogans: cars, food, and alcohol. We like our cars big. We eat meals in large portions. *Small* or *little* does not occupy a prominent place in the American consumer's psyche, whereas *klein*, the German word for small, when used in German advertising slogans, is often positive. Small means efficient; small means convenient. A current ad like the "BIG, BIG, BIG, small" campaign for the Smart car demonstrates that big is still the overwhelming norm in American advertising; *small* is a realization, an epiphany to which consumers must be led.³

Lord Schadt includes several slogans that reference "the French way" or the "enjoyment" of something French. I could not find equivalents for these innuendos because there was no foreign country or culture appearing in American advertising that quite matched the connotations things French hold for Germans. In fact, I did not come across any instances that contained direct allusions to foreign cultures, with the notable exceptions of "Fosters: Australian for Beer" and, interestingly enough, "Fahrvergnügen," "Das Auto," and "German Engineering" from VW. This fact seemed fairly indicative to me of the American consumer's relationship to the world at large. When one compares the vast number of foreign-made products sold in the United States with the number of direct references to their being manufactured abroad, the figures do not match up at all. It is one thing to sell an American a German beer or car based on the merit of the country where it is produced. It would be quite different for a

³ <http://www.youtube.com/watch?v=JcAp1ogn79g>

company like Nissan to use the fact that it is Japanese as a selling point for American consumers.

“Hooking Up” was the section that led me to some of Lord Schadt’s Internet sources. In an attempt to tap into his writing process, I searched for the German slogans and found almost all of them on the *Werbesprüche Wikiquote* page. I used the English Advertising Slogan Wikiquote page as a resource for my own compilation, but the English Advertising Slogan Wikiquote page is not nearly as comprehensive as the one in German, so it was difficult to locate the exact equivalent of his sources. Instead I found a host of independent business Web sites with examples of “successful” advertising slogans. I even found an examination made up exclusively of advertising slogans that students in a college course were expected to identify.

So what is Lord Schadt trying to tell us with his mash-up of advertising and fornication? Perhaps he is making a connection between the idea of *Caveat Empor* and choosing a partner. Or maybe this is another way of showing us the oft-repeated mantra: “sex sells.” While these and other valid interpretations of the scene exist, I believe such inferences put us in danger of over-intellectualizing Lord Schadt’s process. I think his primary objective in constructing this scene is to entertain: to repurpose words we hear or have heard for years on an almost daily basis. Some advertising slogans become so well known that they enter our lexicon of accepted things to say. They are at our immediate disposal for making puns and cracking jokes, and that is what I think Lord Schadt is doing here: having fun. Yet, one *should* consider the larger cultural

and societal implications of the scene. This is the game we must play with Lord Schadt throughout *LOST MODERN LOVE*, interpreting the connections he makes and implications he draws out for us, while making sure to keep enough distance so we remember to laugh, to be entertained. But there's a more serious undercurrent here too: the commodification of romance relationships. Advertising promises us happiness, beauty, health, fulfillment, eternal youth with words and images devised by educated people, employing the help of psychology and focus groups.

III. "Speaking Up"

The scene entitled *Reden* in German seemed to be one of the more accessible ones in the play. The characters talk to one another exclusively in quotations from films. The thoughts they express were originally conceived to be spoken by actors as part of a greater dialogue. The scene sounds straightforward in principle. The reader assumes that Lord Schadt, like a mash-up artist who combines lyrics and melodies from well-known songs to make a new composition, might simply construct a tight scene made up of cinema's most famous monologues and one-liners. This is not the case, however. "Speaking Up" stands as a departure from the scenes that come before and after it in a multitude of ways. Most notably, the scene is eighty pages long, whereas the other scenes are around ten pages in length. Another element unique to this scene is the appearance of a third character. Holly, the owner of the restaurant

Holly's Wood, in which the scene takes place, passes in and out of the action, serving up his own commentary.

Lord Schadt does not settle for the obvious choice. He assembles a conversation that is spurred more by free association than by a sense of logical continuity. The result is sometimes witty, at other times confusing, and often absurd. The characters rarely respond to the line that has come just before their own. While there are longer excerpts of sustained dialogue from certain films, the conversational thread is usually dropped, and the subject changed. Because of the constant switching from one film to the next, the style of dialogue is often inconsistent within a given speech. Furthermore, because many movie quotations read like aphorisms when isolated from their context, the dialogue conveys the impression that the characters on stage are unable to communicate. Their musings on food, religion, sex, and the meaning of life pass one another like cars going opposite directions. *He* and *She* seem incapable of pausing and truly listening to what someone else is saying, instead following their own trains of thought.

Most of the films that Lord Schadt cites are American, which made the 'translation process' fairly straightforward. My methodology for identifying the quotations was fairly consistent. I searched the Internet for the movie script cited in Lord Schadt's footnotes. Then I performed a word-search within the document to find an English word or phrase that corresponded to the dubbed German dialogue. For instance, on page 42 when *Holly* and *She* are talking about the man from the news who does the weather, it is clear they are discussing a

meteorologist. I searched the document for all instances of the word “weather” or “new” in order to find the quotation. I repeated this process for every quotation for which a complete script or dialogue transcript was available online. But finding the correct English-language equivalent was not always so simple. There were many instances in which the German translation was so idiomatic that a simple search for a word or phrase in English proved troublesome. For these cases, I had to come up with a list of English phrases and idioms that might lead me to the original quotation. When this process proved insufficient, I plugged the German version of the line into a search engine in hopes of finding surrounding dialogue in the dubbed German that would lead me to the passage in the English script. When this technique failed, and it frequently did, I checked other German film quotation Web sites to ensure that the quotation was correctly cited in *LOST MODERN LOVE*. I found several instances in which the anonymous contributor to the Web site had attributed a quotation to the wrong film. Finally, there were several quotations from English-language films that I could not find on the Internet. For these, I used movie-quotation generator Web sites to locate adequate replacements, staying as close as possible to the subject, tone and motivation for each line. In the end, “Speaking-Up” proved to be the most demanding scene, and not simply because of its length. I could not adapt the scene as I had “Hooking-Up” and “Breaking Up” because the majority of the quotations had been translated from an American original and altered for purposes of dubbing.

IV. "Breaking Up"

The fourth scene of the play, titled *Trennen* in the original, posed its own challenges: it is a break-up scene in which the characters speak to each other exclusively in famous gaffes made by prominent figures in German soccer. As we know, professional players and coaches misuse language frequently under the stress of speaking to the media. They mix metaphors, butcher famous sayings, and spew botched proverbs. But what made this scene so attractive in the first place and so much fun to work on was the main idea behind it: an exploration of the connection between sports and relationships, between winning and losing and breaking up. It is a fascinating idea, as the stakes are always clear-cut in any sport. You win, you lose, and occasionally you draw. Yet one also has to consider how one *plays* the game. Style, technique, sportsmanship, talent, grit, and attitude are all factors in the way a game is lost or won. For me, this idea resonated perfectly with relationships. Yes, what counts in the end is the outcome. A person can get married (although there are many who would not consider this a victory) or, better yet, form and sustain a successful relationship. But just as in sports, the quality and outcome of a relationship is often determined by the sum of inconsequential details. A skillful dribble at mid-field could be the equivalent of leaving a note, or a deft pass to the keeper might be the same as putting one's dirty socks in the hamper.

In order to make this scene work in an American translation, I needed to find quotations from domestic sports figures. But soccer is not nearly as popular in the United States as it is in Germany or anywhere else in Europe.

Furthermore, no one sport dominates the American psyche the way *Fußball* does the German psyche. While football is arguably the most popular sport in America, baseball is America's pastime, and basketball's popularity in America and abroad continues to grow. I mapped the scene as I had done earlier with "Hooking Up." I did a literal line-by-line translation in order to decipher the subtext—for instance, what the male character actually meant to communicate by saying, "At first we didn't have any luck and only bad luck came after that. We aren't allowed to just stick our heads in the sand! Resignation is for the weak." Once I had the original meaning of the line itself, I examined each line in the greater context of the scene, taking into account what the speaker was trying to express, consciously or subconsciously. This was a necessary step in the process because I knew that I would not be able to find precise American equivalents for the German quotations. I needed to identify American quotations that conveyed the character's objectives or state of mind, while maintaining the emotional arc of the original scene. To this end, the literal translation of a line—like the one quoted above—would be distilled into something even simpler: "It's been tough, sure, but we can't give up." This process led me to appropriate American substitutes for each line in the first draft. I came across several Internet "Top 20 Countdowns" that were instrumental in the construction of this scene: "50 Dumbest Quotes in Sports" and "20 Best Post-game Tirades in Sports History" were particularly helpful.

And yet, as with "Hooking Up," the first draft of "Breaking Up" had a lot of holes. Even with the simplified objectives for each misquote, a line-by-line

adaptation was difficult because I was limited in the number and nature of sayings from American coaches and athletes. This is not all that surprising, when one considers how unique a “dumb” quote has to be in order to be chronicled by sports writers or remembered by fans. For instance, there were some great bits of dialogue in the original scene that addressed communication problems. While I am sure that many a baseball player or football coach has misspoken on that subject during a post-game press conference, I could not find a quotation that was an exact match. The first words of the scene offer another striking example. The scene begins with the male protagonist saying “Milan or Madrid—as long as it’s Italy!” I could not find an example of an American sports figure’s making the same mistake, attributing a city to the wrong country or state. I decided to use Chris Morris’s gaffe “Play some Picasso” because it demonstrates the same principle.

Although I translated the scene’s stage directions more or less as they stand in the original, I chose to stage the scene in an American vacation setting. Italy in the context of German culture has long been the object of artists’ longing, as well as a popular vacation destination for German travelers. I had in my mind the idea of a vacation gone wrong, perhaps one that the couple decided to take in the first place because they were having problems. The beach is a popular “tourist trap” in the American psyche, and I loved the symmetry this concept offered with the scene. This couple is trapped in the relationship. Even sitting before something as open and calm as the ocean, they feel imprisoned, *She* in particular, by the current status of their relationship. These ideas largely became

clear to me during the adaptation of the scene and helped inform certain choices I made for “leap lines”— lines or bits of dialogue from *Trennen* for which no exact American counterpart or rough equivalent could be found. For instance, Lord Schadt gives no definite time frame for the length of the relationship. All references to time are indefinite. We hear about the first half, the second half, even the entirety of the game, but he gives us nothing that would tell us exactly how long the couple has been together. Nonetheless, the concept of time plays an important part in this scene. When I have *Her* say, “In the seven or eight years we were together, we were never together,” I chose this line from Shaquille O’Neal, who used it to describe his time on the L.A. Lakers with Kobe Bryant. The line hints at a greater backstory and maybe gives us a clue as to why the couple find themselves in their current situation: parting ways at the beach. Perhaps *She* wants to break up because he never proposed. Maybe one of their jobs forces him or her to travel frequently. Or perhaps, and I like this interpretation the most, the statement is metaphorical, an example of the absurd declarations people make while breaking up.

In fact, some of the quotations I found were too good to pass up even though they were not exact fits for any of the original lines. For instance, Bill Cowher’s famous gaffe, “We’re not attempting to circumcise rules” was so much in keeping with the spirit of Lord Schadt’s methodology that I could not resist finding a place for it in the dialogue. Statements such as these were helpful in filling any remaining holes and making the scene colorful. The best quote that I found actually borders on the poetic and neatly finishes the scene off. Vince

Lombardi's "We didn't lose the game; we just ran out of time" captured, for me, the American connection between sports and breaking up. Just as games and seasons end in hard-fought, bitter defeat, relationships expire and blame often seems difficult to place.

V. "Giving Up (The Ghost)"

Translating this scene was fairly straightforward. The scene is a suicidal man's last lament in which he speaks entirely in the famous (or infamous) last words of well-known people. Almost every single saying could be found on the Internet. The last words of German-speaking cultural figures for which there existed no well-known or agreed-upon English translation I translated myself. I also translated from the German the last words of other foreign-language-speaking historical figures.

Even in *His* terminal moments he cannot come up with any statement of his own. *He* has lived and is now dying through the words of others. The sentences range from the poetic to the tragic to the absurd, and it is interesting to see all of these extraordinary people in conversation with one another in their final moments. The scene succeeds in bringing together such varied figures as Billy the Kid, Charles Darwin and Jean Paul Sartre in the last circumstance we all share: death. And the sentences spoken by *Him* carry the weight owed to accomplished persons facing their own mortality. There is nothing more serious than death, yet through the absurd juxtapositions in Lord Schadt's structuring of the scene, the words acquire a hilariously overdramatic tone. "Mine eyes desire

you above all things . . . My friends, I die in peace, and with sentiments of universal love and kindness toward all men . . . I desired to leave, after my life, to the men who should come after me, the memory of me in good works.” Last words such as these make one wonder whether it is the implications of death that make everything sound poignant, or whether death somehow inspires and elevates our diction. But Lord Schadt juxtaposes these tender last laments with others less graceful: “I’m bored. I’m bored with it all. I’d hate to die twice. It’s so boring.” This creates an interesting dynamic between audience and actor, reader and text, because it feels strange to find humor in so dire a situation. But poignancy and absurdity aside, the cumulative effect of the hyperbolic tone is an undercurrent of levity, which persists throughout the scene, bursting through at the end. *His* final realization—“God is dead. Shit!”—leaves us laughing and with little doubt that Lord Schadt can elicit humor through the words, thoughts and works of others, regardless of the challenges the chosen circumstances pose. Lord Schadt’s character leaves his play-world not with a bang but with a whimper. “The rest is silence,” and all *He* could possibly have said has already been said by others.

Note on the Bonus Tracks:

I chose not to translate either the “Alternative Chapter I” or the “Bonus Track” included in Lord Schadt’s original *LOST MODERN LOVE* text. “The Alternative Chapter I” was a dialogue constructed of different group names from a social networking site for German university students called studivz.net. A

translation of the lines did not seem in keeping with the spirit of the section and an adaptation was also troublesome, given the fact that equivalent group names from American social networking sites were difficult to locate.

I also did not do any translation or adaptation of the “Bonus Track”. The section is a play on the reduction of language to something almost indecipherable, as the characters speak to one another in text and e-mail abbreviations such as “LFP? NP.” As a result the text was difficult to read and would likely have been very challenging to perform. While the vast majority of the abbreviations are in English, most of them I did not recognize as widely used. For this reason, I could not simply locate other English-language equivalents for the German-language abbreviations in the section to compose an ‘American’ scene.

Fore-words

I want to know what love is.⁴ What is love?⁵ Love is calling.⁶ Love is a burning question.⁷

Love is what I say.⁸ I know what love is.⁹ Love is just a four letter word.¹⁰ Love is more than just another four-letter word.¹¹ Love is a five-letter word.¹² Love is a better word.¹³ Love is a dangerous language.¹⁴ All love is a lie.¹⁵

Love is blue.¹⁶ Love is not a tragedy.¹⁷ Love is a catastrophe.¹⁸ Love is pain.¹⁹ Love is dangerous.²⁰ Love is a battlefield.²¹ Love is a battlefield of wounded hearts.²² Love is war.²³

Love is da shit.²⁴ Love is for suckers.²⁵ Love is a loser.²⁶ Love is a lie.²⁷

⁴ Shirley Bassey

⁵ Haddaway

⁶ Whyzer

⁷ Graham Parker

⁸ Inxs

⁹ Right Said Fred

¹⁰ Joan Baez

¹¹ All 4 One

¹² Jim Byrnes

¹³ Rainbirds

¹⁴ ABC

¹⁵ Pete

¹⁶ Andy Williams

¹⁷ Blue System

¹⁸ Pet Shop Boys

¹⁹ Amanda Perez

²⁰ Fleetwood Mac

²¹ Pat Benatar

²² Venerea

²³ Bon Jovi

²⁴ Spearhead

²⁵ Twisted Sister

²⁶ Erasure

²⁷ Great White

Love is nothing.²⁸ Love is a bore.²⁹ Love is a fool.³⁰
Love is a burning thing.³¹ Love is a hurtin' thing.³² Love is a many
splendored thing.³³ Love is a wild thing.³⁴ Love is a wonderful thing.³⁵
Love is a good thing.³⁶ Love is a beautiful thing.³⁷ Love is a sweet
thing.³⁸ Love is the sweetest thing.³⁹
Love isn't easy.⁴⁰ Love is real.⁴¹ Love is the master.⁴² Love is powerful.⁴³
Love is blind.⁴⁴ Love is color-blind.⁴⁵
Love is all.⁴⁶ Love is all that matters.⁴⁷ Love is all around.⁴⁸ Love is all
we need.⁴⁹ Love is not enough.⁵⁰
Love is a song.⁵¹ Love is better than a warm trombone.⁵² Love is like a
violin.⁵³ Love is the groove.⁵⁴

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- 28 Liz Phair
29 Barbara Streisand
30 Primary
31 Country Joe McDonald
32 Lou Rawls
33 Olivia Newton-John
34 Jennifer Rush
35 Michael Bolton
36 Sheryl Crow
37 Tina Turner
38 Aunt Rita
39 Ferlin Husky
40 ABBA
41 Al Jarreau
42 John Denver
43 Seal
44 Pulp
45 Sarah Connor
46 Roxette
47 Dean Martin
48 Wet Wet Wet
49 Celine Dion
50 Dean Friedman
51 Bambi
52 Gomez
53 Barclay James Harvest

Love is strange.⁵⁵ Love is expensive and free.⁵⁶ Love is a gift.⁵⁷ Love is the drug.⁵⁸

Love is hard to find.⁵⁹ Love is here to stay.⁶⁰ Love is a strange hotel.⁶¹ Love is a temple.⁶² Love is here and now you're gone.⁶³ Love is still here.⁶⁴ Love is here again.⁶⁵ Love is forever.⁶⁶ Love is a lonely place without you.⁶⁷

Love is like a cigarette.⁶⁸ Love is just a breath away.⁶⁹ Love is like oxygen.⁷⁰ Love is lighter than air.⁷¹ Love is in the air.⁷² Love is like a butterfly.⁷³ Love is like a rainbow.⁷⁴ Love is thicker than water.⁷⁵ Love is like an ocean.⁷⁶ Love is a bridge.⁷⁷

⁵⁴ Cher

⁵⁵ Kenny Rogers

⁵⁶ Fastball

⁵⁷ Olivia Newton-John

⁵⁸ Roxy Music

⁵⁹ Michael Bolton

⁶⁰ Lou Reed

⁶¹ Boo Hewerdine & Darden Smith

⁶² Joana Zimmer

⁶³ The Supremes

⁶⁴ Jaheim

⁶⁵ Avion

⁶⁶ Modern Talking

⁶⁷ Cher

⁶⁸ K.D. Lang

⁶⁹ Donna Summer

⁷⁰ Sweet

⁷¹ Divine Comedy

⁷² Paul Young

⁷³ Dolly Parton

⁷⁴ Modern Talking

⁷⁵ Bee Gees

⁷⁶ Axxis

⁷⁷ Little River Band

Love is unpredictable.⁷⁸ Love is no science.⁷⁹ Love is reason.⁸⁰
Love is no crime.⁸¹ Love is the law.⁸² All in love is fair.⁸³ Love is
stronger than justice.⁸⁴ Love is the only law.⁸⁵
Love is strong.⁸⁶ Love is stronger.⁸⁷ Love is dyin'.⁸⁸ Love is dead.⁸⁹ Love
is stronger than death.⁹⁰ Love is alive.⁹¹ Love is life.⁹² Love is on my
side.⁹³ Love is on the way.⁹⁴ Love is on the run.⁹⁵ Love is the
movement.⁹⁶
Love is only a feeling.⁹⁷ Love is only human.⁹⁸
Love is the answer.⁹⁹ Love is the Message.¹⁰⁰ Love is the greatest story.¹⁰¹
Love is Love.¹⁰² Love is not lost.¹⁰³

-
- ⁷⁸ BBMak
⁷⁹ Muencher Freiheit
⁸⁰ A-Ha
⁸¹ Bad Boys Blue
⁸² Bic Runga
⁸³ Stevie Wonder
⁸⁴ Sting
⁸⁵ Ziggy Marley
⁸⁶ Rolling Stones
⁸⁷ Suzy Bogguss
⁸⁸ Grand Funk Railroad
⁸⁹ Atrocity
⁹⁰ The The
⁹¹ Anastacia
⁹² Earth, Wind and Fire
⁹³ Survivor
⁹⁴ Celine Dion
⁹⁵ Moody Blues
⁹⁶ Switchfoot
⁹⁷ Darkness
⁹⁸ Pam Tillis
⁹⁹ Tina Arena
¹⁰⁰ Cappadonna feat. Raekwon the Chef
¹⁰¹ Earth Wind & Fire
¹⁰² All Saints
¹⁰³ Sam Phillips

1. Meeting Up

A slightly deconstructed man meets a postmodern woman in a disco. She gives him her telephone number and two days later they begin to text each other.

He: I prayed for grass and God gave me a field. I prayed for water and he gave me a lake. I prayed for hot sex and he gave me your number.

She: I prayed for a flower, but God sent me a meadow. I prayed for water, but got a well. I prayed for an asshole, and God gave me your number.

He: Thanks for the text but sex would've been better. . .

She: I'm finding it hard to remember your name. Can I just call you dorkwad?

He: Love is a name, sex is a game. Forget the name and play the game.

She: I think you're a harmless dorkwad. But to be perfectly frank, not everyone thinks you're that great.

He: Would rather be next to, close to, on top of, underneath or just in you.

She: You know, there's a listing of everyone who's smarter than you. . . It's called the phone book.

He: I'm as dumb as a post and as long and hard as one too.

She: Let's get each other a present. I'll buy a horse, you'll buy the farm.

He: You've got to take care of screwing on earth because there's nothing to fuck in heaven. When you're six feet under pitching a tent, you'll wonder how your time on earth was spent.

She: They've changed your cell phone plan, the new rate has been calibrated to your sex life. The less activity the cheaper. Congratulations, now all your calls and texts are free!

He: This message comes straight from the heart, so you know I'm not just being smart. I love you even in my sleep. Please be always mine to keep.

She: This is an automated text sent to people with the lowest IQs. Your number came up. Tough luck!

He: I want to ride you till the bed slats split, till it tickles, till it itches, and you see the O-face that launched a thousand bitches.

She: The zoo called. The keeper is sorry about the business with the banana and wants you to come back.

He: My love for you's like applesauce, as juicy as a peach. My heart pounds like a horse's hooves when you're within my reach.

She: The police have put out a bulletin for someone who is cute, sexy, charming and unbelievable in bed. Don't worry, you're safe. But where the hell should I hide?

He: The rose I smelled stuck out a thorn. I wrote in blood: to you I'm sworn.

She: Nowadays small things are in fashion: small cell phones: small cars, small women. When men with tiny penises are all the rage, it'll be your big day.

He: How about we do some math? We could add you and me, subtract our clothes, divide our legs, and be fruitful and multiply.

She: Put your face on a stamp and the postal service will go broke.

He: Beauty doesn't determine who I love, rather my love decides who I think is beautiful.

She: Were your parents chemists? You look to me like an experiment. Gone wrong.

He: Honey, if there were a place to buy you, I'd have shoplifted you a long time ago. I'd never be able to afford you. You're priceless.

She: Remember when we were little, you put your face to the window and I stuck out my ass and everyone thought we were twins.

He: Your eyes are like stars, your ass as big as Mars, your body is like Venus, would you like to touch my penis?

She: Keep scrolling down. . . farther, farther, keep going. . . and going. . . and. . . You idiot. Do you do everything you're told?

He: Do you want to screw like rabbits? Indulge in some naughty habits? Sassy and experimental like me? If so, the call is free.

She: Has anyone told you today that you're unbelievably attractive and sexy? No?! Good. Then at least no one's lied to you.

He: The cashier breaks a dollar bill. A fat man breaks wind out of the blue. A rally breaks the enemy's will. But only you could break my heart in two.

She: If your cell were a smart phone, it would've switched owners long ago.

He: If you're feeling down one day and your smile has gone away, check your cell-phone's memory, and I'll be there for you to see.

She: Please send a picture of yourself to the tsunami victims; we want to show people that it could be worse.

He: Like a paddle without a boat, like a button with no coat, like a gummy without a bear, like a jack without a spare, like the cow without her moo, that's what I'd be without you.

She: This cat is cat a cat good cat way cat to cat entertain cat an cat idiot cat for cat twenty cat seconds. Read this without the CATS!

He: Like Nike without Air, like a gummy with no bear, like a shower without Dove, a valentine without love, like the heat without a stroke, without you my life's a joke.

She: You want to know how to make dumb kids? Ask your parents.

He: Hello leads to a hug, that leads to a kiss, from the kiss comes canoodling, and that leads to wild sex. Do you still want to say hello to me?

She: Can you give me a photo of yourself? I'd like to add it to my natural-disaster collection.

He: I'm putting my heart in your hand. Handle it with care.

She: You're making two mistakes. 1. You're alive and breathing. 2. You're not doing anything about it.

He: If you're sad and all alone, just pick up your little phone, make a call real fast, and all your troubles will be past.

She: Who picked you up when the obstetrician was laughing so hard he dropped you?

He: When I think of you, it's a dream come true. I like you a lot and think you're lovely, I want to squeeze you, you're so cuddly.

She: Baby ape: "Why are we so ugly?" Mother ape: "Son, we're not that bad. You should see the guy reading this text."

He: This Monday I'm sending you my nicest smile to keep you happy for a while. Try to catch it and put it on. I want you to feel as bright as dawn.

She: You're like the letter Q: a big fat zero with a small thingy.

He: If you don't send me a text in twenty-five seconds, of which fifteen are already gone, you owe me wild sex . . . Time's up!

She: I'd love to cross intellectual swords with you, but you don't exactly have the right equipment.

He: I'm horny and you're free, so why don't you come and play with me?

She: Could you give me a picture of yourself? Laxatives are so expensive these days.

He: I think you're great, I think you're grand. Come to me for a one-night stand.

She: When I try to think on your level, it gives me a migraine.

He: In Siberia lives the polar bear, in Africa lives the gnu, the drunk lives in deliria, in my heart lives only you.

She: You like mother nature? After all she's done to you?

He: Today I've got to know—I'll kiss you from head to toe, then let's argue over condom colors and if you're nice, we'll do it twice.

She: You have sex appeal, you have charm, you're funny and intelligent . . . Whoops! I'm texting the wrong number.

He: My hobby is crewing. I'm sorry, I have a speech defect.

She: I know how much I mean to you, how much I miss you and you need me. I'm sorry I've left you forever. With love, your brain.

He: I'm happy when I see you. I think you're really great. I'm sending you my H, E, A, my R and, yes, my T.

She: Six billion people live on this planet, 1.7 billion are working right now, 2.3 billion are sleeping, 69 million are having sex, and an asshole is reading this text.

He: There are seven wonders of the world, six continents, five corners to a pentagon, four leaves to a clover, three oceans, two eyes, but there's only one you.

She: If your thing were any smaller, it'd be considered one of your internal organs.

He: I've a big big shaft that doesn't know dick, but if you let me shaft you, you'll know dick.

She: You're so conceited your own fingernails have to schedule an appointment to scratch your head.

He: I am here, you are there, don't you think that's quite unfair. You are there, I am here, won't you come to me, my dear?

She: If assholes could fly, you'd be Top Gun.

He: I love you standing, I love you lying, and when we get to be angels, I'll love you flying.

She: Spring is here. The bees are doing it, the birds are doing it, and the butterflies are doing it, too. Should we be doing it? No, forget it, we can't fly.

He: Soon I'm moving to Bellaire, I hear there's lots of orgies there. But I won't really have to pack up and go, if you come over for a cup and blow.

She: When you were born, the doctor said: Mold it quick before it turns into a pig!

He: Are you sleeping on your stomach? No?! Then can I sleep there?

She: I want you! Want to drag you into bed! Pester you till you shiver! I'll make you hot! I'll make you sweat. Your body will burn! Love, the flu.

He: When you wake up and think of me, when you go to bed and your last thoughts are of me, then you'll know how I feel.

She: Sorry, that was said in spite, call on me and I'll drop by to bone all night. Sike!

He: I'd love to be your pillow and miss you all day long. At night I'd be right next to you and so would be my dong.

She: I saw your face in a dream. Now I'm afraid to go to sleep!

He: He who sleeps doesn't sin. He who sins beforehand sleeps well.

She: Every day there are more people who can kiss my ass. Today it's your turn.

He: Hey babe! I should get the Nobel Prize. I've discovered the meaning of life—you.

She: Everyone has the right to be ugly, but you really abuse it.

He: You don't see many girls go by, who would lift their skirts high, and with an eager hand lead a cock to the promised land.

She: Didn't your parents ever beg you to run away from home?

He: Inside an iron fence lies a heart, crying its heart out. Pick it up gently—don't break it, for it's crying: I love you.

She: Send me a picture of yourself. I'll hang it on the cellar door so the mice will see it and stay away from the potatoes.

He: My eyes are all aglow, my heart's as pure as snow. My imagination is dirty, don't you like it when I'm flirty?

She: I really am an animal person. I just don't like pigs.

He: All men are pigs. Yesterday I suppose I was an ass, now don't be a frog and come be my lapdog.

She: Your movements are graceful like a gazelle's. Wait . . . what's the animal with the trunk called again?

He: Did-a-lee, did-a-lee dee I love you, honeybee. Did-a-lee, did-a-lee doe, always be my beau. Did-a-lee, did-a-lee doo, I'm so in love with you.

She: I'm at the police station. They're holding me for being too beautiful. They'll let me go if someone ugly comes and gets me. What are you waiting for?

He: Let me be your gummy bear, hun, so sticky sweet and so much fun. Put me in your mouth, and feel the tingle down south.

She: When I see you it occurs to me that extraterrestrial life does exist! It may not be intelligent, but it exists.

He: If you read this text, you owe me a hug. If you delete it, a kiss. And if you answer—it'll be a surprise.

She: There's hot sex, spicy sex, quick sex, cuddle sex, safe sex, group sex, leather sex, phone sex, and for people with your looks, no sex!

He: You asked me who I love. I answered, my life. Then you walked away sadly, because you didn't know that I was talking about you.

She: The police found a corpse: extremely ugly, extremely small brain and an extremely small penis. Are you still alive?

He: You know what I need in my life; the most beautiful girl in the world for my wife. Imagine how great it would be if you were married to me.

She: I'm here because God has an eye for beauty. You're here because he has a sense of humor.

He: This love twixt you and me—you and I. To me, grammar's a mystery. Even if I never get it right, this love twixt you and I's, for all eterni-tie.

She: Congratulations! Your mobile plan has been changed. The charges have been adjusted to the size of your genitalia. From now on all your calls and texts are free.

He: Writhe when you're coming . . . I mean write when you're coming.

She: When I see you, I remember I need to take out the trash.

He: I want to take you in my arms, explore your chasms, feel you, till my time is up. When they bury me, you'll finally be free.

She: If stupidity made things small, you could parachute under the carpet.

He: I don't look like Brad Pitt. I don't have muscles like Arnold, and I'm not romantic like Robert Redford. But I can lick like Lassie.

She: I can picture you naked before me. I want to lick, suck and bite you. You drive me crazy. I must have you. You make me hot, you tasty, scrumptious tootsie pop.

He: Let me kiss your lips, while you warm my ears with your thighs.

She: My left leg is Christmas, my right leg is New Year's. Why don't you come by between the holidays?

II. Hooking Up

Sometime between Christmas and New Year's. They meet up and lie in bed.

He: All day strong.¹⁰⁴ Good news for your sex life bad news for beds.¹⁰⁵ It pays to discover.¹⁰⁶ Unleash the Beast.¹⁰⁷

She: Flick your bic.¹⁰⁸

He: It's good to play together.¹⁰⁹

She: It's what your right arm's for.¹¹⁰

He: The greatest tragedy is indifference.¹¹¹

She: The best a man can get.¹¹²

He: Ridiculously easy to use.¹¹³ So easy a caveman could do it.¹¹⁴

She: Buy it. Sell it. Love it.¹¹⁵

He: Wider is better.¹¹⁶ See what we mean.¹¹⁷

She: The power of dreams.¹¹⁸ Always low prices. Always.¹¹⁹

He: Seeing small business differently.¹²⁰ Think small.¹²¹ Small wonder.¹²²

¹⁰⁴ Aleve

¹⁰⁵ Durex Condoms

¹⁰⁶ Discover Card

¹⁰⁷ Monster Energy Drinks

¹⁰⁸ Bic

¹⁰⁹ Xbox Live

¹¹⁰ Courage Tavern Ale

¹¹¹ Red Cross

¹¹² Gillette

¹¹³ Timex

¹¹⁴ Geico

¹¹⁵ Ebay

¹¹⁶ Pontiac

¹¹⁷ Canon

¹¹⁸ Mazda

¹¹⁹ Wal-mart

¹²⁰ IBM

¹²¹ VW

¹²² VW

She: Imagination at work.¹²³

He: Small is big here.¹²⁴

She: Where's the beef?¹²⁵

He: There are some things money can't buy.¹²⁶

She: Come alive! You're in the Pepsi Generation.¹²⁷

He: I am what I am.¹²⁸ The other white meat.¹²⁹

She: Be all that you can be.¹³⁰

He: We're second. We try harder.¹³¹ Because you're worth it.¹³²

She: Just a little ahead of our time.¹³³

He: So big you've got to grin to get it in.¹³⁴

She: We're cooking now.¹³⁵

He: It takes two hands to hold a whopper.¹³⁶

She: Think outside the bun.¹³⁷

He: High performance. Delivered.¹³⁸ Like no other.¹³⁹

¹²³ General Electric

¹²⁴ Beech-nut Baby Food

¹²⁵ Wendy's

¹²⁶ Mastercard

¹²⁷ Pepsi

¹²⁸ Reebok

¹²⁹ National Pork Board

¹³⁰ ARMY

¹³¹ Avis

¹³² Clairol

¹³³ Panasonic

¹³⁴ Wagon Wheels

¹³⁵ Denny's

¹³⁶ Burger King

¹³⁷ Taco Bell

¹³⁸ Accenture

¹³⁹ Sony

She: Don't dream it! Drive it!¹⁴⁰

He: Born to perform.¹⁴¹ The ultimate driving machine.¹⁴²

She: Break through!¹⁴³

He: Inspiration comes standard.¹⁴⁴ Drivers wanted.¹⁴⁵

She: Let's make things better.¹⁴⁶

He: Reach out and touch someone¹⁴⁷ Obey your thirst.¹⁴⁸

She: Everything we do is driven by you.¹⁴⁹

He: Finger lickin' good.¹⁵⁰ Beef it's what's for dinner.¹⁵¹

She: We bring good things to life.¹⁵²

He: Come to where the flavor is. Enjoy.¹⁵³

She: Good Times. Great Taste.¹⁵⁴

He: Something to smile about.¹⁵⁵

She: We love to see you smile.¹⁵⁶ It just tastes better.¹⁵⁷

He: With a name like Smucker's it has to be good . . .¹⁵⁸

¹⁴⁰ Jaguar

¹⁴¹ Jaguar

¹⁴² BMW

¹⁴³ Cadillac

¹⁴⁴ Chrysler

¹⁴⁵ Volkswagen

¹⁴⁶ Philips

¹⁴⁷ A T & T

¹⁴⁸ Sprite

¹⁴⁹ Ford

¹⁵⁰ Kentucky Fried Chicken

¹⁵¹ The Beef Council

¹⁵² GE

¹⁵³ Coca-Cola

¹⁵⁴ McDonald's

¹⁵⁵ Quaker Oatmeal

¹⁵⁶ McDonald's

¹⁵⁷ Burger King

She: Two great tastes that taste great together.¹⁵⁹

He: Melts in your mouth, not in your hands.¹⁶⁰

She: Moving forward.¹⁶¹

He: The difference is clear.¹⁶²

She: It takes a lickin' and keeps on tickin' . . .¹⁶³

He: Grace . . . space . . . pace . . .¹⁶⁴ Oh! What a feeling!¹⁶⁵

She: Got milk?¹⁶⁶

He: Impossible is nothing . . . Impossible is nothing . . . Impossible is nothing¹⁶⁷

She: Just do it!¹⁶⁸

He: When it rains it pours.¹⁶⁹

She: M'm m'm Good.¹⁷⁰

He: Good to the last drop.¹⁷¹

She: That was easy.¹⁷² One thing leads to another.¹⁷³

He: Unwrap a smile.¹⁷⁴ Between love and madness lies obsession.¹⁷⁵ A taste too good to waste.¹⁷⁶

¹⁵⁸ Smucker's

¹⁵⁹ Reese's Peanut Butter Cup

¹⁶⁰ M & M's

¹⁶¹ Toyota

¹⁶² 7-Up

¹⁶³ Timex

¹⁶⁴ Jaguar

¹⁶⁵ Toyota

¹⁶⁶ Milk Processor's Board

¹⁶⁷ Adidas

¹⁶⁸ Nike

¹⁶⁹ Morton's Salt

¹⁷⁰ Campbell's Soup

¹⁷¹ Maxwell House

¹⁷² Staples

¹⁷³ Nestlé

¹⁷⁴ Little Debbie

She: It's that refreshing.¹⁷⁷ 100% pure squeezed sunshine.¹⁷⁸

He: Tastes as good as it smells.¹⁷⁹

She: What are you eating today?¹⁸⁰ Shift.¹⁸¹ Let your senses guide you.¹⁸²

He: Have it your way.¹⁸³ Light on calories loaded with taste.¹⁸⁴ Enjoy your exotic moment responsibly.¹⁸⁵

She: Because I'm worth it.¹⁸⁶ Every kiss begins with Kay.¹⁸⁷

He: You are what you eat.¹⁸⁸ Tastes so good . . . Still good for you.¹⁸⁹ A taste of the good life!¹⁹⁰

She: Light on calories. Loaded with taste.¹⁹¹

He: It fills you up right.¹⁹² A taste of the truth.¹⁹³ It's all good.¹⁹⁴

She: Have you had your break today?¹⁹⁵ A better way forward.¹⁹⁶ Grab life by the horns.¹⁹⁷

He: Where do you want to go today?¹⁹⁸

¹⁷⁵ Obsession Calvin Klein

¹⁷⁶ Hellmann's Mayonnaise

¹⁷⁷ Sierra Mist

¹⁷⁸ Tropicana Pure Premium Orange Juice

¹⁷⁹ Maxwell House

¹⁸⁰ Arby's

¹⁸¹ Shift

¹⁸² Bailey's

¹⁸³ Burger King

¹⁸⁴ Minute Maid Light

¹⁸⁵ Kahlua

¹⁸⁶ Clairol

¹⁸⁷ Kay Jewelers

¹⁸⁸ Diet Coke

¹⁸⁹ Breyer's Yogurt Brand

¹⁹⁰ Progresso Soup

¹⁹¹ Minute Maid Light

¹⁹² Campbell's Soup

¹⁹³ Kendall Jackson

¹⁹⁴ Buick

¹⁹⁵ McDonald's

¹⁹⁶ Michelin Tires

¹⁹⁷ Dodge

She: When you're ready to get serious.¹⁹⁹ You in?²⁰⁰

He: We can do that.²⁰¹

She: Hello, Moto.²⁰²

He: Is it in you?²⁰³ We are driving excitement.²⁰⁴ It keeps going and going and going.²⁰⁵

She: Once you pop, the fun doesn't stop. Once you pop you can't stop.²⁰⁶ The pause that refreshes.²⁰⁷

He: The fun develops instantly.²⁰⁸ The real thing.²⁰⁹ The more we progress, the better you advance.²¹⁰

She: Pleasure is the path to joy.²¹¹ The happiest place on earth.²¹² Feel the difference.²¹³ Bold moves.²¹⁴

He: I'm lovin' it.²¹⁵ Snap! Crackle!

She: Don't give up a thing!²¹⁶

He: Pop!²¹⁷

She: Plop Plop, Fizz Fizz²¹⁸

¹⁹⁸ Microsoft

¹⁹⁹ BF Goodrich

²⁰⁰ Bacardi

²⁰¹ Lipton

²⁰² Motorola

²⁰³ Gatorade

²⁰⁴ Pontiac

²⁰⁵ Energizer Battery

²⁰⁶ Pringles

²⁰⁷ Coca-Cola

²⁰⁸ Polaroid

²⁰⁹ Coca-Cola

²¹⁰ Michelin Tires

²¹¹ Häagen Dasz

²¹² Disney World

²¹³ Ford

²¹⁴ Ford

²¹⁵ McDonald's

²¹⁶ Cooper Tires

²¹⁷ Rice Crispy Treats

He: Just what I needed.²¹⁹

She: Like nothing else.²²⁰

He: Like always . . . like never before.²²¹ High performance, time and again.²²²

She: True.²²³ There is no substitute.²²⁴

²¹⁸ Alka Seltzer

²¹⁹ Circuit City

²²⁰ Hummer

²²¹ Saturn

²²² Michelin Tires

²²³ Budweiser

²²⁴ Porsche

III. Speaking Up

Holly's Wood—a small restaurant at about eight o' clock in the evening. The owner, Holly, stands behind the counter, drying glasses. A slightly deconstructed man sits alone at a table.

Holly: Every night I think about staying home, but then I give myself a kick in the ass and come to my senses . . . hahahaha!²²⁵ I've been offered a choice between no job and a job no one would want.²²⁶ First rule of leadership. Everything is your fault.²²⁷ It's like everything else in this place. You don't do it yourself, it never gets done.²²⁸ Great scott!²²⁹ Just as I suspected: now trouble's knocking on the door.²³⁰ Jerk alert.²³¹ Social climbers on the rise.²³² There may be more of them.²³³ Man, that's what I call a swinging party.²³⁴ We come in peace.²³⁵ Someday a real rain will come and wash all this scum off the streets.²³⁶ It's the end of the world.²³⁷ Welcome, foolish mortals.²³⁸

A postmodern woman enters the restaurant.

He: Good morning, Princess!²³⁹ Am I the first one here?

She: Yeah, that's you.²⁴⁰

He: I am aware of it, but it is beauty's privilege.²⁴¹ You're late.

She: I wasn't when I started. It's either bad traffic, peak traffic, slit-your-wrist traffic . . . you know five people died from smoking in between traffic lights today.²⁴² The traffic was like mud. I oozed here.²⁴³

²²⁵ Studio 54

²²⁶ Wolf

²²⁷ A Bug's Life

²²⁸ Casino

²²⁹ Back to the Future I

²³⁰ Crouching Tiger, Hidden Dragon

²³¹ The Goonies

²³² The First Wives Club

²³³ Night of the Living Dead

²³⁴ The Jungle Book

²³⁵ Mars Attacks

²³⁶ Taxi Driver

²³⁷ The Birds

²³⁸ The Haunted Mansion

²³⁹ Life is Beautiful

²⁴⁰ Rope

²⁴¹ Shakespeare in Love

²⁴² The Italian Job

He: Wonderful, magnificent, glorious! . . . Punctual!²⁴⁴

She: What you're famous for is punctuality.²⁴⁵

He: I don't want to come in here and, you know, look stupid.

She: Too late.²⁴⁶ What if I got here five minutes later? Then where would I be?²⁴⁷

He: There's a sort of greatness to your lateness.²⁴⁸

She: Oh, oh. Don't kiss me.²⁴⁹ Are you all right?

He: Yeah. I told you, I'm fine.

She: Yeah, you told me, but . . .

He: As long as people aren't asking me if I'm all right, I'm all right.²⁵⁰

Holly (*approaching the table*): Hey, what the hell are you standing around for!²⁵¹

You don't just come in and insult a man in his own shop!²⁵² It's bad business.²⁵³

We have a guest list the White House would be proud of.²⁵⁴

He: Buncha techno-perve jerkoffs.

Holly: Some of them are celebrities.

She: Yeah, what celebrities?

Holly: The guy from the news.

She: He doesn't count as a celebrity. He does the weather.

Holly: That counts!²⁵⁵ So what exactly are you people doing here?

²⁴³ Mercury Rising

²⁴⁴ Aladdin

²⁴⁵ Mary Poppins

²⁴⁶ Enemy of the State

²⁴⁷ Schindler's List

²⁴⁸ Four Weddings and a Funeral

²⁴⁹ Bad Boys

²⁵⁰ Mindhunters

²⁵¹ Once Upon a Time in the West

²⁵² Gran Torino

²⁵³ Schindler's List

²⁵⁴ Meet Joe Black

²⁵⁵ Strange Days

He: You wouldn't be interested.

Holly: I'm paid to be interested.²⁵⁶

Holly goes back to the counter.

She: It's ridiculous for us to be here. We stick out like a couple of sore thumbs.²⁵⁷

He: If it's any consolation, we feel as stupid as I'm sure we look.²⁵⁸

She: I want to get drunk off my ass!²⁵⁹

He: Hey man, act like you're from out of town.

She: I am from out of town.²⁶⁰

He: Nice outfit. I'm not sure about the face though.²⁶¹ The jacket's cool.

She: Long sleeves. Hides the tattoos.²⁶²

He: Nice beaver.²⁶³ I believe it's an endangered species.²⁶⁴

She: This jacket is a symbol of my belief in personal freedom.²⁶⁵

He: You've gotta chill on the hair products. The fumes are going straight up your nose.²⁶⁶ I wouldn't go near any candles if I were you. You might spontaneously combust.²⁶⁷ She also has a funny haircut.²⁶⁸

She: I do not.²⁶⁹

He: There's a spider on your head.

²⁵⁶ The 13th Floor

²⁵⁷ Slapshot

²⁵⁸ Mickey Blue Eyes

²⁵⁹ Carnage

²⁶⁰ Rush Hour

²⁶¹ The Crow

²⁶² Dangerous Minds

²⁶³ Naked Gun

²⁶⁴ Midnight in the Garden of Good and Evil

²⁶⁵ Wild at Heart

²⁶⁶ Teaching Mrs. Tingle

²⁶⁷ Cherry Falls

²⁶⁸ Charlie and the Chocolate Factory

²⁶⁹ Charlie and the Chocolate Factory

She: What?

He: There's a spider on your head.

She: Look, I'm sorry, I'm not up on all this jive-talkin' home-boy lingo. What's that supposed to mean—"There's a spider on your head?"

He: It means there's a spider on your motherfuckin' head, man!

She: Well, get it off! GET IT OFF! GET IT OFF!

He: I ain't touchin' that shit!²⁷⁰ Oh, Jesus, what's that smell, man?²⁷¹

She: I gotta take a shower.

He: What?

She: I smell horrible.²⁷²

Holly (*passing by*): Go shower, girl, you smell worse than my grandmother's armpits.²⁷³

He: No, you don't. You smell like a rose or something.²⁷⁴

She: I knew you'd smell good.

He: It's just soap.²⁷⁵

Holly: (*passing by*): He smelled just as bad as you when he got here.²⁷⁶ You can tell a lot about people by the way they smell.²⁷⁷ It took him three bars of soap just to tell what color his skin was.²⁷⁸

She: As dried up and dirty as he is, he's stupid too!²⁷⁹

Holly: Bulimic?²⁸⁰

²⁷⁰ Nothing to Lose

²⁷¹ The Big Lebowski

²⁷² Pay It Forward

²⁷³ Something's Gotta Give

²⁷⁴ Pay It Forward

²⁷⁵ Something's Gotta Give

²⁷⁶ My Name is Trinity

²⁷⁷ I am Sam

²⁷⁸ My Name is Trinity

²⁷⁹ Trinity is Still My Name

She: Grow up! Bulimia is so '87.²⁸¹ You can read minds?

Holly goes to the counter. The woman looks around.

She: Something isn't right.²⁸² You can't eat any cake here.²⁸³ Just shoot me now, 'cause I don't understand what we're doing here.²⁸⁴ They changed it. Somehow they changed it.

He: You couldn't find your own ass with two hands.

She: Fuckin' A.²⁸⁵ Well, here's to another great idea.

He: What, 'Let's meet for a drink'?

She: Yes.

He: Yeah?

She: Exactly what I wanted to say. Sometimes I think you're a bit of a mind reader.

He: But I don't have to be a mind reader with you. You always say what you think.

She: I know. It's a curse.

He: What? Are you kidding? It's a relief—an enormous relief. Do you know how rare it is for someone to actually say what they think?

She: Trust me, this has not been a great thing in my life. My ex-husband didn't love me. Let's just put it that way.²⁸⁶

He: It's like going on a date with a Chatty Cathy doll. I expect you have a little string on your chest, you know, that I have to pull out and have to snap back. Except I wouldn't pull it out and snap it back—you would.²⁸⁷ Keep talking, please keep talking.²⁸⁸ That's not why you came.

²⁸⁰ Zoolander

²⁸¹ Heathers

²⁸² The One

²⁸³ Texas—Doc Snyder hält die Welt in Atem

²⁸⁴ Shang-High Noon

²⁸⁵ The Deer Hunter

²⁸⁶ What Women Want

²⁸⁷ Planes, Trains and Automobiles

²⁸⁸ The High and the Mighty

She: Tell me why I came.

He: The oldest reason there is.

She: There are friendlier places to drink.²⁸⁹ Yo, give me a Marlboro.

He: Yes, of course, right away. What's a Marlboro?²⁹⁰

She: You got tobacco?

He: I don't smoke.²⁹¹

She: There's a conversation-starter.²⁹² We look like a really happy couple. Uh, uh . . . are we?

He: Yeah.

She: Yeah! So . . . so h-h-how do you account for it?

He: Uh, I'm very shallow and empty and I have no ideas and nothing interesting to say.

She: And I'm exactly the same way.

He: I see. Well, that's very interesting. So we've managed to work something out.

She: Right. Yeah.²⁹³ Shhh! There it is again. Think it's the boogeyman?

He: Maybe it's another person.

She: No, or he would have come over and met us and said hello.

He: That's the proper thing to do.

She: What if he's not so nice? What if he wants to hurt us?

He: Then I'll spear him.²⁹⁴

She: And who's that?

²⁸⁹ Miller's Crossing

²⁹⁰ Demolition Man

²⁹¹ Dead Man

²⁹² What Women Want

²⁹³ Annie Hall

²⁹⁴ The Blue Lagoon

He: That's the boss.

She: The boss?

He: Yeah. That's what everyone here calls him.²⁹⁵

Holly comes to the table and hands them the menus.

Holly: Mellow greetings.²⁹⁶

She: Jesus, you've got a big noggin.²⁹⁷

Holly: We're on a first-name basis here.²⁹⁸ All right, look, here's the deal. I've got a hangover. Who knows what that means?

She: Doesn't that mean you're drunk?²⁹⁹

He: That's what I thought, he smells like a brewery.³⁰⁰

Holly: No. It means I was drunk yesterday.

He: It means you're an alcoholic.

Holly: Wrong.

He: You couldn't come to work hung-over unless you were. Dude, you got a disease.³⁰¹

She: Reverend Mother, I have sinned.³⁰² Are you finished?³⁰³

Holly: She's getting on my nerves.³⁰⁴ I learned to drink in the Navy, boys.³⁰⁵ Along with my alcohol problem, I have a slight drug problem.³⁰⁶

²⁹⁵ Das Wunder von Bern

²⁹⁶ Demolition Man

²⁹⁷ Shallow Hal

²⁹⁸ Kein Pardon

²⁹⁹ School of Rock

³⁰⁰ Crime Busters

³⁰¹ School of Rock

³⁰² Sound of Music

³⁰³ Alien

³⁰⁴ The Pianist

³⁰⁵ Red Planet

³⁰⁶ Sleepers

She: Are you taking any prescription medications?³⁰⁷

Holly: Interesting drugs. Dexadrine's basically speed in a pill. Y'know? But I guess a lot of doctors are balancing out the Prozac with the Dexadrine, eh? That liquid morphine'll knock you down, out, around, up and down if someone's not careful . . . can't mix those up, y'know.³⁰⁸

He: Are you on crack?³⁰⁹

Holly: Where did you get that idea?³¹⁰

He: It fell into my lap . . . just like it's gonna fall into yours.³¹¹

She: I'm dying for a smoke. Got any ciggies?³¹²

He: I don't approve of girls who smoke.³¹³

She: It's just a cigarette.

He: Well, this is just a fist.³¹⁴ I'm sorry, cigarettes are bad for your health.

She: So's a punch in the throat.³¹⁵

He: Pain is weakness leaving the body.³¹⁶

Sie (*to Holly*): Do you have a cigarette? I've run out.³¹⁷

Holly gives her a cigarette and lights it.

He: Hey, smoking makes impotence, you know?³¹⁸

She: Hm a mild, soft taste . . . are they American?³¹⁹

³⁰⁷ Rain Man

³⁰⁸ Magnolia

³⁰⁹ Uptown Girl

³¹⁰ A Space Odyssey

³¹¹ Sleepers

³¹² Formula 51

³¹³ Some Like It Hot

³¹⁴ Me, Myself and Irene

³¹⁵ Formula 51

³¹⁶ The Goods: Live Hard, Sell Hard

³¹⁷ Bye Bye Birdie

³¹⁸ Ninja Phantom Heroes

³¹⁹ Der Eisbär

He: If you can't spot a piece of bullshit commercial publicity when you hear it, you're even more naïve than I thought.³²⁰

She: In the world of advertising there's no such thing as a lie.

Holly: There's only expedient exaggeration. You ought to know that.³²¹

She: I'm here to do one of two things, kick ass and chew bubble gum.

He: And you're all out of bubble gum.³²²

She: Sweetie, you're wasting the gum.³²³

Holly: I'm sorry, but we don't allow gum chewing in this house.³²⁴

He: Do you want gum?

She: What flavor?

He: Mulberry leaf.

She: I hate mulberry leaf!³²⁵

Holly: What do you want?

He: Beer.

Holly: All I got is piss-warm Chango.

He: That's my brand.³²⁶

She: And, uh—two big sodas please.³²⁷

He: Your reputation for hospitality is fast becoming legendary.³²⁸

³²⁰ The Man Who Fell to Earth

³²¹ North by Northwest

³²² They Live

³²³ The Birdcage

³²⁴ Serial Mom

³²⁵ Crime Busters

³²⁶ Desperado

³²⁷ Der Eisbär

³²⁸ Troy

Holly: And you can't piss on hospitality. I won't allow it!³²⁹ Thank y'all for coming to my establishment . . . and keep in mind we welcome Christians in here, too. Thank you.³³⁰ By law I have to tell you, sir, I'm a Jew.³³¹

He: Pretends he's Jewish. Wishes he was Jewish. Even tells his family they're Jewish . . . but he's about as Jewish as he is a fucking monkey. He thinks it's good for business.³³² I can no longer sit back and allow Communist infiltration, Communist indoctrination, Communist subversion and the international Communist conspiracy to sap and impurify all of our precious bodily fluids.³³³

Holly: If there's a semi-regular paycheck in it I'll believe anything you say.³³⁴

She: See, no games equals embarrassing moment.³³⁵ May the Schwartz be with you.³³⁶

Holly: But every time I've seen this world change, it's always been for the worse.³³⁷ Come on, you know better than that.³³⁸ And the truth is there is something terribly wrong with this country.³³⁹ Justice system's all screwed up.³⁴⁰ But throughout the land, men and women of integrity rise up to confront the unseen enemy. They will not be cowards, they will be courageous in the face of danger.³⁴¹ People should not be afraid of their governments. Governments should be afraid of their people.³⁴² Win by destroying your enemy from within.³⁴³ I gotta get in shape now. Too much sitting has ruined my body. Too much abuse has gone on for too long. From now on it'll be push-ups each morning. Fifty pull-ups. There will be no more pills, no more bad food . . . no more destroyers of my body. From now on it'll be total organization. Every muscle must be tight.³⁴⁴

He: The Communist party is no party.³⁴⁵

³²⁹ Troll 2

³³⁰ Larry Flint

³³¹ Schindler's List

³³² Snatch

³³³ Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb

³³⁴ Ghostbusters

³³⁵ What Women Want

³³⁶ Spaceballs

³³⁷ V for Vendetta

³³⁸ City of Angels

³³⁹ V for Vendetta

³⁴⁰ Shang-High Noon

³⁴¹ Shaun of the Dead

³⁴² V for Vendetta

³⁴³ The Art of War

³⁴⁴ Taxi Driver

³⁴⁵ Sonnenallee

She: You know what capitalism is? Getting fucked.³⁴⁶

He: Governments, they come, they go . . . but the McDonalds, they last forever.³⁴⁷
You Russian red asshole.³⁴⁸

She: Most of the miseries of the world were caused by war. And when the wars were over, no one ever knew what they were about.³⁴⁹

He: I enjoy being afraid of Russia.³⁵⁰ I'd kill a Communist for fun.³⁵¹

She: Well, I hadn't thought about that yet, I'll . . . I'll think about that tomorrow.³⁵²
I am turning thirty next week and I just want to go home. . . and grow oranges.³⁵³

He: I mean, say what you like about the tenets of National Socialism, dude, at least it's an ethos.³⁵⁴

Holly: I have two words for you: green card.³⁵⁵

He: A mustard bath is the only thing that can help him.³⁵⁶

Holly: If you're gonna send someone to save the world, make sure they like it the way it is.³⁵⁷ I am not under any orders to make the world a better place.³⁵⁸

He: They're ignoring me. Everybody is ignoring me.³⁵⁹

Holly: Excuse me. I was talking to you. I'd appreciate it if you looked at me.

He: Well, I don't like looking at trash.³⁶⁰

³⁴⁶ Scarface

³⁴⁷ The Art of War

³⁴⁸ Sonnenallee

³⁴⁹ Gone with the Wind

³⁵⁰ St. Elmo's Fire

³⁵¹ Scarface

³⁵² Gone with the Wind

³⁵³ Identity

³⁵⁴ The Big Lebowski

³⁵⁵ The Birdcage

³⁵⁶ Tanz der Vampire

³⁵⁷ XXX

³⁵⁸ Reality Bites

³⁵⁹ Sahara

³⁶⁰ Identity

Holly: Dig this, man. Someone once said . . . "to err is human, to forgive is divine."³⁶¹ Because I'm a nice guy, I'll invite you to have a cold beer.³⁶²
She: There's no way to win.³⁶³

Holly goes to the counter, gets a warm Chango and slams it down on the table. He goes again.

He: We set out to change the world . . . ended up just changing ourselves.³⁶⁴

She: Can one man make a difference? There are days when I believe and others when I have lost all faith.³⁶⁵ I'm surprised, you're surprised.³⁶⁶

He: I miss you so much it hurts.³⁶⁷ You'll never know the exquisite pain of the guy who goes home alone.³⁶⁸

She: I'm rich and beautiful and you're poor and ugly.³⁶⁹ What is the answer to 99 out of 100 questions? Money.³⁷⁰

He: Money? Oh, but what's money to an artist? To a philosopher? It's just green-colored paper that floats in and out of his life like snow.³⁷¹

She: I'll say one thing for poor people. They don't disinherit their children.³⁷² In the oil business?

He: A little but mostly stock.

She: Stocks and bonds?

He: No. My stock is white-faced Hereford.³⁷³

She: Well it's no trick to make a lot of money . . . if what you want to do is make a lot of money.³⁷⁴

³⁶¹ Starsky and Hutch

³⁶² Die Supernasen

³⁶³ Wargames

³⁶⁴ Velvet Goldmine

³⁶⁵ Daredevil

³⁶⁶ Vanilla Sky

³⁶⁷ Sleepless in Seattle

³⁶⁸ Vanilla Sky

³⁶⁹ 8 Femmes

³⁷⁰ Vanilla Sky

³⁷¹ Reality Bites

³⁷² How to Marry a Millionaire

³⁷³ How to Marry a Millionaire

He: You're the only woman I ever knew didn't improve her situation by getting divorced.

She: A big legal war wasn't going to improve anybody's situation. We've all been through enough. Besides I was raised better than that.³⁷⁵

He: We'd rather eat our children than part with our money.³⁷⁶ I swore I'd never break your heart but, you know, things happen.³⁷⁷

She: It's fate working it's magic.³⁷⁸

He: You really shouldn't mumble. Because I can't understand a word you're saying.³⁷⁹

She: I'll continue like you're actually listening to me.³⁸⁰ Sentimental fellow aren't you?

He: Yes and no.³⁸¹

She: Don't force me to fight because you won't like my way of fighting.³⁸²

Holly (*in passing*): She's not bad looking, she might even be what I call attractive.³⁸³

He: You're cute when you're angry.³⁸⁴

She: What you think, you know, doesn't have much to do with reality.³⁸⁵ You don't see things like other people do.³⁸⁶ The sooner you match what's in your head with what's in the real world the better you'll feel.³⁸⁷ You're full of shit.

He: Who's full of shit?

³⁷⁴ Citizen Kane

³⁷⁵ The Lost Boys

³⁷⁶ Prizzi's Honor

³⁷⁷ Carlito's Way

³⁷⁸ The Switch

³⁷⁹ Charlie and the Chocolate Factory

³⁸⁰ Vanilla Sky

³⁸¹ Citizen Kane

³⁸² The Violent Men

³⁸³ My Fair Lady

³⁸⁴ Scream 2

³⁸⁵ Life as a House

³⁸⁶ Mercury Rising

³⁸⁷ Training Day

She: You.³⁸⁸

He: I am artistic.

She: No, autistic.³⁸⁹

He: You still think I'm paranoid?

She: I don't know, man. Who knows? But if you are, then I guess I'm paranoid too.³⁹⁰

He: The question is not whether you are paranoid, but whether you are paranoid enough.³⁹¹ We can talk about this.³⁹² There's no point in being nuts if you can't have a little fun.³⁹³

Holly (*in passing*): It's amazing that brain can generate enough power to keep those legs moving.³⁹⁴

He: Paranoia's only reality on a finer scale.³⁹⁵ Nothing like a little healthy paranoia.³⁹⁶

She: Suicidal paranoiacs will say anything to get laid.³⁹⁷

He: I love being reduced to a cultural stereotype.³⁹⁸

She: Uh, good news Jack! I think we can rule out demonic possession right off the bat.

He: But, the little voice from inside was talking to me.

She: See, that proves it: demons talk through you—not to you.³⁹⁹ Well, I make it a rule never to sleep with possessed people. Actually, it's more of a policy than a

³⁸⁸ The Deer Hunter

³⁸⁹ Rain Man

³⁹⁰ Mercury Rising

³⁹¹ Strange Days

³⁹² Monsters, Inc.

³⁹³ A Beautiful Mind

³⁹⁴ Superman

³⁹⁵ Strange Days

³⁹⁶ Dark City

³⁹⁷ The Fisher King

³⁹⁸ Annie Hall

³⁹⁹ Innerspace

rule.⁴⁰⁰ Don't smile so much when you're laughing!⁴⁰¹ You're making weird faces again.

He: No, I'm not.

She: You make weird faces, honey.⁴⁰² You seem to be suffering from a mild form of hysteria.⁴⁰³

He: How do you treat that?

She: Well the medieval remedy was to flay the skin off your body with brands of fire. I have no idea what the current technique is.⁴⁰⁴

Holly (*in passing*): What a lovely day for an exorcism!⁴⁰⁵

He: Even the innocent sometimes burn at the stake!⁴⁰⁶

She: But can I be different? Am I not cursed by this fire? This voice? The torment?⁴⁰⁷

He: Tell me I'm a good man.

She: You are.⁴⁰⁸

He: I'm a man.

She: Nobody's perfect.⁴⁰⁹

He: You are the only woman in the world for me. You and Janet Jackson.⁴¹⁰

Holly comes by and puts two beers on the table. He goes back to the counter without a word.

⁴⁰⁰ Ghostbusters

⁴⁰¹ Die Feuerzangenbowle

⁴⁰² The Incredibles

⁴⁰³ Bill and Ted's Excellent Adventure

⁴⁰⁴ Innerspace

⁴⁰⁵ Teaching Mrs. Tingle

⁴⁰⁶ Teaching Mrs. Tingle

⁴⁰⁷ M

⁴⁰⁸ Saving Private Ryan

⁴⁰⁹ Some Like It Hot

⁴¹⁰ Enemy of the State

He: My first-grade teacher, she told me that I was born with helpings of brain, but only half a helping of heart.⁴¹¹ This is a revolution of the mind.⁴¹² I only surround myself with people who I find intellectually stimulating.⁴¹³

She: More than cleverness we need kindness and gentleness.⁴¹⁴ Tolerance is a rare virtue.⁴¹⁵ Besides, there's more to life than facts.

He: What else is there? Everything else is emotions. At least you can cling to the facts. Emotions just float away.⁴¹⁶ There are more synapses in the human brain than atoms in the universe.⁴¹⁷ There are forces in the universe that we're only now beginning to understand. I mean understand through science, not through superstition. Black holes in space, anti-matter, curved space. Things that are as strange to us as electricity would have been to people in the Middle Ages.⁴¹⁸

She: I just realized science couldn't answer any of the really interesting questions. So I turned to philosophy. Been searching for God ever since. Maybe I'll pick up a rock and it'll say so on the bottom. 'Made by God.' The universe is full of surprises.⁴¹⁹

He: Given all the elements in the unknown universe and enough time, our existence is inevitable. It's no more mysterious than trees or sharks. We're a mathematical probability and that's all.

She: How do you explain that of all the billions of creatures on this planet, we are the only ones who are conscious of our own mortality?

He: You can't explain that.⁴²⁰ We humans like to think we are Nature's finest achievement. I'm afraid it isn't true. This Arkellian sand beetle is superior in many ways. It reproduces in vast numbers, has no ego, has no fear, doesn't know about death, and so is the perfect selfless member of society.⁴²¹

She: Dude, what's up with the stiffness, man? You're looking a little ro-bo-tro-nic. Ok? Let's grease up the hinges, and listen, loosey-goosey, baby, loosey-goosey.⁴²²

⁴¹¹ A Beautiful Mind

⁴¹² Vanilla Sky

⁴¹³ My Girl

⁴¹⁴ The Great Dictator

⁴¹⁵ 8 Femmes

⁴¹⁶ Snow Falling on Cedars

⁴¹⁷ Amélie

⁴¹⁸ The Final Countdown

⁴¹⁹ Red Planet

⁴²⁰ Solaris

⁴²¹ Starship Troopers

⁴²² School of Rock

He: It insults my intelligence.⁴²³

She: The boy's got an IQ of 174 and what do you get? An idiot.⁴²⁴ You're very smart. You give me all the answers, but you ain't givin' me the right answer.⁴²⁵

He: What do you ask me to do?⁴²⁶I'm gonna die of boredom.⁴²⁷

She: Is it true that chicks fart if you blast them in the ass?⁴²⁸

He: You'd as like have angels fly out o' yer arse as get next to the likes o' her.⁴²⁹

Holly puts two more beers on the table. He looks disgusted, then disappears again to the counter.

He: Wives don't nag anymore; they discuss.

She: Yeah? Maybe in the high rent districts they discuss—but in my neighborhood, they still nag.⁴³⁰

He: Times have changed. What happened to the miniskirts? Where's all that marijuana? Now everything is platforms, cocaine and dances I don't dance.⁴³¹

She: The Sixties are over, man!⁴³²

He: It's disgraceful! A whole generation of late bloomers totally messed up by the Internet and role-playing. At least we had dope and group sex, but today . . .⁴³³

She: This whole world is wild at heart and weird on top.⁴³⁴

He: Without you, today's emotions would be the scurf of yesterday's.⁴³⁵

She: How time distorts things.⁴³⁶ Change can be so constant you don't even feel the difference until there is one.⁴³⁷ My ninth-grade science teacher once told me

⁴²³ The Godfather

⁴²⁴ Mickey Blue Eyes

⁴²⁵ Raging Bull

⁴²⁶ The Avengers

⁴²⁷ Suicide Kings

⁴²⁸ Dogma

⁴²⁹ Titanic

⁴³⁰ Rear Window

⁴³¹ Carlito's Way

⁴³² Formula 51

⁴³³ Die Nacht der lebenden Looser

⁴³⁴ Wild at Heart

⁴³⁵ Amélie

that if you put a frog in boiling water, it'll jump out. But if you put it in cold water and heat it up gradually, it'll just sit there and slowly boil to death.⁴³⁸

He: You want to expound your personal philosophy, write a book.⁴³⁹

She: Sometimes I write short stories like that. They're not very good though.⁴⁴⁰ I had come to write about truth, beauty, freedom and that which I believed in above all things: love. There was one problem. I'd never been in love.⁴⁴¹ Time rules over us without mercy.⁴⁴²

Holly (*in passing*): The future is not set. There is no fate but what we make for ourselves.⁴⁴³

She: Time doesn't care if we're healthy or ill. Hungry or drunk. Russian, American, beings from Mars. It's like a fire, it could either destroy us or it could keep us warm.⁴⁴⁴

He: Do not waste time, for that is the stuff that life is made of.⁴⁴⁵ Einstein's theory of relativity. Grab hold of a hot pan, a second can seem like an hour. Put your hands on a hot woman, an hour can seem like a second. It's all relative.

She: I spent four years at Cal Tech. That's the best physics explanation I've heard.⁴⁴⁶ I got to keep breathing. Because tomorrow the sun will rise.⁴⁴⁷ I'll get up every morning and breathe all day long. After a while I won't have to remind myself to get up and breathe in and out.⁴⁴⁸

He: Don't put so much pressure on her. A woman needs space to breathe.

She: Yes, and then she goes elsewhere.⁴⁴⁹ Something is different.

He: Good or bad?

⁴³⁶ Rules of Attraction

⁴³⁷ Life as a House

⁴³⁸ Dante's Peak

⁴³⁹ The Ninth Portal

⁴⁴⁰ Kleine Haie

⁴⁴¹ Moulin Rouge

⁴⁴² Castaway

⁴⁴³ Terminator 2

⁴⁴⁴ Castaway

⁴⁴⁵ Gone with the Wind

⁴⁴⁶ Deep Blue Sea

⁴⁴⁷ Castaway

⁴⁴⁸ Sleepless in Seattle

⁴⁴⁹ Amélie

She: Anything different is good.⁴⁵⁰ Anything else is always something better.⁴⁵¹

He: We take what we get and are thankful it's no worse than it is.⁴⁵²

She: It's the same thing my whole life: "Clean your room." "Stand up straight." "Pick up your feet." "Take it like a man." "Be nice to your sister." "Don't mix beer and wine, ever." "Don't drive on the railroad tracks."⁴⁵³ What sick, ridiculous, puppets we are, and what a gross, little stage we dance on. What fun we have, dancing and fucking, not a care in the world. Not knowing that we are nothing. We are not what was intended.⁴⁵⁴

He: Hindsight. It's like foresight without a future.⁴⁵⁵

She: Life is but a draft, an endless rehearsal of a show that will never play.⁴⁵⁶ I imagine all the things in life that never were, and all the things that could have been.⁴⁵⁷ Someday? Someday my dream'll come . . . And one night I'll [you'll] wake up and discover it all flipped on you. The dream on the horizon became yesterday and got lost.⁴⁵⁸

Holly (*in passing*): She has every right to mess up her own life.⁴⁵⁹

She: Suddenly you're old. And it didn't happen. And it never will. 'Cause I was never going to do it anyway. Then you'll bullshit yourself, it could never have been, anyway. And you'll recede it into memory and zone out in a Barcalounger with daytime TV on for the rest of your life.⁴⁶⁰ Then after a while I won't have to think about how I had it great and perfect for a while.⁴⁶¹

He: Luck has nothing to do with it.

She: Everything is preordained. Manifest destiny.⁴⁶²

⁴⁵⁰ Groundhog Day

⁴⁵¹ Cocktail

⁴⁵² Gone with the Wind

⁴⁵³ Groundhog Day

⁴⁵⁴ Se7en

⁴⁵⁵ Life as a House

⁴⁵⁶ Amélie

⁴⁵⁷ The Rules of Attraction

⁴⁵⁸ Collateral

⁴⁵⁹ Amélie

⁴⁶⁰ Collateral

⁴⁶¹ Sleepless in Seattle

⁴⁶² The Rules of Attraction

He: You know what Freud said, “There are no accidents.”⁴⁶³

She: You can stop time from happening no more than you can will the oceans to overwhelm the world, or cause the moon to drop from her outer sphere.

He: Luck has nothing to do with it.⁴⁶⁴

Holly (*in passing*): In my experience, there’s no such thing as luck.⁴⁶⁵

She: Everything’s a nightmare.⁴⁶⁶ Who said that time heals all wounds? It would be better to say that time heals everything—except wounds.⁴⁶⁷ I’m not waiting for the day my life begins because it just keeps going on.⁴⁶⁸ I’m talking about our lives, the show, the whole world. It’s meaningless.⁴⁶⁹ Fuck this planet!⁴⁷⁰ If I could get a huge eraser and rub everything out . . . starting with myself.⁴⁷¹ Kill me! Kill me! Kill me!⁴⁷² There are no happy endings because nothing ends.⁴⁷³ You know women are like wine.

He: Life is like a mustard burp, momentarily tangy and then forgotten in the air.⁴⁷⁴

Holly (*in passing*): A smart person would just get so very drunk now.⁴⁷⁵

She: You know, you come from nothing, you’re going back to nothing. What have you lost? Nothing!⁴⁷⁶

He: The most beautiful thing in the world is, of course, the world itself.⁴⁷⁷

She: It’s hard work and great art to make life not so serious.⁴⁷⁸ You know, the problem with real life is there’s no danger music.⁴⁷⁹

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- ⁴⁶³ Something’s Gotta Give
⁴⁶⁴ The Rules of Attraction
⁴⁶⁵ Star Wars Episode IV: A New Hope
⁴⁶⁶ Vanilla Sky
⁴⁶⁷ Sans Soleil
⁴⁶⁸ Das Leben ist eine Baustelle
⁴⁶⁹ Hannah and her Sisters
⁴⁷⁰ Red Planet
⁴⁷¹ The Talented Mr. Ripley
⁴⁷² 8 Femmes
⁴⁷³ The Last Unicorn
⁴⁷⁴ Things to Do in Denver When You’re Dead
⁴⁷⁵ What Women Want
⁴⁷⁶ Monty Python’s Life of Brian
⁴⁷⁷ Castaway
⁴⁷⁸ The Hotel New Hampshire

He: People only know what you tell them.⁴⁸⁰ A wise man never contradicts his wife. He waits until she does it herself.⁴⁸¹

She: God must be a painter. Why else would we have so many colors?⁴⁸²

He: I'm a non-practicing Jew.

She: Hey, I'm a non-practicing virgin!⁴⁸³ The only thing we don't have a god for is premature ejaculation, but I hear that's coming quickly.⁴⁸⁴

He: Premature ejaculation means always having to say you're sorry.⁴⁸⁵

They take a sip and sit in silence.

He: Women! What can you say? Who made 'em? God must have been a fuckin' genius. The hair. . . They say the hair is everything, you know. Have you ever buried your nose in a mountain of curls and just wanted to go to sleep forever? Or lips and when they touched, yours were like the first swallow of wine after you just crossed the desert.⁴⁸⁶

She: God is a crazy sex maniac.⁴⁸⁷

He: I am the thirteenth apostle.⁴⁸⁸ I am Metatron.⁴⁸⁹

She: A long time ago in a galaxy far, far away. . .⁴⁹⁰

He: I'm a god!

She: You're a god?

⁴⁷⁹ The Cable Guy

⁴⁸⁰ Catch Me If You Can

⁴⁸¹ Casablanca

⁴⁸² A Beautiful Mind

⁴⁸³ Reality Bites

⁴⁸⁴ History of the World Part I

⁴⁸⁵ Buddy Buddy

⁴⁸⁶ The Scent of a Woman

⁴⁸⁷ Crazy

⁴⁸⁸ Dogma

⁴⁸⁹ Dogma

⁴⁹⁰ Star Wars

He: I'm a god. I'm not the God, I don't think.⁴⁹¹ I am like God and God like me. I am as large as God! He is as small as I! He cannot be above me nor I beneath him be.⁴⁹²

She: Well, that's where you're wrong.⁴⁹³ I am sick of hearing these bullshit Superman stories.⁴⁹⁴ Not gods. Not giants. Just men.⁴⁹⁵

He: All right, I am the Messiah.⁴⁹⁶

She: Morning, savior!⁴⁹⁷

He: I heard you don't go to church.

She: That's right.⁴⁹⁸

He: God loves you anyway.⁴⁹⁹ I heard you are an atheist.

She: What's that?

He: Don't know.⁵⁰⁰

She: Jesus.⁵⁰¹ He doesn't care. In that you can trust.⁵⁰²

He: You won't last long here. People talk. You don't misbehave here. It's just not done, did you know that? If you don't go to confession or if you don't dig your flower beds or if you don't pretend that you want nothing more in your life than to serve your husband three meals a day and give him children and vacuum under his ass then . . . then you're crazy.⁵⁰³

She: Sorry, sport. I'm an atheist.⁵⁰⁴ Religion is poison.⁵⁰⁵

⁴⁹¹ Groundhog Day

⁴⁹² Cape Fear

⁴⁹³ Inglorious Basterds

⁴⁹⁴ The Last Dragon

⁴⁹⁵ Conan the Barbarian

⁴⁹⁶ Life of Brian

⁴⁹⁷ Life of Brian

⁴⁹⁸ Chocolat

⁴⁹⁹ Wes Craven's Dracula

⁵⁰⁰ Chocolat

⁵⁰¹ Braveheart

⁵⁰² Wes Craven's Dracula

⁵⁰³ Chocolat

⁵⁰⁴ Wes Craven's Dracula

⁵⁰⁵ Seven Years in Tibet

He: God damn your soul to the fires of hell.

She: He already has.⁵⁰⁶

He: I find your lack of faith disturbing.⁵⁰⁷ You go home now and think about the meaning of the church.⁵⁰⁸ In the soul of man lies faith, hope and love.⁵⁰⁹ Salvation lies within.⁵¹⁰ I have to go to church.

She: What for?

He: Confess my sins. I'm a sinner.

She: I know.⁵¹¹ What gods do you pray to?

He: I pray to the four winds.⁵¹²

She: I'd say you needed help.

He: I don't need your help.

She: I don't think you're capable of judging what you need. What you do need, I expect, is a psychiatrist.⁵¹³ You're not in a mental hospital!⁵¹⁴

He: Then where am I?⁵¹⁵

She: We call it the nuthouse or loony bin to show we have a sense of humor about it.⁵¹⁶

He: Language is not the only thing we can talk about. There's a few more things/ like art, science, sports and food.

She: Food?

⁵⁰⁶ Dead Man

⁵⁰⁷ Star Wars

⁵⁰⁸ Das Wunder von Bern

⁵⁰⁹ Love Lies Bleeding

⁵¹⁰ The Shawshank Redemption

⁵¹¹ Desperado

⁵¹² Conan the Barbarian

⁵¹³ Marnie

⁵¹⁴ Sök

⁵¹⁵ Femme Fatale

⁵¹⁶ Marvin's Room

He: Sausage. We invented sausage.

She: Haha, really? Hadn't thought of that. But it makes sense.

He: Of course. And that's not all. French fries. German. A student from Bochum, Thomas Fritz, born in 1843, invented the fried potato at the young age of twenty-one.

She: Really? I thought the French invented them.

He: No. In '70-'71 the French grenadier Pommef de Gasson stole the recipe during the Franco-Prussian war and made Pommes Fritz from that.

She: I don't believe that.

He: But see, I've always thought that. The things taste so good they can't be foreign.⁵¹⁷

They take a sip and sit in silence.

She: My mother always said love set you free.⁵¹⁸ I want to fuck to my heart's content.⁵¹⁹ Off we go!⁵²⁰

He: Been reading those despicable books again, no doubt.⁵²¹

She: You don't put on a condom unless you're gonna fuck!⁵²²

He: In all my life, I've never heard such a fantastic load of tripe!⁵²³ The intellectual gets a bad rap here.⁵²⁴

She: Sometimes I can't believe the shit that spills out of my mouth. So while I talk about God knows what, I let my eyes drift across the room, as my mouth allows thoughts to drop out of my brain and roll off my tongue like gumballs.⁵²⁵ My head—it feels like a big wad of chewing gum.⁵²⁶

⁵¹⁷ Der Eisbär

⁵¹⁸ Bride of Chucky

⁵¹⁹ Das Boot

⁵²⁰ Charlie and the Chocolate Factory

⁵²¹ 8 Femmes

⁵²² Crimson Tide

⁵²³ Chicken Run

⁵²⁴ Das Boot

⁵²⁵ The Rules of Attraction

⁵²⁶ The Apartment

He: Now, you're insulting my intelligence. What do you think, I'm a fuckin' idiot?⁵²⁷ Was one of us just saying something interesting?⁵²⁸

She: If every woman with a lover were to kill her husband, soon there wouldn't be any more husbands. And there probably wouldn't be any more lovers either. They tend to be one and the same.⁵²⁹

Holly: You ready to party hard tonight?⁵³⁰ How do you do? My name is Charles.

He: Don't be ridiculous. Charles died years ago.⁵³¹

Holly: My name is not Richard.⁵³²

She: You shouldn't get stuck on names.⁵³³ You don't have to tell him your name.⁵³⁴

He: Yeah, yeah and I'm Joe: asshole on duty.⁵³⁵

Holly: I'd like to know what line of business employs idiots like you.⁵³⁶

He: My boss hired the guy who did the least gabbing when he came in for an interview. But I guess I had only kept quiet because I was nervous.⁵³⁷

She: He's thinking of becoming a hairdresser, actually.

He: Designing crusty mops for the rich and famous, little one.⁵³⁸

Holly: My name is Roger the Shrubber.⁵³⁹ There are some who call me Tim.⁵⁴⁰ Roger really. People say I talk too much.⁵⁴¹

⁵²⁷ Casino

⁵²⁸ Something's Gotta Give

⁵²⁹ 8 Femmes

⁵³⁰ Scream

⁵³¹ Four Weddings and a Funeral

⁵³² The Rules of Attraction

⁵³³ Schindler's List

⁵³⁴ I due superpiedi quasi piatti

⁵³⁵ I due superpiedi quasi piatti

⁵³⁶ Taxi

⁵³⁷ The Man Who Wasn't There

⁵³⁸ Encino Man

⁵³⁹ Monty Python and the Holy Grail

⁵⁴⁰ Monty Python and the Holy Grail

⁵⁴¹ The Usual Suspects

He: Well, I didn't know you were called Dennis.

She: I think it's a joke, sir, like, huh, "Sillius Soddus' or . . . Biggus Dickus, sir."⁵⁴²
Do you have any hobbies?

Holly: I collect spores, molds and fungus.⁵⁴³ What's your name?

She: Hillary. It's German. It means she whose bosoms defy gravity.⁵⁴⁴

He: Don't you want to know my name?

Holly: Can't imagine how it would matter!⁵⁴⁵ I don't want to know your name. I don't want to know anything about you.⁵⁴⁶

He: What is your nationality?

Holly: I'm a drunkard.⁵⁴⁷ Blueberry wine doesn't just have a distinctly spicy taste, but it also goes down easy and is healthy.⁵⁴⁸

He: You're serving. You're not a servant. Serving is a supreme art. God is the first servant. God serves men, but he's not a servant to men.⁵⁴⁹

Holly: Sometimes you need to serve in order to lead.⁵⁵⁰ Have you seen any snowy egrets out here?

She: No.

Holly: Of course, I wouldn't know a snowy egret if I were pissing on one. Lunch?

He: I think it's a little late in the season.

Holly: For lunch?⁵⁵¹ If you have the money to pay I could give you a plate of beans.⁵⁵²

⁵⁴² Life of Brian

⁵⁴³ Ghostbusters

⁵⁴⁴ Top Secret

⁵⁴⁵ Charlie and the Chocolate Factory

⁵⁴⁶ Back to the Future

⁵⁴⁷ Casablanca

⁵⁴⁸ Die Feuerzangenbowle

⁵⁴⁹ Life is Beautiful

⁵⁵⁰ Troy

⁵⁵¹ The Witches of Eastwick

⁵⁵² They Call Me Trinity

He: No, pissing on birds.⁵⁵³

Holly: We'll begin with the perfect omelet, made with two eggs, not three. Amateurs often add milk for density. This is a mistake.⁵⁵⁴

He: Anywhere you go, all around the world, all the best cooks are men.⁵⁵⁵

Holly: Lark's tongues, wren's livers, chaffinch's brains, jaguar's earlobes, wolf's nipple chips. Get them while they're off, they're lovely.⁵⁵⁶ I'm boiling a roast. How hot and wet do you like it?

He: Very hot, and awfully wet.⁵⁵⁷

She: There are nights when I go to bed hungry.⁵⁵⁸ I'm having bad dreams.⁵⁵⁹

Holly: What do you do when you can't sleep?

She: I stay awake.⁵⁶⁰

He: So what're you tellin' me, you're never gonna go to sleep again?

She: No, I said I'm never goin' to bed. There's a difference. See, the article says most people die in their beds. I figure, long as I stay outta bed, I'm safe.

He: That's the dumbest thing I ever heard. Where do you sleep?

She: In an armchair. Or I go to a coffee shop, sleep there.⁵⁶¹ I'm a nocturnal placental mammal.⁵⁶² I don't go into the sunlight.⁵⁶³

Holly: Try some of them local drinks—uh, cuba libre, piña colada.

He: I think I'll try one of those red-headed Yolandas.⁵⁶⁴

⁵⁵³ The Witches of Eastwick

⁵⁵⁴ Deep Blue Sea

⁵⁵⁵ Donnie Brasco

⁵⁵⁶ Life of Brian

⁵⁵⁷ The Naked Gun

⁵⁵⁸ Meet the Browns

⁵⁵⁹ The Blackout

⁵⁶⁰ The Interpreter

⁵⁶¹ Get Shorty

⁵⁶² FernGully: The Last Rainforest

⁵⁶³ Twilight

⁵⁶⁴ The Godfather: Part II

She: Bloody Mary, Bloody Mary, Bloody Mary.⁵⁶⁵

He: It's always dark here.⁵⁶⁶

Holly turns on the light.

Holly: And the Lord said, "Let there be light." And voilà? There is light. Forty soft, glowing watts of it.⁵⁶⁷

He: Anything goes in this hell hole!⁵⁶⁸

Holly: If these walls could talk, huh. All this history!⁵⁶⁹ There's so much love in this house!⁵⁷⁰

He: Smells like Grandma's house.

She: Worse, it smells like Grandma.⁵⁷¹

He: You've got some plastic chairs and a rickety dining table.⁵⁷²

She: Oh, this is a beautiful set up you got here.

Holly: The colors are right. That's what counts.⁵⁷³

She: Hey, where do these stairs go?

Holly: They go up.⁵⁷⁴

He: What's the décor, Early Mexican Brothel?⁵⁷⁵

Holly: Asbestos. It's all asbestos.⁵⁷⁶ These walls are funny. First you hate them, then you get used to them. After long enough, you get to depend on them.⁵⁷⁷

⁵⁶⁵ Urban Legends

⁵⁶⁶ The Lord of the Rings: The Return of the King

⁵⁶⁷ Spider-Man

⁵⁶⁸ Die Feuerzangenbowle

⁵⁶⁹ Spy Game

⁵⁷⁰ Minority Report

⁵⁷¹ The Haunted Mansion

⁵⁷² Wallander Bröderna

⁵⁷³ Prizzi's Honor

⁵⁷⁴ Ghostbusters

⁵⁷⁵ Chocolat

⁵⁷⁶ Sonnenallee

⁵⁷⁷ The Shawshank Redemption

She: I've only been here a few minutes and I'm already starting to feel sorry for myself.⁵⁷⁸ Did you feel that?

Holly: Feel what?

She: Cold.⁵⁷⁹

He: Close the window.⁵⁸⁰

Holly: It's broken.⁵⁸¹

She: I know you're wondering, what's a place like me doing in a girl like this?

Holly: Something like that.⁵⁸² I wonder if you're entirely happy here.

He: Within obvious limits, yes, sir.

Holly: Obvious limits?⁵⁸³ If you want to go . . . go! If you're going to stay . . . relax!⁵⁸⁴

He: This night of pain is never ending . . .⁵⁸⁵

Holly: I think this is the beginning of a beautiful friendship.⁵⁸⁶ I'll bring you a milkshake.

He: I don't like milkshakes. Too much sugar.

She: Then let me at least bring you water.

He: Fishes fuck in water.⁵⁸⁷

Holly: Can I do something for you? Can I get you something?⁵⁸⁸

⁵⁷⁸ Swordfish

⁵⁷⁹ Identity

⁵⁸⁰ Casper

⁵⁸¹ Memento

⁵⁸² The Mummy

⁵⁸³ Three Days of the Condor

⁵⁸⁴ Desperado

⁵⁸⁵ Bommarillu

⁵⁸⁶ Casablanca

⁵⁸⁷ Der Eisbär

⁵⁸⁸ Dil Se . . .

She: May I have a glass of water, please?⁵⁸⁹

Holly: Water?⁵⁹⁰ Only water I serve's got barley and hops in it.⁵⁹¹ Do you like water?

She: I love it. It's actually my second favorite thing in the world.

Holly: Really? And what's your first favorite?

She: Fucking . . .⁵⁹²

Holly: Water is poison in these parts ever since the day of the great flood. Have you ever seen a Commie drink a glass of water?

He: Well, no.

She: I can't say I have.

Holly: Vodka. That's what they drink, isn't it? Never water?⁵⁹³ You look like you could use a cup of coffee.⁵⁹⁴

She: Coffee?

Holly: No, no, I'm fine. Thank you.

She: Offer me coffee!⁵⁹⁵

Holly: Why don't I make you some of this new Mococoa Drink? All natural. Cocoa beans from the upper slopes of Mount Nicaragua. No artificial sweeteners.⁵⁹⁶ They've discovered Nutrasweet causes you to grow a third eye.⁵⁹⁷

She: Hard to get. I like that.⁵⁹⁸

He: Back when I was picking beans in Guatemala we used to make fresh coffee. Right off the trees, I mean. That was good. This is shit.⁵⁹⁹ Champagne perhaps?

⁵⁸⁹ Kill Bill: Vol. 2

⁵⁹⁰ Once Upon a Time in the West

⁵⁹¹ Coyote Ugly

⁵⁹² One Night at McCool's

⁵⁹³ Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb

⁵⁹⁴ Sahara

⁵⁹⁵ The Rock

⁵⁹⁶ The Truman Show

⁵⁹⁷ Reality Bites

⁵⁹⁸ The Shawshank Redemption

She: No.

He: Don't say no. When a man says no to champagne, he says no to life.⁶⁰⁰
Everyone needs something to calm their nerves.

She: I skip rocks.⁶⁰¹

Holly: Yeah, well, some people meditate, some people get massages. I blend.⁶⁰²

He: A bottle of your best champagne, and put it on my bill.⁶⁰³

She: When you got pain, it's better to judge yourself of a lot of things. I'm not gonna stupefy myself with that stuff.⁶⁰⁴

Holly: Yes, sir.⁶⁰⁵

He: Did I thank you?

Holly: No, you didn't.

He: I will.⁶⁰⁶

Holly: Some things are better left unsaid. "Thank you" isn't one of them.

He: Thank you.⁶⁰⁷

Holly: I'm leaving now.⁶⁰⁸

He: It is a little game we play. He puts it on the bill, I tear the bill up. It is very convenient.⁶⁰⁹

She: Champagne—perfume going in, sewage coming out.⁶¹⁰

⁵⁹⁹ The Usual Suspects

⁶⁰⁰ The Deer Hunter

⁶⁰¹ Amélie

⁶⁰² Enemy of the State

⁶⁰³ Casablanca

⁶⁰⁴ Cat on a Hot Tin Roof

⁶⁰⁵ Casablanca

⁶⁰⁶ Desperado

⁶⁰⁷ The Wisdom of Crocodiles

⁶⁰⁸ Twilight

⁶⁰⁹ Casablanca

⁶¹⁰ Cocktail

He: A man will always be judged by the amount of alcohol he can consume.⁶¹¹

He: If we can't break the ice how 'bout we drown it.⁶¹² I always drink to world peace.⁶¹³

Holly (*to himself*): Oddballs.⁶¹⁴ Of all the gin joints in all the towns in all the world, they walk into mine.⁶¹⁵ Miserable months, fucking miserable!⁶¹⁶

Holly: Yes! It's coffee time! Coffee. Coffee, coffee, coffee. Cappuccino! Java! Yes!⁶¹⁷

He: Now what are you doing?⁶¹⁸ We say grace before every meal.⁶¹⁹

She: How did you end up talking about religion in the first place? ⁶²⁰ You always do that!⁶²¹ Piety is for Sunday. And two hours at prayer is not piety, it is self-importance.⁶²²

He: What kind of tasty cakes do we have here?

She: Those are Tibetan prayer cakes.⁶²³

He: And what do you call this?

She: Haven't decided. But I'm leaning toward "Mystery Stew."⁶²⁴

He: As the Americans would say: it's all fairy tales and hokum.⁶²⁵

She: Feed on what you want, mon cheri. Rats, chickens, doves, goats. I'll leave you to it and watch you come round.⁶²⁶

⁶¹¹ Cocktail

⁶¹² A Beautiful Mind

⁶¹³ Groundhog Day

⁶¹⁴ Das Boot

⁶¹⁵ Casablanca

⁶¹⁶ Das Boot

⁶¹⁷ Dante's Peak

⁶¹⁸ Fight Club

⁶¹⁹ Big Girls Don't Cry . . . They Get Even

⁶²⁰ The Big Lebowski

⁶²¹ Austin Powers: International Man of Mystery

⁶²² Shakespeare in Love

⁶²³ Kein Pardon

⁶²⁴ Grumpier Old Men

⁶²⁵ The Mummy

⁶²⁶ Interview with the Vampire

He: Tell me, is there leek in it?⁶²⁷ Do I smell onions?

She: Garlic, my boy. Look!⁶²⁸ It's some kind of wall of psychic energy.⁶²⁹ That's a spicy meatball.⁶³⁰ Never seen such a sorry-lookin' heap of maggot shit in my life.⁶³¹

He: Looks like beans, smells like beans, tastes like beans. They're beans.⁶³²

She: I think they call that "the munchies".⁶³³ Hope you like bean dip.⁶³⁴

He: Okay. You gain weight now.⁶³⁵

She: Corn syrup. Same stuff they used for pig's blood in CARRIE.⁶³⁶

He: Yeah, just trying to handle some year-old Twinkies. Yuck. What do they put in these things?

She: Sugar, enriched flour, partially hydrogenated vegetable oil, polysorbate 60 and yellow dye #5.⁶³⁷

He: Just one more bite.⁶³⁸ Hey, stupid, don't wolf it down like that!⁶³⁹

She: I won't eat any food that begins with the letter F. Like chicken.⁶⁴⁰ Do you know the Kentucky fried mouse story?

He: Woman bites chicken leg, turns out to be a mouse. Or a rat.

She: Exactly.⁶⁴¹

⁶²⁷ Der bewegte Mann

⁶²⁸ Tanz der Vampire

⁶²⁹ The Spongebob Squarepants Movie

⁶³⁰ The Mask

⁶³¹ The Shawshank Redemption

⁶³² Der Supercop

⁶³³ Meet the Parents

⁶³⁴ Shallow Hal

⁶³⁵ Thinner

⁶³⁶ Scream

⁶³⁷ Die Hard

⁶³⁸ Der Supercop

⁶³⁹ Lupin the Third: The Castle of Cagliostro

⁶⁴⁰ Love and Death

⁶⁴¹ The Beach

He looks at his glass.

She: Guys, easy. It's called glass, it breaks.⁶⁴²

He: I have ice in my glass.⁶⁴³ Nobody's gonna wanna buy the whole ice cream truck when you're handing out the popsicles for free.⁶⁴⁴

She: You all right?

He: Yes.

She: You sure? Because you look like you got some gas.⁶⁴⁵

He: Bad dates.⁶⁴⁶

She: I feel so funny in my stomach.

He: Me too.

She: My heart's beating so fast.

He: Mine too.⁶⁴⁷ Listen to your heart. Impressive, huh? The flow of blood is concentrated in the brain and doesn't even feed the limbs anymore. It's a phenomenon that has only been observed with dolphins until now.⁶⁴⁸

She: I feel like I drank furniture polish.

He: It's the Spanish wine you drank, man. I warned you.⁶⁴⁹

Holly: You don't misbehave here. It's just not done.⁶⁵⁰ You're all just our guests. But you act like you're at home.⁶⁵¹

He: I live here—do you mind?⁶⁵²

⁶⁴² I Know What You Did Last Summer

⁶⁴³ Castaway

⁶⁴⁴ Never Been Kissed

⁶⁴⁵ The Whole Nine Yards

⁶⁴⁶ Indiana Jones and the Raiders of the Lost Ark

⁶⁴⁷ The Blue Lagoon

⁶⁴⁸ The Big Blue

⁶⁴⁹ Killing Zoe

⁶⁵⁰ Chocolat

⁶⁵¹ Casino

⁶⁵² Der kleene Punker

Holly: Let me tell you something, partner. You ain't home. But that's where we're gonna send you if it harelips the governor.⁶⁵³ You look like someone who should disappear very quickly from here.⁶⁵⁴

She: Try.⁶⁵⁵

Holly: There are three ways of doing things around here: the right way, the wrong way and the way I do it.⁶⁵⁶ My philosophy is shoot first, ask questions later. I don't like uninvited guests.⁶⁵⁷

He: You think I'm stupid?⁶⁵⁸ You're exactly right.⁶⁵⁹

Holly: Oh, well now I'm convinced.⁶⁶⁰

She: Nobody who makes paté this good can be all bad.

Holly: That depends on what the paté is made of. Woof.⁶⁶¹

He: And your beer tastes like piss.

Holly: We know! Because we piss in it!

He: That's not all! Bad beer, bad service. Don't they know not to come in!⁶⁶²

Holly: Any complaints, see me.⁶⁶³ Complaints I can handle.⁶⁶⁴ Peer pressure! I'm far too sensitive.⁶⁶⁵

She: There's not going to be a happy ending.⁶⁶⁶ The chances of us getting out of here are a million to one. Then there's still a chance.⁶⁶⁷ I don't deal in chance.⁶⁶⁸

⁶⁵³ Casino

⁶⁵⁴ Non ho sonno

⁶⁵⁵ The Jungle Book

⁶⁵⁶ Casino

⁶⁵⁷ The Fifth Element

⁶⁵⁸ License to Kill

⁶⁵⁹ Marooned

⁶⁶⁰ Leprechaun

⁶⁶¹ War of the Roses

⁶⁶² Desperado

⁶⁶³ Chocolat

⁶⁶⁴ The Incredibles

⁶⁶⁵ Scream

⁶⁶⁶ Se7en

⁶⁶⁷ Chicken Run

⁶⁶⁸ Resident Evil

Just you wait, it won't be long. The man in black will soon be here with his cleaver's blade so true he'll make mincemeat out of you!⁶⁶⁹

He: Anyone can lose a fight.⁶⁷⁰ Let's do what we do best. Let's run out of here screaming like two lunatics, okay?⁶⁷¹

Holly: He's an idiot. Comes from upbringing. His parents are probably idiots too.⁶⁷² He's so uptight he could crack nuts with his butt cheeks.⁶⁷³

He: Hey, beat it, Spook. This don't concern you.

Holly: Who you calling "Spook," Peckerwood? ⁶⁷⁴ So you're all against me, officers and men?⁶⁷⁵ Between you and me I'm not a violent person. The thing I've learned in my life is this. Sometimes if you find yourself feeling deep anger and frustration about where you find yourself, and what has happened to you, the healthy thing to do is to find an outlet and let it all fucking go. One of us dies, my outlet is you.⁶⁷⁶

He: Is he always like that?⁶⁷⁷

Holly: Yes.

He: "Yes" what?

Holly: Yes is the answer to your question.⁶⁷⁸ This was a quite town before you came. Disgusting town, but quiet.⁶⁷⁹

He: Last night, Darth Vader came down from planet Vulcan.⁶⁸⁰ Volcanologist actually.

She: You mean like Dr Spock?

He: Mr. Spock.⁶⁸¹

⁶⁶⁹ M

⁶⁷⁰ Million Dollar Baby

⁶⁷¹ Scooby-Doo

⁶⁷² Back to the Future

⁶⁷³ Das Boot

⁶⁷⁴ Back to the Future

⁶⁷⁵ Mutiny on the Bounty

⁶⁷⁶ Mindhunters

⁶⁷⁷ The Descendants

⁶⁷⁸ Meet Joe Black

⁶⁷⁹ My Name is Trinity

⁶⁸⁰ Back to the Future

She: I said I was kidding, and you just keep bringing it up.⁶⁸² He's fine, as long as he has his medication.

Holly: What happens if he doesn't have his medication?

She: He's not fine.⁶⁸³

He: A . . . A . . . Are you German?⁶⁸⁴

Holly: I think we've seen enough.⁶⁸⁵

He: I'm invincible.

She: You're a loony.⁶⁸⁶

Holly: You are not real. You are not real!⁶⁸⁷ Get a grip on yourself. It's all a dream. Just a very intense dream.⁶⁸⁸ They come, they eat, they leave; that's my lot in life.⁶⁸⁹ Why did I take this job?

He: Aw, come on. Thirty more years of this, you get a tiny pension and a cheap gold watch.⁶⁹⁰

Holly: Hemingway once said: There's no problem in the world that can't be solved with a double scotch. And then he shot himself.⁶⁹¹ Stress management. You watch the fishes. You water the plants. Special breathing exercises. Monitor your blood pressure. Listen to pleasant sounds. Relax. Personally, I think it may all be a pile of shit! Maybe I'll go home and whack off.⁶⁹²

He exits.

He: Is there any chance that you could ignore what I just did?⁶⁹³

⁶⁸¹ Dante's Peak

⁶⁸² Burning Annie

⁶⁸³ Wag the Dog

⁶⁸⁴ The Fifth Element

⁶⁸⁵ Twister

⁶⁸⁶ Monty Python and the Holy Grail

⁶⁸⁷ A Beautiful Mind

⁶⁸⁸ Back to the Future

⁶⁸⁹ A Bug's Life

⁶⁹⁰ Speed

⁶⁹¹ Das merkwürdige Verhalten geschlechtsreifer Großstädter zur Paarungszeit

⁶⁹² Red Heat

⁶⁹³ A Beautiful Mind

She: Get off your high horse!⁶⁹⁴ You're not the boss here.⁶⁹⁵ This will take brains, not brawn.⁶⁹⁶

He: You better believe it, and I'm loaded with both.⁶⁹⁷

She: What are you suggesting, passive resistance?

He: No, I'm suggesting active fleeing.⁶⁹⁸ If we can just avoid any more female advice we ought to be able to get out of here.⁶⁹⁹

She: I want a cigarette so bad. Hey gangster, you make any resolutions? Hmm?

He: Oh, my God. I can't stop thinking about sex. I mean, I usually think about sex a lot, but this is crazy. Sex and death are very closely related.⁷⁰⁰

He takes a sip of beer and makes a pensive face.

He: Coconut milk is a natural laxative.⁷⁰¹ I'll probably shit blood tonight.⁷⁰² I'll be right back.⁷⁰³ I'll be down before you can say mixed vegetables.⁷⁰⁴ I'll be back.⁷⁰⁵ Farewell, princess!⁷⁰⁶

She: I'll wait here.⁷⁰⁷

He goes to the toilet. Time passes. Holly knocks on the bathroom door.

Holly: What's going on in there?

He: Just a minute!

Holly: We'd like to go to the bathroom, please . . . in this century.⁷⁰⁸

⁶⁹⁴ Code of Silence

⁶⁹⁵ Camila

⁶⁹⁶ The Jungle Book

⁶⁹⁷ The Jungle Book

⁶⁹⁸ Love and Death

⁶⁹⁹ Star Wars IV

⁷⁰⁰ Assault on Precinct 13

⁷⁰¹ Castaway

⁷⁰² The Usual Suspects

⁷⁰³ Castaway

⁷⁰⁴ Chicken Run

⁷⁰⁵ Terminator

⁷⁰⁶ Life is Beautiful

⁷⁰⁷ Titanic

He: Whoa, did somebody step on a duck?⁷⁰⁹ I just had a small impaired balance.⁷¹⁰ It was a metaphysical precision collision.⁷¹¹ I'm stuck! Come here!⁷¹²

Holly: These strange things happen all the time.⁷¹³

He: Help me, will you!⁷¹⁴ Wherever I go, there are always problems with toilet paper.⁷¹⁵

Holly: I hope you like it, because it's the last thing you're going to smell.⁷¹⁶ In the five-tenths of a second it would take to move in any direction your crotch will look like a nuclear accident.⁷¹⁷

Holly goes back to the counter again.

He: Roses are red, violets are blue, they'll need dental records to identify you.⁷¹⁸

He comes back.

He: There's God coming outta the men's room.⁷¹⁹ It was informative and stimulating.⁷²⁰

She: You said you'd be right back.⁷²¹

He: You missed me too. How nice.⁷²² It has been explained to me that I have been away for quite some time. I'm back.⁷²³ I was sitting on the john, having a really

⁷⁰⁸ Wayne's World

⁷⁰⁹ Caddyshack

⁷¹⁰ Sonnenallee

⁷¹¹ St. Elmo's Fire

⁷¹² Tanz der Vampire

⁷¹³ Magnolia

⁷¹⁴ Tanz der Vampire

⁷¹⁵ Nach fünf im Urwald

⁷¹⁶ XXX

⁷¹⁷ The Mighty

⁷¹⁸ Valentine

⁷¹⁹ Annie Hall

⁷²⁰ Wayne's World

⁷²¹ Castaway

⁷²² Sky Captain and the World of Tomorrow

⁷²³ Awakenings

satisfying bowel movement. Those ones that border on mystical.⁷²⁴ Why am I peeing like I was up all night having sex?⁷²⁵ I'm so sorry.

She: Me too.⁷²⁶

He: I have been in outhouses that didn't stink that bad. This is ridiculous.⁷²⁷ I'm back.⁷²⁸

Holly (*in passing*): But not for long.⁷²⁹ You pompous, stuck-up, snot-nosed giant twerp, scumbag, fuck-face, dickhead assholes!⁷³⁰

He takes a sip of beer.

He: I'm sorry, I was having a flashback.

She: These flashbacks happen often?

He: Increasingly . . . today.⁷³¹ I was in the Virgin Islands once. I met a girl. We ate lobster, drank piña coladas. At sunset we made love like sea otters. That was a pretty good day.⁷³²

She: You're not gonna get mushy on me, are you?⁷³³

He: Her pubes were black and shaved into an arrow. A philosopher once said something along the lines of "I know that I know nothing and I think about that constantly. I wanted to sink between the legs of this woman."⁷³⁴ O bliss, bliss and heaven, oh it was gorgeousness and gorgeosity made flesh. It was like a bird of rarest spun heaven metal or like silvery wine flowing in a space ship.⁷³⁵ The future lay sparkling ahead and we thought we would know each other forever.⁷³⁶

⁷²⁴ Fisher King

⁷²⁵ Me, Myself and Irene

⁷²⁶ Castaway

⁷²⁷ A Bug's Life

⁷²⁸ The Shining

⁷²⁹ Aladdin

⁷³⁰ A Fish Called Wanda

⁷³¹ Charlie and the Chocolate Factory

⁷³² Groundhog Day

⁷³³ Speed

⁷³⁴ Crazy

⁷³⁵ A Clockwork Orange

⁷³⁶ Sleepers

But the good times couldn't last forever.⁷³⁷ I asked her to marry me and she asked me to move out.⁷³⁸

She: Most women use more brains picking a horse than they do picking a husband.⁷³⁹

He: Winter must be cold for those with no warm memories.⁷⁴⁰ She made everything beautiful.⁷⁴¹

She: Heartwarming. Really, I feel weepy.⁷⁴²

He: The sweet, uncomplicated satisfaction of a younger woman. That fleeting age when everything just falls right into place. It's a magic time and can render any man anywhere, absolutely helpless. Some say I'm an expert on the younger woman.⁷⁴³ Girls want my dick, not my words.⁷⁴⁴

She: Can I stop you right there?

He: No.⁷⁴⁵ Every woman is a mystery to be solved, but a woman hides nothing from a true lover. Her skin color can tell us how to proceed. A hue like the blush of a rose, pink and pale, and she must be coaxed to open her petals with a warmth like the sun.⁷⁴⁶

She: Look, I gotta go pee, but I'd really like to continue talking about this conversation.⁷⁴⁷

He: The pale and dappled skin of the red-head calls for the lust of a wave crashing to the shore so we may stir up what lies beneath and bring the foamy delight of love to the surface. Although there is no metaphor that truly describes making love to a woman the closest is playing a rare musical instrument.⁷⁴⁸

⁷³⁷ Trainspotting

⁷³⁸ The Cable Guy

⁷³⁹ How to Marry a Millionaire

⁷⁴⁰ Sleepless in Seattle

⁷⁴¹ Sleepless in Seattle

⁷⁴² The Usual Suspects

⁷⁴³ Something's Gotta Give

⁷⁴⁴ The Doors

⁷⁴⁵ Primal Fear

⁷⁴⁶ Don Juan de Marco

⁷⁴⁷ Zoolander

⁷⁴⁸ Don Juan de Marco

She: I'm sorry, if you were right I'd agree with you.⁷⁴⁹ Why is it that boys talk so much when they have nothing to say?⁷⁵⁰ Ever beat off in the shower? Ever had any homosexual thoughts?

He: That's . . .

She: None of my fuckin' business. You're damn right it's not.⁷⁵¹ And girls have plenty to say, but no one will listen?⁷⁵²

He: That smile is gonna be the end of me.⁷⁵³ Do I still love you? Absolutely. There's not a doubt in my mind that through all my anger, my ego, I was faithful in my love for you. That I made you doubt it, that I withheld it, that's the greatest mistake of a life full of mistakes. But the truth doesn't set us free. I can say it as many times as you can stand to hear it. And all that does, the only thing, is remind us that love isn't enough. Not even close.⁷⁵⁴ If you think you are psychic maybe you are.⁷⁵⁵ I only know that I love you.

She: That's your misfortune.⁷⁵⁶

He: You're a thing to be amazed by.⁷⁵⁷ This is not just an infatuation and she is not just a girl—she is the only evidence of God I can find on this planet—with the exception of the mystical force which removes one of my socks from the dryer every time I do laundry.⁷⁵⁸ You're wonderful. There's a magnificence in you. A magnificence that comes out of your eyes, in your voice, in the way you stand there, in the way you walk. You're lit from within. You've got fires banked down in you, hearth-fires and holocausts.

She: I don't seem to you made of bronze?

He: No, you're made out of flesh and blood. That's the blank, unholy surprise of it. You're the golden girl.⁷⁵⁹ You will never age for me, nor fade, nor die.⁷⁶⁰ I love

⁷⁴⁹ Awakenings

⁷⁵⁰ My Girl 2

⁷⁵¹ Enemy of the State

⁷⁵² My Girl 2

⁷⁵³ Vanilla Sky

⁷⁵⁴ Life as a House

⁷⁵⁵ Starship Troopers

⁷⁵⁶ Gone with the Wind

⁷⁵⁷ Things to Do in Denver Before you Die

⁷⁵⁸ St. Elmo's Fire

⁷⁵⁹ Philadelphia Story

⁷⁶⁰ Shakespeare in Love

you. I love you more than anything else in the whole world, and I'd never do anything to hurt you, never.⁷⁶¹

She: You really mean that? You're not just saying it because we exchanged bodily fluids?⁷⁶²

He: I swear to God. I've never been this sincere with a human before.⁷⁶³

She: Is that true?⁷⁶⁴

He: Yes.⁷⁶⁵

She: Love is like math: divide, add, subtract sometimes take a square root. If the equation still doesn't come out even, you have to start working in fractions. That's usually followed by silence—nothing more to be said.⁷⁶⁶

He: Silence is the most powerful cry.⁷⁶⁷

Holly (*in passing*): Quiet in this whorehouse!⁷⁶⁸

*They fall silent.*⁷⁶⁹

He: I'm not the damn whisperer!⁷⁷⁰

She: Love, desire, ambition, faith—without them life's so simple.⁷⁷¹

He: How peaceful life would be without love. How safe, how tranquil, and how dull.⁷⁷² I don't want any part of it.⁷⁷³ There's only two syllables in the whole wide world worth hearing: pussy.⁷⁷⁴ Beer and pussy. That's all I need.

She: We gotta find you a Smurfette.

⁷⁶¹ *The Shining*

⁷⁶² *Naked Gun*

⁷⁶³ *The Fifth Element*

⁷⁶⁴ *Pulp Fiction*

⁷⁶⁵ *The Fifth Element*

⁷⁶⁶ *Das merkwürdige Verhalten geschlechtsreifer Großstädter zur Paarungszeit*

⁷⁶⁷ *Life is Beautiful*

⁷⁶⁸ *Das Boot*

⁷⁶⁹ *Tuvalu*

⁷⁷⁰ *Schule*

⁷⁷¹ *Invasion of the Body Snatchers*

⁷⁷² *Name of the Rose*

⁷⁷³ *Invasion of the Body Snatchers*

⁷⁷⁴ *Invasion of the Body Snatchers*

He: Smurfette?

She: Like this cute little blonde that will get down and dirty with the guys. Like Smurfette does.⁷⁷⁵

He: Too-blond hair always looks like a woman's tryin' to attract a man.⁷⁷⁶

She: The smurfette is the village mattress that keeps the hicktown together.⁷⁷⁷

He: Smurfette doesn't fuck.

She: That's bullshit. Smurfette fucks all the other Smurfs. Why do you think Papa Smurf made her? Because all the other Smurfs were getting too horny.

He: No, no, no, not Vanity. I heard he was a homosexual.⁷⁷⁸

Holly: Bert and Ernie are gay.⁷⁷⁹

She: Okay, then, you know what? She fucks them and Vanity watches. Okay? What about Papa Smurf? I mean, he must get in on all the action. Yeah, what he does, he flims the gang-bang, he beats off to the tape.

He: First of all, Papa Smurf didn't create Smurfette. Gargamel did. She was in as Gargamel's evil spy with the intention of destroying the Smurf village. But the overwhelming goodness of the Smurf way of life transformed her. And as for the whole gang-bang scenario, it just couldn't happen. Smurfs are asexual. They don't even have . . . reproductive organs under those little white pants. It's just so illogical, you know, about being a Smurf. You know, what's the point of living . . . if you don't have a dick?

She: Why you gotta get all smart on us?⁷⁸⁰

He: Tell me, from a girl's point of view, what do you want from a guy?

She: Well, when I first moved out here from Tucson I wanted a guy with looks, security, caring. Someone with their own place. Someone who said 'Bless you' or 'Gesundheit' when I sneezed. Someone who liked the same things as me, but not exactly. And someone who loves me.

⁷⁷⁵ Donnie Darko

⁷⁷⁶ Marnie

⁷⁷⁷ Harte Jungs

⁷⁷⁸ Donnie Darko

⁷⁷⁹ Schule

⁷⁸⁰ Donnie Darko

He: Tall order.

She: Yeah, I scaled it down a little.

He: What is it now?

She: Someone who says 'Gesundheit.' Although I prefer 'Bless you.' It's nicer.⁷⁸¹

He: Love does not originate as an illness but is transformed into it when it becomes obsessive thoughts. It was the theologian Ibn Hazim who stated the lovesick person does not want to be healed and his amorous daydreams cause irregular breathing and quicken the pulse. He identifies amorous melancholy with lycanthropy, the disease that induces wolf-like behavior in humans. The lover's outer appearance begins to change. Soon his eyesight fails, his lips drivel and his face becomes covered with pustules. Marks resembling the bites of a dog appear on his face and he ends his days by prowling graveyards at night, like a wolf.⁷⁸²

She: I don't understand that. I don't understand that at all!⁷⁸³

He: What is love? If not an endless, eternal endurance test.⁷⁸⁴ You know that in the few hours we had together we loved a lifetime's worth.

She: You know in the short time we've been together you have demonstrated every loathsome characteristic of the male personality and even discovered a few new ones. You are physically repulsive, intellectually retarded, you're morally reprehensible, vulgar insensitive, stupid, you have no taste, a lousy sense of humor and you smell. You're not even interesting enough to make me sick.⁷⁸⁵ You're the most disgusting person I've ever met in my life.⁷⁸⁶ You haven't enough tears for what you've done to me.⁷⁸⁷ Look up 'idiot' in the dictionary. You know what you'll find?

He: A picture of me?

She: No. The definition of the word idiot, which you fucking are.⁷⁸⁸ Well, you drive me crazy. I'll be talking and you'll never let me finish a sentence. You're always finishing...

⁷⁸¹ Singles

⁷⁸² Name of the Rose

⁷⁸³ Amélie

⁷⁸⁴ Der Eisbär

⁷⁸⁵ The Witches of Eastwick

⁷⁸⁶ Along Came Polly

⁷⁸⁷ Interview with the Vampire

⁷⁸⁸ Kiss Kiss Bang Bang

He: I'm always finishing your thoughts. That's awful.

She: It absolutely drives . . .

He: It drives you crazy, doesn't it? I'm a scoundrel!

She: You've hit the nail . . .

He: Hit the nail on the head.

She: Yeah, somebody ought to hit you on the head.⁷⁸⁹

He: If I'd known we were going to cast our feelings into words I'd have memorized the Song of Solomon.⁷⁹⁰ Quick question. Be honest.

She: Sure thing.⁷⁹¹

He: Do I look as stupid as you think I am?⁷⁹²

She: Is this a trick question?⁷⁹³

He: Do I look like shit? I have bat ears, right? Elephant ears?⁷⁹⁴

She: You got the ugliest smile this side of creation.⁷⁹⁵ I may go back to hating you. It was more fun.⁷⁹⁶ You're also a natural character.

He: I've been telling you that. I got natural character.

She: That's not what I said, kid. I said you are a natural character. You're an incredible flake.

He: But that's a gift.⁷⁹⁷ None of us find as much kindness in this life as we should.⁷⁹⁸

⁷⁸⁹ The Fisher King

⁷⁹⁰ Miller's Crossing

⁷⁹¹ Maid in Manhattan

⁷⁹² Maid in Manhattan

⁷⁹³ Ghostbusters

⁷⁹⁴ Das Experiment

⁷⁹⁵ The Color Purple

⁷⁹⁶ North by Northwest

⁷⁹⁷ The Color of Money

⁷⁹⁸ Memoirs of a Geisha

She: You do suggest something. To me you suggest a baboon.

He: What?

She: I'm sorry I said that. It isn't fair to the rest of the baboons.⁷⁹⁹

He: I used to be smart but now I'm just stupid.⁸⁰⁰ I am pond scum. No. Actually. Lower. I am the fungus that feeds on pond scum.

She: Lower. The layer of mucous that cruds up the fungus.⁸⁰¹

He: Have you always been like this, or do I bring it out in you?⁸⁰² You're going to humiliate me?

She: Only if I can.⁸⁰³ It's hard to be strict with a man who loses money so pleasantly.⁸⁰⁴

He: I want you inside me.

She: I don't know. You've got two people in there already. It could get a little crowded.⁸⁰⁵ When you're attracted to someone, it just means that your subconscious is attracted to their subconscious, subconsciously.

He: So what we think of as fate is just two neuroses knowing that they are a perfect match.⁸⁰⁶ Do you know how hard it is to pretend to be your 'buddy'?⁸⁰⁷

She: I thought we were just friends.⁸⁰⁸ Sex is the quickest way to ruin a friendship.⁸⁰⁹

He: And anyway, we're friends, aren't we?⁸¹⁰

Holly (*in passing*): Friends come and go from our lives like waiters in a restaurant.⁸¹¹

⁷⁹⁹ Duck Soup

⁸⁰⁰ Magnolia

⁸⁰¹ My Best Friend's Wedding

⁸⁰² Something's Gotta Give

⁸⁰³ My Best Friend's Wedding

⁸⁰⁴ Gone with the Wind

⁸⁰⁵ Ghostbusters

⁸⁰⁶ Sleepless in Seattle

⁸⁰⁷ Vanilla Sky

⁸⁰⁸ Life as a House

⁸⁰⁹ Reality Bites

⁸¹⁰ Vanilla Sky

He: You are a friend. Sometimes we sleep together.⁸¹²

She: Excuse me. Do I have fuck me written on my forehead?⁸¹³

He: I can't see without my glasses.⁸¹⁴ You know, there is something very important we need to do as soon as possible.

She: What's that?

He: Fuck.⁸¹⁵

She: So for you, to 'fuck' means to penetrate. You're used to the more traditional definition—you inside some girl you've duped, jack-hammering away, not noticing that bored look in her eyes.

He: Hey—I always notice the bored look in their eyes.⁸¹⁶ I want to fuck!

She: And I don't.⁸¹⁷ It weakens the legs.⁸¹⁸ Drop dead, you asshole.

He: I am unable to comply.⁸¹⁹ Need input!⁸²⁰ Oh, come on, just one night.

She: Forget it!

He: You won't even know I'm here.

She: That's because you won't be here.⁸²¹ Don't fuck with me.

He: I thought that's what we were doing.⁸²²

She: I'm afraid of fun.⁸²³ Scared is the wrong word. I'm frightened of it.

⁸¹¹ Stand by Me

⁸¹² Vanilla Sky

⁸¹³ Cocktail

⁸¹⁴ Scooby Doo

⁸¹⁵ Eyes Wide Shut

⁸¹⁶ Chasing Amy

⁸¹⁷ Cruel Intentions

⁸¹⁸ Rocky

⁸¹⁹ Terminator 3

⁸²⁰ Short Circuit

⁸²¹ Grumpier Old Men

⁸²² The Ninth Gate

⁸²³ Surviving Christmas

He: It's an interesting distinction.⁸²⁴ Fear, that's the other guy's problem.⁸²⁵ Tell you the whole truth?

She: Maybe not the actual truth. Highlights.⁸²⁶

He: I was semi-stiff and losing my erection. Something was wrong, something was missing, I didn't know what. Confused, I started to fuck you.⁸²⁷

She: I mean, I don't understand sex.⁸²⁸

He: Before I came, it hit me! I can't remember the last time I had sex sober!⁸²⁹ I mean we have this totally unbelievable, life-altering sex and then you just disappear. I mean you stopped drinking coffee.⁸³⁰

She: There are certain nights I can't remember.⁸³¹

He: Oh, sex with you is really a Kafkaesque experience.

She: Oh, thank you. H'm.

He: I mean that as a compliment.⁸³² You're the funniest girl I ever had sex with.⁸³³

She: Good to know.⁸³⁴ I actually lost my virginity to a townie.⁸³⁵ You have to think about one shot. One shot is what it's all about.⁸³⁶ Is sex dirty?

He: Only if it's done right.⁸³⁷

She: Your fascination with the 20th century is affecting your judgment.⁸³⁸ My Lord, you are as dumb as a bag of hammers, aren't you?⁸³⁹

⁸²⁴ Love and Death

⁸²⁵ Trading Places

⁸²⁶ My Best Friend's Wedding

⁸²⁷ The Rules of Attraction

⁸²⁸ The Opposite of Sex

⁸²⁹ The Rules of Attraction

⁸³⁰ What Women Want

⁸³¹ Midnight in the Garden of Good and Evil

⁸³² Annie Hall

⁸³³ Something's Gotta Give

⁸³⁴ Something's Gotta Give

⁸³⁵ The Rules of Attraction

⁸³⁶ The Deer Hunter

⁸³⁷ Everything You Always Wanted to Know about Sex but were Afraid to Ask

⁸³⁸ Demolition Man

Holly (*in passing*): She'll rip your heart out put it in a blender and hit "frappe."⁸⁴⁰

He: Basic psychology is among my subroutines.⁸⁴¹ Practice human interaction and social comportsment.⁸⁴²

She: What's gotten into you?

He: Just following doctor's orders. I've decided to become a mensch. You know what that means?⁸⁴³

She: But you'll never be a wonderful man, or even a wonderful human being until you learn to have some regard for human frailty.⁸⁴⁴ Admit that you've got a heart even though it may be small and feeble and you can't remember the last time you used it.⁸⁴⁵

He: I don't exactly know what I am required to say in order for you to have intercourse with me. But could we assume that I said all that. I mean essentially we are talking about fluid exchange.⁸⁴⁶ Why don't we just do it the old-fashioned way?

She: Eeeeeewww, disgusting! You mean . . . fluid transfer?⁸⁴⁷

He: Boys have a penis. Girls have a vagina.⁸⁴⁸ When it's cooking, it's cooking.⁸⁴⁹ So could we just go straight to the sex?⁸⁵⁰

She: I am not in the condition to fuck!⁸⁵¹ Procrastination is one of my favorite hobbies . . . Isn't it funny that my two favorite hobbies rhyme?⁸⁵²

He: He who hesitates, masturbates.⁸⁵³

⁸³⁹ Breach

⁸⁴⁰ The Mask

⁸⁴¹ Terminator 3

⁸⁴² A Beautiful Mind

⁸⁴³ The Apartment

⁸⁴⁴ High Society

⁸⁴⁵ Miller's Crossing

⁸⁴⁶ A Beautiful Mind

⁸⁴⁷ Demolition Man

⁸⁴⁸ Kindergarten Cop

⁸⁴⁹ Wag the Dog

⁸⁵⁰ A Beautiful Mind

⁸⁵¹ Das Boot

⁸⁵² Burning Annie

⁸⁵³ The Cable Guy

She: Hey, don't knock masturbation. It's sex with someone I love!⁸⁵⁴He: You masturbate more than anybody else on the planet!

She: Shit, everyone knows that. Tell me something nobody knows.

He: You think about guys when you do it.

She: Not all the time.⁸⁵⁵ I dream of naked men with a magic wand.⁸⁵⁶

Holly: (*in passing*): Gozangas.

He: I think he was saying he likes your cones.⁸⁵⁷ He is looking for American foxes with big American breasts.⁸⁵⁸

She: Let's be logical. You're the psycho.⁸⁵⁹ Your dick is bigger than your brain.⁸⁶⁰ A man loses about five million brain cells every time he ejaculates.⁸⁶¹ I swallowed your cum. That means something.⁸⁶²

He: Combine, combine!⁸⁶³ How much did you swallow?

She: Enough.⁸⁶⁴ Don't you know when you sleep with someone your body makes a promise, whether you do or not.⁸⁶⁵ Sometimes I imagine we're all stars in some shitty romantic comedy.⁸⁶⁶ You scared?

He: Terrified, mortified, petrified, stupefied by you.⁸⁶⁷

She: Just give me a moment to redefine my girlish notions of romance.⁸⁶⁸

He: You know, I am so romantic sometimes I think I should just marry myself.⁸⁶⁹

⁸⁵⁴ Annie Hall

⁸⁵⁵ Dogma

⁸⁵⁶ The Lord of the Weed

⁸⁵⁷ Encino Man

⁸⁵⁸ 54

⁸⁵⁹ Naked Gun 33 1/3 The Final Insult

⁸⁶⁰ To Die For

⁸⁶¹ Das kleine Arschloch

⁸⁶² Vanilla Sky

⁸⁶³ Texas—Doc Snyder halt die Welt in Atem

⁸⁶⁴ Terminator 3

⁸⁶⁵ Vanilla Sky

⁸⁶⁶ Crazy

⁸⁶⁷ A Beautiful Mind

⁸⁶⁸ A Beautiful Mind

⁸⁶⁹ Monsters, Inc.

She: Thank you . . . for correcting me.⁸⁷⁰ I figured maybe you could set me straight.⁸⁷¹

He: I don't know, maybe you were afraid I would reject you? But I can't reject you, you're too quick for me.⁸⁷² Do you love me? I mean, really love me? Because if you don't I'll just have to kill you.⁸⁷³ You're gonna see some serious shit.⁸⁷⁴

She: Did I hear you right? You said you're going to kill me?

He: No. I said I'm going to blow your brains out.⁸⁷⁵

She: What the hell? Have you gone crazy?

He: No. I'm going to kill you.⁸⁷⁶

She: We may not enjoy living together, but dying together isn't going to solve anything.⁸⁷⁷

He: Some of the world's happiest marriages have started "under the gun", as you might say.⁸⁷⁸

She: You're about as fatal as an after-dinner mint.⁸⁷⁹

He: Here's looking at you, kid.⁸⁸⁰

She: You talkin' to me?⁸⁸¹

He: You got the magic eye.⁸⁸²

She: Look me in the eye when I'm speaking to you. Both eyes if you please.⁸⁸³

⁸⁷⁰ Lemony Snicket's a Series of Unfortunate Events

⁸⁷¹ Oh! Susanna

⁸⁷² Pay it Forward

⁸⁷³ Vanilla Sky

⁸⁷⁴ Back to the Future

⁸⁷⁵ Scent of a Woman

⁸⁷⁶ Die Schule des Shaolin

⁸⁷⁷ Night of the Living Dead

⁸⁷⁸ Rear Window

⁸⁷⁹ Cabaret

⁸⁸⁰ Casablanca

⁸⁸¹ Taxi Driver

⁸⁸² Training Day

⁸⁸³ The Jungle Book

He: Can you feel my eyes on you?⁸⁸⁴

She: What is the matter with your eyes? Why can I not see myself in your eyes?⁸⁸⁵

He: Eyes can deceive you. Don't trust them.⁸⁸⁶ Can you feel me look into your heart?⁸⁸⁷

She: I see you, but you don't see me.⁸⁸⁸

He: Something wrong with your eyes?

She: Yes, they're sensitive to questions.⁸⁸⁹

He: Can you feel me in the pit of your stomach? Can you feel me in you? In your heart?⁸⁹⁰

She: It's funny, what do you want?

He: It's not funny.

She: Then why do we watch it?

He: To see how not funny it is.⁸⁹¹

-

He: I was talking to myself about you the other day; we were wondering what became of you.⁸⁹²

She: That's classified. I could tell you, but then I'd have to kill you.⁸⁹³

He: You've changed.⁸⁹⁴

She: I am the thief of hearts. I am the gangster of love.

⁸⁸⁴ Casino

⁸⁸⁵ The Last Unicorn

⁸⁸⁶ Star Wars

⁸⁸⁷ Casino

⁸⁸⁸ D-Tox

⁸⁸⁹ North by Northwest

⁸⁹⁰ Casino

⁸⁹¹ The Fisher King

⁸⁹² Bambi

⁸⁹³ Top Gun

⁸⁹⁴ Ben Hur

He: Gangster? I think I liked you better when you weren't getting' any.⁸⁹⁵ Kiss me. Kiss me as if it were the last time.⁸⁹⁶

She: You know, compared to you we're amateurs.⁸⁹⁷

He: What seems to be your boggle?⁸⁹⁸

She: Sex with furniture, what do you think?⁸⁹⁹

He: Suck my fat one, you cheap dime-store hood⁹⁰⁰

She: I'd like to try the orgasm please.

Holly: How many would you like?

She: Umm, multiple.

He: Multiple?⁹⁰¹ That's a world record.⁹⁰²

She: Then I start losing control.

He: Well, how long does this usually last?

She: It's been known to last all night.

He: That must be horrible.

She: It's excruciating.⁹⁰³ Take the best orgasm you ever had, multiply it by a thousand: you're still nowhere near it.⁹⁰⁴ Now multiply that by infinity take that to the depths of forever, and you still will barely have a glimpse of what I'm talking about.⁹⁰⁵

He: A pig's orgasm lasts a half hour.

⁸⁹⁵ Grumpier Old Men

⁸⁹⁶ Casablanca

⁸⁹⁷ It Happened One Night

⁸⁹⁸ Demolition Man

⁸⁹⁹ UHF

⁹⁰⁰ Stand by Me

⁹⁰¹ Cocktail

⁹⁰² Charlie and the Chocolate Factory

⁹⁰³ Coyote Ugly

⁹⁰⁴ Trainspotting

⁹⁰⁵ Meet Joe Black

She: What?

He: A half hour, I'm telling you.

She: You're making that up.⁹⁰⁶

She stares at him. He winks at her.

He: You finally got laid properly, I'm so proud.⁹⁰⁷

She: Then suddenly, I felt as if I could hear the earth breathing beneath me.⁹⁰⁸ It's a sign.⁹⁰⁹ It was magic.⁹¹⁰

He: Did you guys use a condom at least?⁹¹¹

She: In, through . . . and beyond.⁹¹²

He: Yeah, anyway.⁹¹³ My contribution to birth control.⁹¹⁴ Have you seen that new video, *Mr. Fanny's Been A-Pluggin'*? It's hot!⁹¹⁵

She: Some people can read *War and Peace* and come away thinking it was a simple adventure story. Others can read the ingredients on a chewing gum wrapper and unlock the secret of the universe.⁹¹⁶

He: I like to curl up with a good book: I mean, a coloring book and pencils.⁹¹⁷

She: All of them have crazy big hair and move their heads during a blow job, change positions without being asked and wear high patent-leather boots.⁹¹⁸

He: You've probably been having multiple orgasms.⁹¹⁹

⁹⁰⁶ In China They Eat Dogs

⁹⁰⁷ Thelma and Louisa

⁹⁰⁸ The Legend of Bagger Vance

⁹⁰⁹ Sleepless in Seattle

⁹¹⁰ Sleepless in Seattle

⁹¹¹ Der bewegte Mann

⁹¹² The Black Hole

⁹¹³ Der bewegte Mann

⁹¹⁴ Tango & Cash

⁹¹⁵ The One

⁹¹⁶ Superman

⁹¹⁷ Stadtgespräch

⁹¹⁸ Wie die Karnickel

⁹¹⁹ Sliver

She: Oui, oui?⁹²⁰

He: Oh, yes, lots of them.⁹²¹

She: Anything can happen in your imagination. I am a nightcrawler with big hair, drinking a gigantic piece of wood.⁹²²

He: Never, never, never apologize for being multi-orgasmic.⁹²³

She: What do you know about orgasms?⁹²⁴ You expect me to keep reassuring you sexually, even now, when we disgust each other?!⁹²⁵

He: You're the greatest lover I've ever had.

She: Well, I practice a lot when I'm alone.⁹²⁶

He: Ever been fucked into a coma?⁹²⁷

She: I never met anybody who fainted before.⁹²⁸ I pretend to be a vampire. I don't really need to pretend, because that's who I am, an emotional vampire. I've just come to expect it that vampires are real, that I was born this way, that I feed off of other people's real emotions. I search for this night's prey. Who will it be?⁹²⁹

He: If only we could be children again.⁹³⁰ It's a dangerous thing to confuse children with angels.⁹³¹

He: I wanna have children with you.

She: What kind?

He: Little children.⁹³²

⁹²⁰ Monty Python and the Holy Grail

⁹²¹ Little Miss Broadway

⁹²² Texas—Doc Snyder hält die Welt in Atem

⁹²³ War of the Roses

⁹²⁴ Stadtgespräch

⁹²⁵ War of the Roses

⁹²⁶ Love and Death

⁹²⁷ Der letzte Lude

⁹²⁸ Stand by Me

⁹²⁹ The Rules of Attraction

⁹³⁰ Love and Death

⁹³¹ Magnolia

Holly (*in passing*): Kids. Ten seconds of joy. Thirty years of misery.⁹³³

He: I wanna have three children. One of each.⁹³⁴

She: Yeah, maybe. But first I want sex.⁹³⁵ I am what is medically known as non-specifically infertile. Or to give it a full scientific description, we do not have a bloody clue.⁹³⁶

He: Your confusion is not rational. You are a healthy female of breeding age.

She: There's more to it than that.

He: My database does not encompass the dynamics of human pair bonding.⁹³⁷
Sex, sex, sex that's all you think about.⁹³⁸

Holly (*in passing*): Bedways is rightways!⁹³⁹

She: No need to dramatize everything: Tits! Tits! Tits! Tits!⁹⁴⁰

He: How big is big and how small is small? How small is he allowed to be to still be big? How big must he be in order to not be considered small?⁹⁴¹

She: I like them when they're really big.⁹⁴²

He: It's not the size of the hammer, it's the nail you're throwing it at!⁹⁴³

She: Do you know of Dr. Freud? His ideas with male preoccupation with size might be of particular interest to you.⁹⁴⁴ It's not the length but the girth that really satisfies a woman. Women feel less inside, their pleasure comes more from the base.⁹⁴⁵

⁹³² Love and Death

⁹³³ True Lies

⁹³⁴ Love and Death

⁹³⁵ Das merkwürdige Verhalten geschlechtstreifer Großstädter zur Paarungszeit

⁹³⁶ Maybe Baby

⁹³⁷ Terminator 3

⁹³⁸ Life of Brian

⁹³⁹ A Clockwork Orange

⁹⁴⁰ Der bewegte Mann

⁹⁴¹ Der Eisbär

⁹⁴² Anger Management

⁹⁴³ Scary Movie

⁹⁴⁴ Titanic

⁹⁴⁵ Der Eisbär

He: A lot of effort for such a small orgasm.⁹⁴⁶ How does the vaginal and clitoral orgasm go again?⁹⁴⁷

She: Don't tell me you don't know how all this works?

He: Theoretically, yes.

She: No.⁹⁴⁸ Okay, you've got thirty of my fucking seconds. Thrill me.⁹⁴⁹ Follow the sultry sound of my voice.⁹⁵⁰ You just put your pickle on everybody's plate and leave the hard stuff to me.⁹⁵¹

He: In my opinion my technique isn't perfect yet.⁹⁵² Totally unprofessional.⁹⁵³

She: True skill should be effortless.⁹⁵⁴ Seek it with your hands, don't think about it. Feel it.⁹⁵⁵ Up, down. Up, down.⁹⁵⁶ Your hands is wiser than your head ever gonna be. Now I can't take you there. Just hopes I can help you find your way.⁹⁵⁷

He: If only my hand could express what is in my heart.⁹⁵⁸

She: Is that it? Is that all you've got. ⁹⁵⁹

Holly (*in passing*): You've probably got the clap now, but never mind. They've got cures these days.⁹⁶⁰ You guys have a great time.⁹⁶¹ No go on, get out of here. Or so help me I'll turn you in.⁹⁶²

She: Living the dream, baby. Living the dream.⁹⁶³ Watch the road, sweetie!⁹⁶⁴
How was that?

⁹⁴⁶ Stadtgespräch

⁹⁴⁷ Der bewegte Mann

⁹⁴⁸ The Fifth Element

⁹⁴⁹ Kiss Kiss Bang Bang

⁹⁵⁰ Monsters, Inc.

⁹⁵¹ Dirty Dancing

⁹⁵² Schule

⁹⁵³ Kein Pardon

⁹⁵⁴ Crouching Tiger, Hidden Dragon

⁹⁵⁵ The Legend of Bagger Vance

⁹⁵⁶ The Karate Kid

⁹⁵⁷ The Legend of Bagger Vance

⁹⁵⁸ Seven Years in Tibet

⁹⁵⁹ Hulk

⁹⁶⁰ The Girl Next Door

⁹⁶¹ Old School

⁹⁶² Notorious

He: Wet.⁹⁶⁵

She: A great big pussy just waitin' to get fucked.⁹⁶⁶

He: Moisture is the essence of wetness and wetness is the essence of beauty.⁹⁶⁷

She: This is a perfect moment. A soft light, a scent in the air, the quiet murmur of the city. A surge of love, an urge to help mankind overcomes me.⁹⁶⁸

He: Thank you. Thank you. Hold your applause.⁹⁶⁹

She: I'll try to restrain myself.⁹⁷⁰

He: They must think a sun shines out your arse.⁹⁷¹

She: The whole goddamn world is this big, and there's only one rule, you save your own ass.⁹⁷²

He: A touch of sin won't do you in.⁹⁷³

She: That's disgusting.⁹⁷⁴

He: We want to sin, tell Heaven to pack it in, do nothing but sin!⁹⁷⁵

She: You slimed me.⁹⁷⁶ Out of the way, centurion!⁹⁷⁷

He: I couldn't help it! It just popped in there!⁹⁷⁸ You're more of a magician than I thought.⁹⁷⁹

⁹⁶³ Vanilla Sky

⁹⁶⁴ The Sweetest Thing

⁹⁶⁵ Rain Man

⁹⁶⁶ Scarface

⁹⁶⁷ Zoolander

⁹⁶⁸ Amélie

⁹⁶⁹ Meet the Robinsons

⁹⁷⁰ Last of the Dogmen

⁹⁷¹ Life of Brian

⁹⁷² Carlito's Way

⁹⁷³ Das kleine Arschloch

⁹⁷⁴ 500 Days of Summer

⁹⁷⁵ Das kleine Arschloch

⁹⁷⁶ Ghostbusters

⁹⁷⁷ Life of Brian

⁹⁷⁸ Ghostbusters

She: The truth melts every magic! Always!⁹⁸⁰

Holly comes to the table and takes away the empty beer glasses.

He: I need more chocolate.⁹⁸¹ I love your chocolate.

Holly: I can see that.⁹⁸²

He: Chocolate! Chocolate!⁹⁸³

She: You lucky bastard! You lucky, lucky bastard!⁹⁸⁴

He: You know, opportunities are like the Tour de France; you wait a long time for it and it goes by quickly.⁹⁸⁵

She: Release the happiness rays!⁹⁸⁶

Holly: Please, do not destroy my mood. Tonight. I even like you two.⁹⁸⁷ I make the candy I feel like, but now I feel terrible, so the candy's terrible.⁹⁸⁸

She: Candy doesn't have to have a point. That's why it's candy.⁹⁸⁹

Holly: Without the bitter, baby, the sweet ain't as sweet.⁹⁹⁰ Even I'm eatable! But that is called cannibalism and is in fact frowned upon in most societies.⁹⁹¹

Holly brings sweets to the table.

He: That great American invention for spending quality time with spouse soused.⁹⁹²

⁹⁷⁹ The Last Unicorn

⁹⁸⁰ The Last Unicorn

⁹⁸¹ Agent Cody Banks 2: Destination London

⁹⁸² Charlie and the Chocolate Factory

⁹⁸³ The Goonies

⁹⁸⁴ Life of Brian

⁹⁸⁵ Amélie

⁹⁸⁶ Care Bears

⁹⁸⁷ Beach Blanket Bingo

⁹⁸⁸ Charlie and the Chocolate Factory

⁹⁸⁹ Charlie and the Chocolate Factory

⁹⁹⁰ Vanilla Sky

⁹⁹¹ Charlie and the Chocolate Factory

⁹⁹² Cocktail

Holly (*in passing*): What's to be done, spake Zeus? The gods are drunk, and Olympos is drowning in vomit.⁹⁹³

She: Now the question on the table is: how drunk is drunk enough?

He: And the answer is, it's all a matter of brain cells.

She: Brain cells?

He: That's right. Every drink of liquor you take kills brain cells. But that don't matter, we got billions more. First the sadness cells die, so you smile real big. Then the quiet cells go, so you talk real loud for no reason at all. That's okay, because the stupid cells go next, so everything you say is real smart. And finally come the memory cells. These are tough sons of bitches to kill.⁹⁹⁴

He puts money in the jukebox.

She: Ha-ha. Look at me. You're silly when you drink out of the barrel.

He: Hush. This is a serious dance.

She: Sing the one about the hoochie-coochie girls.⁹⁹⁵

He: Should I sing the theme song from Starsky and Hutch first?⁹⁹⁶

She: Everybody should be able to make some music. That's the cosmic dance.⁹⁹⁷

Holly approaches.

Holly: Welcome to our series on exploring your masculinity. This is audio tape number one, "Getting a Grip." Truly manly men do not dance!

He: Oh, come on!

Holly: Under any circumstances. This will be your ultimate test. At all costs avoid rhythm, grace and pleasure. Whatever you do, do not dance. Stop waving those hands. Get a grip. Think about John Wayne. Arnold Schwarzenegger. Arnold doesn't dance. He can barely walk.⁹⁹⁸

⁹⁹³ Die Supernasen

⁹⁹⁴ The Legend of Bagger Vance

⁹⁹⁵ The Blue Lagoon

⁹⁹⁶ Taxi

⁹⁹⁷ Harold and Maude

⁹⁹⁸ In and Out

He: I think a little Bohemian Rhapsody.⁹⁹⁹ Music? Yes, it's very good. Very good for the digestion.¹⁰⁰⁰

She: It's not hip hop, it's electro.¹⁰⁰¹

He: First you gotta do the truffle shuffle.

She: Come on . . .

He: Do it.

She: Come on . . .

He: Do it!¹⁰⁰²

He sings, she dances the truffle shuffle to it.

Holly: Look how she moves . . . That's just like Jell-O on springs.¹⁰⁰³

He: That was cute, that little thing you did. Can you show me again? What was that shit you just did?

She: Rond dejambe attitude. Ballet. I used to dance.

He: You used to dance?

She: Used to, as in don't anymore and no, I don't want to talk about it.

He: So, is that why you brought up that rond dejambe attitude shit, because you don't want to talk about it?

She: It's really not a big deal.¹⁰⁰⁴ I may be a hell of a businesswoman, but when I dance, I look like a retarded string bean.¹⁰⁰⁵

He: I do see things differently now.¹⁰⁰⁶ What happened to your big dance career?

She: It's weak.

⁹⁹⁹ Wayne's World

¹⁰⁰⁰ The Good, the Bad and the Ugly

¹⁰⁰¹ Shaun of the Dead

¹⁰⁰² The Goonies

¹⁰⁰³ Some Like it Hot

¹⁰⁰⁴ Save the Last Dance

¹⁰⁰⁵ The Wedding Planner

¹⁰⁰⁶ Twisted Love

He: Thug life, baby.¹⁰⁰⁷

She: Can you swerve?

He: Do I got 'honky' spray-painted on my forehead? Of course I can. I'm tryin' to peep a bowwow.¹⁰⁰⁸ You wanna dance?

She: I've been thinking about that since you brought it up before.

He: And?

She: No.¹⁰⁰⁹

Holly: Will you dance with me?

She: I'd rather be boiled alive.¹⁰¹⁰ Can you dance?

Holly: Of course.

She: Then dance away!¹⁰¹¹ Have you ever danced with the devil in the pale moonlight?¹⁰¹² It isn't cool when I say dancing isn't cool, but dancing isn't cool.

He: Cool.¹⁰¹³

Holly: All right, I've had enough of this.¹⁰¹⁴ If one dances one must pay the piper.¹⁰¹⁵

He: Dance?¹⁰¹⁶ Would you like to learn to tango?

She: Right now?

He: I offer you my services free of charge. What do you say?¹⁰¹⁷ Now, this dance is between a waltz and a tango, you see?

¹⁰⁰⁷ Honey

¹⁰⁰⁸ Bringing Down the House

¹⁰⁰⁹ As Good as It Gets

¹⁰¹⁰ Valentine

¹⁰¹¹ Was nicht passt, wird passend gemacht

¹⁰¹² Batman

¹⁰¹³ Soloalbum

¹⁰¹⁴ Ferris Bueller's Day Off

¹⁰¹⁵ The Black Hole

¹⁰¹⁶ True Lies

¹⁰¹⁷ Scent of a Woman

She: It's a wango?¹⁰¹⁸ Another dance and my reputation would be lost forever.

He: With enough courage you can do without a reputation.¹⁰¹⁹

She: If it's got hair, I can ride it. If it's got a beat I can dance to it.¹⁰²⁰

He: How long has it been since we've waltzed?

She: Hours.¹⁰²¹

He pulls her out on the dance floor.

He: Sorry about the disruption, folks, but I always do the last dance of the season. This year somebody told me not to. So I'm gonna do my kind of dancin' with a great partner who's not only a terrific dancer but somebody who's taught me that there are people willing to stand up for other people no matter what it costs them. Somebody who's taught me about the kind of person I want to be.¹⁰²²

They dance.

She: I'm dancing.¹⁰²³ A revolution without dancing is a revolution not worth having.¹⁰²⁴ We sing and dance, and holla, just wanting to be loved.¹⁰²⁵

He: I always say that the bass is the sex of music. Classical, jazz, rock doesn't matter. The bass is sex.¹⁰²⁶

The dance ends.

Holly: Can I interest you in a nightcap?

She: No, thanks, I don't wear them.¹⁰²⁷

Holly: Not thinking time, paying time.¹⁰²⁸ It's payday, boys.

¹⁰¹⁸ The Princess Diaries

¹⁰¹⁹ Gone with the Wind

¹⁰²⁰ The Cowboy Way

¹⁰²¹ The Addams Family

¹⁰²² Dirty Dancing

¹⁰²³ Wayne's World 2

¹⁰²⁴ V for Vendetta

¹⁰²⁵ The Color Purple

¹⁰²⁶ Wie die Karnickel

¹⁰²⁷ Naked Gun

¹⁰²⁸ Didi—Der Doppelgänger

She: You can hardly expect unquestioning obedience.

He: Yeah, well I go on facts, not recommendations, okay? I need more details. More details, the details, you ass.

Holly: More class, less ass.

He: Got it. Hold the ass and no jokes.

Holly: Muy expensivo!¹⁰²⁹

He: Put it on my tab. I'll deal with it later.¹⁰³⁰ Nope, I got the check. Don't worry about it. I'm serious. I know, I get it all the time. Sit down, I'll get the check!¹⁰³¹

She is pleased. He fumbles in his wallet.

He: As if it weren't enough, I've only got three dollars and fifty cents in pennies. That's not even enough for a lukewarm bowl of dog food. ¹⁰³² Any change?

She: Absolutely

He: Could you spare some?

She: Yes, I could.¹⁰³³ I'm sure that in 1985 plutonium is available in every corner drug store.¹⁰³⁴ Well you can wish in one hand and crap in the other and see which gets filled first.¹⁰³⁵

He: Sax with an x. Was probably nix.¹⁰³⁶

She: anyone who knows proverbs can't be all bad.¹⁰³⁷

He: Wow! You must be rich!¹⁰³⁸

He: (*turning to Holly*): Waiter, can I pay now?

¹⁰²⁹ Valentine

¹⁰³⁰ Didi—Der Doppelgänger

¹⁰³¹ Sahara

¹⁰³² Der Eisbär

¹⁰³³ Liar Liar

¹⁰³⁴ Back to the Future

¹⁰³⁵ Grumpier Old Men

¹⁰³⁶ Das Wunder von Bern

¹⁰³⁷ Amélie

¹⁰³⁸ Back to the Future

Holly: Yes, of course.

He: Does that cover it?

Holly: No!

He: Then keep the change.¹⁰³⁹

Holly: No matter what I do, no matter how hard I try, the ones I love will always be the ones who pay.¹⁰⁴⁰ Can't you see we are fucking closed?!¹⁰⁴¹ Good-bye.¹⁰⁴²

He: This'll only hurt for a minute. You've got Blue Cross, right?¹⁰⁴³

Holly: Counting down. Ten, nine, eight, six . . .

He: Six? What happened to seven?

Holly: Just kidding. Seven, six, five, four, three, two one. Have a nice day.

He: Thank you.¹⁰⁴⁴

She: Lovely party. Pity I wasn't invited?¹⁰⁴⁵

He: Well, I thought it was funny.¹⁰⁴⁶ Good-bye.¹⁰⁴⁷

She: Good-bye.¹⁰⁴⁸

Holly: Good-bye.¹⁰⁴⁹

They go. Holly sits alone at the counter, drinking a glass of whiskey.

Holly: It's funny how beautiful people are when they're walking out the door.¹⁰⁵⁰ In other words, adios motherfuckers!¹⁰⁵¹ If you don't know about society, you

¹⁰³⁹ Die Supernasen

¹⁰⁴⁰ Spider-Man

¹⁰⁴¹ Desperado

¹⁰⁴² Texas—Doc Snyder hält die Welt in Atem

¹⁰⁴³ Dirty Dancing

¹⁰⁴⁴ Spaceballs

¹⁰⁴⁵ Ace Ventura

¹⁰⁴⁶ Cagin of Chrysaint

¹⁰⁴⁷ Texas—Doc Snyder hält die Welt in Atem

¹⁰⁴⁸ Texas—Doc Snyder hält die Welt in Atem

¹⁰⁴⁹ Texas—Doc Snyder hält die Welt in Atem

¹⁰⁵⁰ Velvet Goldmine

don't have the satisfaction of avoiding it.¹⁰⁵² I'm tired. I'm tired of never having me a buddy to be with to tell me where we's going to, coming from, or why. Mostly I'm tired of people being ugly to each other. I'm tired of all the pain I feel and hear in the world every day. There's too much of it. It's like pieces of glass in my head.¹⁰⁵³ I'm not afraid of dying. I'm afraid of tomorrow.¹⁰⁵⁴ There's a place I go in my head sometimes. It's cool and dim in there and you float like a cloud, the kind you see in the sky on a windy day. You don't have to think about anything. You're nothing, you're nobody.¹⁰⁵⁵

¹⁰⁵¹ The A-Team

¹⁰⁵² The Game

¹⁰⁵³ The Green Mile

¹⁰⁵⁴ Troy

¹⁰⁵⁵ The Mighty

IV. Breaking Up

A postmodern couple sits by the ocean. They discuss their deconstructing relationship.

He: Play some Picasso.¹⁰⁵⁶

She: This is like déjà vu all over again.¹⁰⁵⁷ I've made a wrong mistake.¹⁰⁵⁸ We can't win at home. We can't win on the road. I just can't figure out where else to play.¹⁰⁵⁹

He: We've got to find a way to win. I'm willing to start cheating.¹⁰⁶⁰

She: If you make every game a life-and-death thing, you're going to have problems. You'll be dead a lot.¹⁰⁶¹

He: Just remember the words of Patrick Henry—"Kill me or let me live."¹⁰⁶²

She: You can sum up this sport in two words: you never know.¹⁰⁶³ We've got to be the dumbest team in American in terms of playing the game. And I'm highly critical in the way we give games away. We give `em away. Period. I apologize for that. But that's the best we can do.¹⁰⁶⁴ That's why I don't talk. I talk too much.¹⁰⁶⁵ All I'm asking for is what I want.¹⁰⁶⁶

He: Sure there have been injuries and deaths—but none of them serious.¹⁰⁶⁷

She: Even Napoleon had his Watergate.¹⁰⁶⁸

He: When we started, it was based on lies. It's changing now. There are no secrets in the business. You've got to come with the truth and nothing but the truth. It's becoming very confusing.¹⁰⁶⁹

¹⁰⁵⁶ Chris Morris

¹⁰⁵⁷ Yogi Berra

¹⁰⁵⁸ Yogi Berra

¹⁰⁵⁹ Pat Williams

¹⁰⁶⁰ Marv Cook

¹⁰⁶¹ Dean Smith

¹⁰⁶² Bill Peterson

¹⁰⁶³ Lou Dova

¹⁰⁶⁴ Bill Callahan

¹⁰⁶⁵ Joaquin Andujar

¹⁰⁶⁶ Rickey Henderson

¹⁰⁶⁷ Alan Minter

¹⁰⁶⁸ Danny Ozark

¹⁰⁶⁹ Don King

She: We can't run. We can't pass. We can't stop the run. We can't stop the pass. We can't kick. Other than that, we're just not a very good team right now.¹⁰⁷⁰

He: You play to win the game. You don't play to just play the game. I don't care if you don't have any wins. You're going to play to win.¹⁰⁷¹

She: Winning doesn't really matter as long as you win.¹⁰⁷²

They fall silent and gaze out at the ocean.

He: It isn't like I came down from Mt. Sinai with the tabloids.¹⁰⁷³

She: If lessons are learned in defeat, our team is getting a great education.¹⁰⁷⁴

He: You don't have to win it; just don't lose it.¹⁰⁷⁵ Winning is overrated. The only time winning is important is in surgery and war.¹⁰⁷⁶

She: If winning isn't everything, why do we keep score?¹⁰⁷⁷ Every day we look worse and worse. And today we played like tomorrow.¹⁰⁷⁸

He: I don't want to shoot my mouth in my foot, but those are games we can win.¹⁰⁷⁹

She: You have no idea how frustrating it is to play a half like we did and come back in the 2nd half and totally totally totally totally totally totally lay an egg.¹⁰⁸⁰

He: Well, what happened was, that second half we got our asses kicked. In the second half, we got our asses totally kicked. We couldn't do diddley-poo-offensively. The 2nd half we sucked. It was a horseshit performance in the second half. Horseshit. I'm totally embarrassed and totally ashamed. Coaching did a horrible job. The players did a horrible job. We got our ass kicked in the second half. It sucked. It stunk.¹⁰⁸¹

She: Whatever happened in the past, hopefully it's over.¹⁰⁸²

¹⁰⁷⁰ Bruce Coslet

¹⁰⁷¹ Herman Edwards

¹⁰⁷² Vinny Jones

¹⁰⁷³ Ron Meyer

¹⁰⁷⁴ Murray Warmath

¹⁰⁷⁵ Ray Lewis

¹⁰⁷⁶ Al McGuire

¹⁰⁷⁷ Vince Lombardi

¹⁰⁷⁸ John Mariucci

¹⁰⁷⁹ Sherman Douglas

¹⁰⁸⁰ Kevin Borseth

¹⁰⁸¹ Jim Mora

¹⁰⁸² Donovan McNabb

He: We've got to turn this team around 360 degrees.¹⁰⁸³

She: If history repeats itself I should think we can expect the same thing again.¹⁰⁸⁴

He: It's a humbling thing being humble.¹⁰⁸⁵ My potential speaks for itself.¹⁰⁸⁶ I've had to overcome a lot of diversity.¹⁰⁸⁷ It's always been the Samson and Goliath story about me.¹⁰⁸⁸ I've been big ever since I was little.¹⁰⁸⁹ I quit school in the sixth grade because of pneumonia. Not because I had it, but because I couldn't spell it.¹⁰⁹⁰ I could have been a Rhodes Scholar, except for my grades.¹⁰⁹¹ I'm just surprised that I'm not doing a better damn job.¹⁰⁹² I spent ninety-percent of my money on women and drink. The rest I wasted!¹⁰⁹³

She: He's the man of the hour at this particular moment.¹⁰⁹⁴

He: When it's third and ten, you can take the milk drinkers and I'll take the drinkers every time.¹⁰⁹⁵

She: There are two ways to argue with a woman and neither of them work.¹⁰⁹⁶

He: I've got it made—I've got a wife and a TV set and they're both working.¹⁰⁹⁷

She: The shoulder surgery was a success. The lobotomy failed.¹⁰⁹⁸

He: It's a once-in-a-lifetime thing that only happens every so often.¹⁰⁹⁹

She: It's not whether you win or lose—but whether I win or lose.¹¹⁰⁰

¹⁰⁸³ Jason Kidd

¹⁰⁸⁴ Terry Venabies

¹⁰⁸⁵ Maurice Clarett

¹⁰⁸⁶ Lilian Osterloh

¹⁰⁸⁷ Drew Gooden

¹⁰⁸⁸ Randy Johnson

¹⁰⁸⁹ Refrigerator Perry

¹⁰⁹⁰ Rocky Graziano

¹⁰⁹¹ Duffy Daugherty

¹⁰⁹² Dennis Green

¹⁰⁹³ George Best

¹⁰⁹⁴ Don King

¹⁰⁹⁵ Max Moore

¹⁰⁹⁶ Carlos Boozer

¹⁰⁹⁷ Willie Pep

¹⁰⁹⁸ Mike Ditka

¹⁰⁹⁹ Randy Moss

¹¹⁰⁰ Sandy Lyle

He: I'm not laughing about it. You think it's funny? I take this shit serious. Real serious. I put my heart and soul into this shit every single week. I'm just tellin' you right now what I do every single week . . . It's not funny. Nothing is funny to me.¹¹⁰¹

She: I'm the oldest I've ever been, right now.¹¹⁰²

He: I'm in the twilight of a mediocre career.¹¹⁰³ All that does is light the fuel to the oven.¹¹⁰⁴

She: In the seven or eight years we were together, we were never together.¹¹⁰⁵

He: That's the biggest laughingstock I've ever heard of in my life.¹¹⁰⁶ I ain't gonna be no escape goat.¹¹⁰⁷ I may be dumb but I'm not stupid.¹¹⁰⁸

She: Oh, we played about like three tons of buzzard puke out there this afternoon.¹¹⁰⁹

He: One accusation you can't throw at me is that I've always done my best.¹¹¹⁰

She: We're not attempting to circumcise rules.¹¹¹¹

He: This team is one execution away from being a very good team.¹¹¹²

She: It's a good idea. I'm in favor of it.¹¹¹³

He: I'll always be number one to myself.¹¹¹⁴ I love me some me.¹¹¹⁵ I feel like I'm the best, but you're not going to get me to say that.¹¹¹⁶

She: They say that nobody is perfect. They tell you practice makes perfect. I wish they'd make up their minds.¹¹¹⁷

¹¹⁰¹ Derek Anderson

¹¹⁰² Tim Sylvia

¹¹⁰³ Frank Sullivan

¹¹⁰⁴ Juwann Howard

¹¹⁰⁵ Shaquille O' Neal

¹¹⁰⁶ Trot Nixon

¹¹⁰⁷ Karl Malone

¹¹⁰⁸ Terry Bradshaw

¹¹⁰⁹ Spike Dykes

¹¹¹⁰ Alan Shearer

¹¹¹¹ Bill Cowher

¹¹¹² Doc Rivers

¹¹¹³ John McKay

¹¹¹⁴ Moses Malone

¹¹¹⁵ Terrell Owens

¹¹¹⁶ Jerry Rice

He: We're talking about practice. I mean listen, we're sitting here talking about practice, not a game, but we're talking about practice. Not the game that I go out there and die for and play every game like it's my last but we're talking about practice man—I practice over twenty times in a two-minute period.¹¹¹⁸

She: It's a mere moment in life between the all-star game and an old timer's game.¹¹¹⁹

He: Therapy can be a good thing, it can be therapeutic.¹¹²⁰

Short pause.

He: I want you just thinking of one word. One word and one word only: Super Bowl.¹¹²¹

She: What's that? Uh—playoffs? Don't talk about playoffs? You kidding me, playoffs?!¹¹²²

They fall silent.

She: Pain is only temporary no matter how long it lasts.¹¹²³

He: It's permanent, for now.¹¹²⁴

They fall silent.

He: Most teams are tempermental. 90% temper and 10% mental.¹¹²⁵ Ninety percent of the game is half mental.¹¹²⁶

She: Statistics are like a girl in a bikini. They show a lot but not everything.¹¹²⁷

He: I'm the most loyal player money can buy.¹¹²⁸

She: Better teams win more than the teams that are not so good.¹¹²⁹

He: What's one more torpedo in a sinking ship?¹¹³⁰

¹¹¹⁷ Wilt Chamberlain

¹¹¹⁸ Allen Iverson

¹¹¹⁹ Vin Scully

¹¹²⁰ Alex Rodriguez

¹¹²¹ Bum Philliips

¹¹²² Jim Mora

¹¹²³ Ray Lewis

¹¹²⁴ Roberto Kelly

¹¹²⁵ Doug Plank

¹¹²⁶ Jim Wohford

¹¹²⁷ Toby Harrah

¹¹²⁸ Don Sutton

¹¹²⁹ Tom Watt

She: Incompetence should not be confined to one sex.¹¹³¹

He: Don't cut my throat, I may want to do that later myself.¹¹³²

She: Most games are lost, not won.¹¹³³

He: We didn't lose the game; we just ran out of time.¹¹³⁴

¹¹³⁰ Lynn Dickey

¹¹³¹ Bill Russell

¹¹³² Casey Stengel

¹¹³³ Casey Stengel

¹¹³⁴ Vince Lombardi

V. Giving Up (The Ghost)

He drinks a bottle of whiskey alone and wants to commit suicide.

He: The week is off to a great start.¹²⁰¹ I am just going out. I might be some time.
¹²⁰² I am perplexed.¹²⁰³ My friend I am cold.¹²⁰⁴ Can this last long?¹²⁰⁵ I don't feel
good. Is it my birthday or am I dying? I'm dying. I'm going. It is not painful. I feel
nothing, apart from a certain difficulty in continuing to exist. Clasp my hand,
dear friend, I am dying. I am dying. It is good. I've never felt better. My design is
to make what haste I can to be gone. A dying man can do nothing easy. I am
dying as I have lived: beyond my means. Life has become unbearable, forgive me.
When I lived, I provided for everything, now I must die, and am unprepared.¹²²⁰ I
must go in, for the fog is rising.¹²²¹ How beautiful!¹²²² How nice!¹²²³ What's
happened?¹²²⁴ This is the last of Earth! I am content.¹²²⁵ I shouldn't have
switched from scotch to martinis.¹²²⁶ Codeine! Bourbon!¹²²⁷ I haven't had
champagne for a long time.¹²²⁸ I've had eighteen straight whiskies. I think that is

¹²⁰¹ Mathias Kneißl

¹²⁰² Lawrence Oates

¹²⁰³ Aleister Crowley

¹²⁰⁴ Jean-Sylvain Bailly

¹²⁰⁵ Wilhelm III

¹²²⁰ Cesare Borgia

¹²²¹ Emily Dickinson

¹²²² Franz König

¹²²³ Robert Browning

¹²²⁴ Lady Di

¹²²⁵ John Quincy Adams

¹²²⁶ Humphrey Bogart

¹²²⁷ Tallulah Bankhead

¹²²⁸ Anton Chekhov

a record.¹²²⁹ I've had a hell of a lot of fun and I've enjoyed every minute of it.¹²³⁰
Ah, that tastes nice. Thank you.¹²³¹ That was the best ice-cream soda I ever
tasted.¹²³² The nourishment is palatable.¹²³³ Wish I had the time for just one
more bowl of chili.¹²³⁴ Do you know where I can get any shit?¹²³⁵ Is everybody
happy? I want everybody to be happy. I know I'm happy.¹²³⁶ Don't worry, be
happy!¹²³⁷ Why not? Why not? Why not? Yes!¹²³⁸ What's this?¹²³⁹ Who's there?
Who's there?¹²⁴⁰ Waiting are they? Waiting are they? Well—let 'em wait.¹²⁴¹
Wait a minute? I'm coming. I'll come. But wait a bit more.¹²⁴² Why do you not go
on? I am not afraid to die.¹²⁴³ I am innocent.¹²⁴⁴ I am not the least afraid of
death.¹²⁴⁵ Whatever the result may be, I shall carry to my grave the
consciousness that at least I meant well for my country.¹²⁴⁶ I have tried so hard
to do right.¹²⁴⁷

¹²²⁹ Dylan Thomas

¹²³⁰ Errol Flynn

¹²³¹ Johannes Brahms

¹²³² Lou Costello

¹²³³ Millard Filmore

¹²³⁴ Kit Carson

¹²³⁵ Lenny Bruce

¹²³⁶ Ethel Barrymore

¹²³⁷ Meher Baba

¹²³⁸ Timothy Leary

¹²³⁹ Leonard Bernstein

¹²⁴⁰ Billy The Kid

¹²⁴¹ Ethan Allen

¹²⁴² Alexander VI

¹²⁴³ Mary II of England

¹²⁴⁴ Lawrenti Berija; Zulfikar Ali Bhutto; Francesco Ferrer

¹²⁴⁵ Charles Darwin

¹²⁴⁶ James Buchanan

¹²⁴⁷ Grover Cleveland

What an artist the world loses in me.¹²⁴⁸ What a unique loss.¹²⁴⁹ The sadness will last forever.¹²⁵⁰ I cannot die. I have not finished my work.¹²⁵¹ What a fool I have been!¹²⁵² I failed!¹²⁵³ May I not seem to have lived in vain.¹²⁵⁴ No, I shall not give in. I shall go on. I shall work to the end.¹²⁵⁵ I want to live because there are a few things I want to do.¹²⁵⁶ I don't have time to die!¹²⁵⁷ I have offended God and mankind because my work did not reach the quality it should have.¹²⁵⁸ Pity, pity—to late!¹²⁵⁹ No.¹²⁶⁰ My work is done, why wait?¹²⁶¹ Tell the people it is no use to depend on me anymore.¹²⁶²

We are all going to heaven and Van Dyck is of the company.¹²⁶³ I'll finally get to see Marilyn.¹²⁶⁴ Shakespeare, I come.¹²⁶⁵ I die happy.¹²⁶⁶ Now I'll have a pause.¹²⁶⁷ Now I will go to sleep. I think I've taken too many sleeping pills, I feel a little funny, let me sleep.¹²⁶⁸ Goodnight.¹²⁶⁹ Take away those pillows, I shall need

-
- 1248 Claudius Nero
1249 Auguste Comte
1250 Vincent van Gogh
1251 James Buchanan Eads
1252 Charles Churchill
1253 Jean-Paul Sartre
1254 Tycho Brahe
1255 Edward VII of England
1256 Anuerin Bevan
1257 Christoph Georg Lichtenberg
1258 Leonardo da Vinci
1259 Ludwig van Beethoven
1260 Alexander Graham Bell
1261 George Eastman
1262 Crazy Horse
1263 Thomas Gainsborough
1264 Joe Dimaggio
1265 Theodore Dreiser
1266 Charles James Fox
1267 Kathleen Ferrier
1268 Gustav Gründgens

them no more.¹²⁷⁰ I can't sleep.¹²⁷¹ Am I still alive?¹²⁷² The taste of death is upon my lips. I feel something that is not of this earth.¹²⁷³ I'm bored.¹²⁷⁵ I'm bored with it all.¹²⁷⁶ I'd hate to die twice. It's so boring.¹²⁷⁷

I shall not forget you.¹²⁷⁸ You are wonderful.¹²⁷⁹ I LOVE YOU. I LOVE YOU.¹²⁸⁰ Why are you weeping? Did you imagine that I was immortal?¹²⁸¹ There's nothin' to weep about.¹²⁸² Mine eyes desire you above all things. ¹²⁸³ I've always loved my wife. I've always loved my children; I've always loved my grandchildren; I've always loved my country.¹²⁸⁴ My friends, I die in peace, and with sentiments of universal love and kindness toward all men.¹²⁸⁵ Does nobody understand?¹²⁸⁶ That's very obvious.¹²⁸⁷ I see everything rose-red.¹²⁸⁸ It is beautiful.¹²⁸⁹ Happier, always happier . . . ¹²⁹⁰ Did you understand? Don't hold me

-
- 1269 Lord Byron
1270 Lewis Carroll
1271 J.M. Barrie
1272 Julie de Lespinasse
1273 Wolfgang Amadeus Mozart
1275 Gabriele D'Annunzio
1276 Winston Churchill
1277 Richard Feynman
1278 Adolf Eichmann
1279 Arthur Conan Doyle
1280 Kurt Cobain
1281 Louis XIV of France
1282 Konrad Adenauer
1283 Catherine of Aragon
1284 Dwight D. Eisenhower
1285 Robert Emmet
1286 James Joyce
1287 John F. Kennedy
1288 Karl May
1289 Elizabeth Barrett Browning
1290 Friedrich Schiller

back. My time has come, I must die.¹²⁹¹ I desired to leave after my life, to the men who should come after me, the memory of me in good works.¹²⁹² Tell them I've had a wonderful life.¹²⁹³ I wish to be buried like a dog without a single one of your ceremonies that I don't recognize. I'm counting on your kindness to fulfill my last wish on earth. I'm counting on your friendship that it happens as I have said. I am a follower of Christ as in the first century and nothing else.¹²⁹⁴ I shall have heaven and earth for my coffin and its shell; the sun and moon for my two round symbols of jade; the stars and constellations for my pearls and jewels; will not the provisions for my interment be complete? What would you add to them?¹²⁹⁵

As to me, I leave here tomorrow for an unknown destination.¹²⁹⁶ Now comes the mystery.¹²⁹⁷ Now I go hence into Paradise.¹²⁹⁸ It is very beautiful over there!¹²⁹⁹

No grief, pain, misfortune or 'broken heart' is excuse for cutting off one's life, while any power of service remains. But when all usefulness is over, when one is assured of an unavoidable and imminent death, it is the simplest of human rights to choose a quick and easy death in place of a slow and horrible one.¹³⁰⁰

¹²⁹¹ Fyodor Dostoevsky

¹²⁹² Alfred the Great

¹²⁹³ Ludwig Wittgenstein

¹²⁹⁴ Henri Dunant

¹²⁹⁵ Zhuangzi

¹²⁹⁶ Ambrose Bierce

¹²⁹⁷ Jakob Böhme

¹²⁹⁸ Henry Ward Beecher

¹²⁹⁹ Thomas Alva Edison

¹³⁰⁰ Charlotte Perkins Gilman

I can't get my breath.¹³⁰¹ Put that bloody cigarette out.¹³⁰² Open the window: let me see the light.¹³⁰³ Water!¹³⁰⁴ Open the second shutter so that more light may come in.¹³⁰⁵ Long live freedom.¹³⁰⁶ The first step toward philosophy is incredulity.¹³⁰⁷ My God, My God, why have you forsaken me?¹³⁰⁸ Up until this time, I thought that there was no God neither Hell. Now I know and feel that there are both and I am delivered to perdition by the righteous judgment of the Almighty.¹³⁰⁹ Great God, and you witnesses of my death, I have lived as a philosopher and I die as a Christian.¹³¹⁰ Let me go to the house of the Father.¹³¹¹ I don't know which is most difficult in a Christian life—to live well or to die well.¹³¹² God is my life.¹³¹³ Jesus, Jesus!¹³¹⁴ Trust in God and you need not fear.¹³¹⁵ See in what peace a Christian can die!¹³¹⁶ This is the end—for me the beginning of life.¹³¹⁷ Forgiveness.¹³¹⁸ Wonderful, wonderful this death!¹³¹⁹ I were

-
- ¹³⁰¹ Enrico Caruso
¹³⁰² Saki (Hector Hugh Munro)
¹³⁰³ Giacomo Leopardi
¹³⁰⁴ Ulysses S. Grant
¹³⁰⁵ Johann Wolfgang von Goethe
¹³⁰⁶ Hans Scholl
¹³⁰⁷ Denis Diderot
¹³⁰⁸ Jesus Christ
¹³⁰⁹ Sir Thomas Scott
¹³¹⁰ Casanova
¹³¹¹ John Paul II
¹³¹² Daniel Defoe
¹³¹³ Mary Baker Eddy
¹³¹⁴ Joan of Arc
¹³¹⁵ Jonathan Edwards
¹³¹⁶ Joseph Addison
¹³¹⁷ Dietrich Bonhoeffer
¹³¹⁸ Brother Roger
¹³¹⁹ William Etty

miserable if I might not die. Thy Kingdom come, Thy Will be done.¹³²⁰ Dear
God.¹³²¹ Father into thy hands I commend my spirit. ¹³²² Lord Jesus take my soul!
Let me die and rise again with you. ¹³²³ God have mercy on my soul. Good people,
I beg you pray for me.¹³²⁴ With the supreme communion in Paradise, with those
upon whom God has showered his favor, the prophets and the saints and the
martyrs and the righteous, most excellent for communion are they. Oh Allah,
with the supreme communion.¹³²⁵ Strive to bring back the God in yourselves to
the God in the All.¹³²⁶ Alleluia!¹³²⁷

Have I played the part well? Then applaud as I exit.¹³²⁸ Draw the curtain,
the farce is played.¹³²⁹ Ha—life! I don't want to hear any more about it.¹³³⁰ Leave
me in peace.¹³³¹ Money can't buy life.¹³³² So, my soul, it is time to part.¹³³³ Go on,
get out! Last words are for fools who haven't said enough.¹³³⁴ I have long enough
stood in death's open door, now I want to step through and close it behind
me.¹³³⁵ Goodbye dearie. I'll see you later.¹³³⁶ I'll see you tomorrow.¹³³⁷

¹³²⁰ John Donne

¹³²¹ Erasmus of Rotterdam

¹³²² Jesus of Nazareth; Christopher Columbus; Martin Luther; Lamoral Count of
Egmont; Charles the Great

¹³²³ Georg Friedrich Handel

¹³²⁴ Catherine Howard

¹³²⁵ Muhammad

¹³²⁶ Plotinus

¹³²⁷ Charles T. Studd

¹³²⁸ Augustus

¹³²⁹ François Rabelais

¹³³⁰ Margaret of France

¹³³¹ Bertolt Brecht

¹³³² Bob Marley

¹³³³ René Descartes

¹³³⁴ Karl Marx

¹³³⁵ Wilhelm von Humboldt

One moment more.¹³³⁸

Don't let it end like this. Tell them I said something.¹³³⁹ Now farewell, remember all of my words.¹³⁴⁰ I have not told half of what I saw for I knew I would not be believed.¹³⁴¹ I'm sinking, I'm sinking!¹³⁴² A great leap in the dark.¹³⁴³ And so I leave this world, where the heart must either break or turn to lead.¹³⁴³ Mankind we love you—be vigilant!¹³⁴⁵ All composite things pass away. Strive for your own liberation with diligence.¹³⁴⁶ It is a great consolation to me in my last hour that I have never willfully offended anyone and there is not a drop of blood on my hands.¹³⁴⁷ It is finished.¹³⁴⁸ Ha! God is dead!¹³⁴⁹ Shit!¹³⁵⁰

The rest is silence.¹³⁵¹

¹³³⁶ John Jacob Astor IV

¹³³⁷ Alberto Giacometti

¹³³⁸ Marie-Jeanne Dubarry

¹³³⁹ Pancho Villa

¹³⁴⁰ Epicurus

¹³⁴¹ Marco Polo

¹³⁴² Wilhelm II of Germany

¹³⁴³ Thomas Hobbes

¹³⁴³ Nicolas Chamfort

¹³⁴⁵ Julius Fucik

¹³⁴⁶ Buddha

¹³⁴⁷ Frederick V of Denmark

¹³⁴⁸ Jesus of Nazareth

¹³⁴⁹ Friedrich Nietzsche

¹³⁵⁰ Walt Whitman

¹³⁵¹ William Shakespeare

After-words

The collage you have before you is a postmodern homage to cell phones, film and soccer.

About Collage Technique

Collage technique is the systematic exploitation of the chance or artificially provoked confrontation of two or more mutually alien realities on an obviously inappropriate level—and the poetic spark which jumps across when these realities approach each other.¹¹³⁵ A collage (From the French: *coller*, to glue) is a work of formal art primarily in the visual arts, made from an assemblage of different forms, thus creating a new whole. A collage may sometimes include newspaper clippings, ribbons, bits of colored or hand-made papers, portions of other artwork or texts, photographs and other found objects, glued to a piece of paper or canvas.¹¹³⁶ Collage is essentially a new combination of pre-existing, primarily figural images (for example: illustrations, reproductions, photographs).¹¹³⁷ The uniqueness of a work of art is identical to its embedding in the context of the greater tradition. ¹¹³⁸

¹¹³⁵ Max Ernst

¹¹³⁶ <http://de.wikipedia.org/wiki/Collage>

¹¹³⁷ Kindlers Malereilexion

¹¹³⁸ Walter Benjamin

Reproduction, pastiche and quotation, instead of being forms of textual parasitism, become constitutive of textuality.¹¹³⁹ Above all since, the pop art wave of the sixties and the new realism it gave rise to, collage and assemblage have come to occupy considerable space in the fine arts. The motivations that led to this—whether it be the wish for integration of reality into the work of art, or the dissolution of art in reality, or the overcoming of the real (and its absurdity)—ultimately go back to the basic requirements of modern art and therefore will determine its future development, at least in the form of a trend.¹¹⁴⁰ What human beings have made could always be imitated by others.¹¹⁴¹ A printed quotation is quite easy to attribute to an author. The situation is completely different with film quotations. A group of authors adapt a literary original, others write a screenplay based on the adaptation, which in turn is revised by others. Then directors and actors adapt the whole thing to fit their purposes. And finally, a film is dubbed . . .¹¹⁴²

Postmodernism

There's a saying in quantum physics: "Anyone who studies quantum physics and doesn't go crazy, hasn't understood it." Now that I've swallowed a number of books like aspirin, I can assert that this also applies to postmodernism.¹¹⁴³ In postmodernism innovation is not at the heart of artistic

¹¹³⁹ Peter Wollen

¹¹⁴⁰ Kindlers Malereilexikon

¹¹⁴¹ Walter Benjamin

¹¹⁴² Peter Kordt

¹¹⁴³ Daniel Bleyenber

impulse, but rather recombination or new application of existing ideas. The world is not contemplated from the vantage point of progress, but is instead seen as pluralistic, accidental, chaotic and in its moments of dissolution. Likewise human identity is unstable, shaped by many cultural factors including highly disparate ones. Media and technology play important roles as vehicles, as well as mediators, of culture. Postmodern art is characterized among other things by an expanded definition of art and quotation-like references to earlier styles, some of which are employed ironically. Where the irony falls flat or is not present, the style can converge with eclecticism.¹¹⁴⁴ Postmodernism rejects the innovative ambitions of modernism and vilifies it as mechanical and mainstream. On the other hand, the requirement that the work of art be open as a matter of principle refers back to modernism. A characteristic element of postmodernism is an extreme stylistic pluralism which—in architecture for example—often culminates in an accumulation of quotations from entirely different periods in art. The perception that there is nothing new to create in literature, film, architecture and fine art results in a playful manipulation of existing material (a position already articulated by Thomas Mann). The apparent “return” to history and traditions, however reveals itself as an attempt to make a collage of traditional methods that yields a new whole. In the process, the line between kitsch and art, mass culture and elite perceptions of art are consciously blurred (a prime example here being the artist Jeff Koons). Transavantgarde and late modernism are synonymous with postmodernism, the latter mitigating the

¹¹⁴⁴ <http://de.wikipedia.org/wiki/Postmoderne>

glaring antithesis between postmodernism and modernism. Their pluralistic self-definition has often resulted in post-modernism's being criticized as arbitrary.¹¹⁴⁵

Regarding Cell Phones and Phone Culture

There are revolutions that make the world more complicated and there are revolutions that make the world simpler. Then there are revolutions that make the world simpler in a complicated way. The telephone is one such revolution.¹¹⁴⁶ The telephone has too many shortcomings to be seriously considered as a means of communication.¹¹⁴⁷ For a long time I wished that my computer were as easy to use as my phone; now my wish has been fulfilled: I can't use my phone anymore either.¹¹⁴⁸ People can't seem to get by without their cell phones anymore. The mobile phone has become an artificial limb that we always have on us, and which serves as a link that keeps us from losing contact with the horde. Cell phones not only serve as a means of communication. They are hardly a status symbol as they were early on because nowadays almost everybody owns such a prosthesis. But the use of these devices sends signals to people nearby, connects people from a distance, increases social pressure, enhances security and enables the rapid dissemination of information and

¹¹⁴⁵ Thomas Köster

¹¹⁴⁶ Christian Kämmerling

¹¹⁴⁷ William Orton, president of Western Union

¹¹⁴⁸ Bjarne Stroustrup

images.¹¹⁴⁹ Telephone n. An invention of the devil which abrogates some of the advantages of making a disagreeable person keep his distance.¹¹⁵⁰

Regarding Film:

A film is a film is a film is a film.¹¹⁵¹ The screen is the place where something appears and vanishes again without a trace.¹¹⁵² How is it that when I think about movies I instantly lose myself in the land of memories.¹¹⁵³ With the invention of movies begins the extinction of fantasy.¹¹⁵⁴ Cinema is a crusade. Cinema is a worldview. Film leads to paramnesia, the condition in which all dreams become reality and sometimes reality becomes a dream.¹¹⁵⁵ Maybe film, this dream-like medium, always finds itself only in memory. What flickers past our eyes leaves its mysterious deposit only with the passage of time. Memory rewrites the script, replaces the cast, assembles new sequences from the portions that have been preserved and in this way turns the banal into a fairy tale. Thus, it is not the director, but rather the viewer who is the true alchemist, making gold out of celluloid.¹¹⁵⁶ Lovers of poetry or opera or dance don't think there is only poetry or opera or dance. But lovers of cinema could think there was only cinema. That the movies encapsulated everything—and they did. It was

¹¹⁴⁹ Florian Rötzer

¹¹⁵⁰ Ambrose Bierce

¹¹⁵¹ Andy Warhol

¹¹⁵² Elfriede Jelinek

¹¹⁵³ Cees Noteboom

¹¹⁵⁴ Markus Lüpertz

¹¹⁵⁵ Guillermo Cabrera Infante

¹¹⁵⁶ Hans Magnus Enzensberger

both the book of art and the book of life.¹¹⁵⁷ There are cinematic moments just as there are musical moments, in which the distance between the medium and the viewer or listener is suspended. A shared rhythm springs up, the ear ceases to resist, and the eyes have the power to see only what is present before them, the magic takes effect.¹¹⁵⁸ Movies are my religion.¹¹⁵⁹ I even believe they could be seen as a kind of religious revelation, disguised as mass entertainment, as many-faceted prophecy, as the hand writing sacred words, like the three oracular words on the wall (on the screen) that appear in the book of Daniel (Daniel 5).¹¹⁶⁰ Cinema is a pretext to leave your own life for a few hours.¹¹⁶¹ The film lives as long as it's dark in the cinema.¹¹⁶²

In my recollection a mysterious tapestry is woven together from a shimmering nothing. Masters from many countries have achieved it: Buñuel and Kurosawa, René Clair and Truffaut, de Sica and Fellini, Rohmer and Bergman. It is no small feat to let people forget the bitterness of the world for a few short hours.¹¹⁶³ You do not go to a movie just to see a movie. You go to a movie to cry or laugh with two hundred other people.¹¹⁶⁴ Cinema has enriched us with a new inner dimension even when we are not aware of it.¹¹⁶⁵ That is what makes cinema so attractive like a long journey or a state of intoxication: we are brought

¹¹⁵⁷ Susan Sontag

¹¹⁵⁸ Peter Sloterdijk

¹¹⁵⁹ Quentin Tarantino

¹¹⁶⁰ Guido Ceronetti

¹¹⁶¹ Steven Spielberg

¹¹⁶² Samuel Goldwyn

¹¹⁶³ Erwin Chargaff

¹¹⁶⁴ John Naisbitt

¹¹⁶⁵ Ryszard Kapuscinski

face to face with *the other*. And the requirements for the intensity of this encounter are always present: our eyes don't want to see anything else, our ears wish to hear nothing else, not even the crunch of popcorn.¹¹⁶⁶ When a film does well, it is a business success. When it doesn't do well, it is art.¹¹⁶⁷ Cinema appeals to either a wide audience or an elite.¹¹⁶⁸ Good films can change the way people think.¹¹⁶⁹ What would my life be without cinema? It would be like what the philosopher Thomas Hobbes said about the life of man: "solitary, poor, nasty, brutish and short." But such is the life of people who have never been to the movies.¹¹⁷⁰

Regarding Soccer

The fascination of soccer is easy to experience, difficult to describe and impossible to explain.¹¹⁷¹ Soccer has the same function in society as other artistic media: a good movie, a good song, a good image.¹¹⁷² A good soccer game is like a good poem.¹¹⁷³ A nation that has good soccer players doesn't need bad politicians.¹¹⁷⁴ A day without soccer is a day misspent.¹¹⁷⁵ Soccer is music, soccer is freedom.¹¹⁷⁶ Soccer is not an all-request radio show.¹¹⁷⁷ The secret of soccer is

¹¹⁶⁶ Orhan Pamuk

¹¹⁶⁷ Carlo Ponti

¹¹⁶⁸ Viktor Jerofejew

¹¹⁶⁹ Steven Spielberg

¹¹⁷⁰ Guillermo Cabrera Infante

¹¹⁷¹ Andreas Tenzer

¹¹⁷² César Luis Menotti

¹¹⁷³ Michael Buselmeier

¹¹⁷⁴ Helmut Schön

¹¹⁷⁵ Ernst Happel

¹¹⁷⁶ Bob Marley

the ball.¹¹⁷⁸ You have to get the round thing in the square thing.¹¹⁷⁹ You can win every game, you can also lose every game.¹¹⁸⁰ The truth is on the field.¹¹⁸¹ It's the same in soccer as it is in love. What happens before can be really great, but it's only foreplay. You've got to score.¹¹⁸² There's also tenderness in soccer. You must caress the ball with your feet in such a way that it lands in the opponent's net.¹¹⁸³ There's really nothing more to say about soccer; everything's been said.¹¹⁸⁴

¹¹⁷⁷ Franz Beckenbauer

¹¹⁷⁸ Uwe Seeler

¹¹⁷⁹ Sepp Herberger

¹¹⁸⁰ Franz Beckenbauer

¹¹⁸¹ Otto Rehhagel

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¹¹⁸³ Pelé

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