

THE STAR EATERS
by Peggy Ahwesh

Dialogue and Voiceover text with some time code markers.

00:00:00:00
COLOR BARS, BLACK

00:00:44:00
TITLE CARD

Jackie Smith
Alex Auder
The Star Eaters

00:01:14:00
VOICEOVER JACKIE:

I don't think about the future. I don't give myself a future and not even a present. The present keeps bending and if it becomes so heavy for me to carry it is because of this burden of lightness, this laughing load I have to hold up in the center of a dreamy day which hides me from myself.

00:02:30:00
JACKIE:

"This yuppie has been involved in a serious car crash. His BMW has been totalled and he's sitting on a curb on the side of the road, crying about his car and a cop comes along and says to him "You yuppies are all alike, selfish, materialistic. You didn't even notice that your arm has been torn out of its socket during the accident. The yuppie looks down at his bloody stump and cries out "Oh my god, my Rolex!" "

00:03:17:00
JACKIE:

"Oh, you're bleeding!"

00:04:14:20
VOICEOVER JACKIE:

Gambling is a child's vice practiced largely by adults often aging adults. We were children. We weren't particularly proud of that but we weren't ashamed by it either. We began to notice that a lot of what passes for maturity looks like play acting. That was something we understood.

00:05:17:20

HOTEL CLERK:

“How about this one. A woman is in psychoanalysis and is having a problem with one of the basic concepts. She says to her shrink: "Doctor Freud what is this phallus you keep talking about? And he says: "Well, it's easier to show you than to tell you." So he pulls his pants down and takes out his prick. She looks and says: "Oh, I get it. It's like a penis only smaller."

JACKIE:

To the phallus!

00:07:45:00

VOICEOVER JACKIE:

Gamblers love to lose. It's about chance confirming everything you knew but could make no place for in your life. Did we love to lose? That would overstate it. But certainly there was something about losing that was not entirely unpalatable. So if not love to lose, something else. We were at least willing to lose.

00:10:53:20

VOICEOVER JACKIE:

Often, before, in moments of great anguish I had dreamed of breaking all ties. It seems to me that I had said this to her. It seems to me it was in order to untie these bonds that I had wanted to tie them. To tie myself to her in such a way that the understanding, having become real, could really be destroyed. Perhaps I had even dreamed further. Perhaps I only approached in order to fight her in a combat that would separate her from herself even if only by separating me from myself forever.

00:14:16:00

VOICEOVER JACKIE:

When I was a little girl I loved the sun. I used to shut my eyes and let the sun shine bright red my eyelids. The sun was fantastic. All explosions and blood.

And from the blood of the sun to the blue of the sky at noon, you could lose your mind in the stars.

00:17:10:00

MAN IN BAR:

“Have you ever seen a film called *We Three Comrades*? Actually it’s a mistranslation from the Italian it’s called *We, The Living*.

“It’s about a woman who’s studying for her PHD in philosophy in the Soviet Union and she falls in love with two men. One who’s a leader in ideology and another one who’s a black marketer.

“Eventually she leaves them both but keeps getting these flashes of the skyline of NYC so she literally crawls out of Russia in the snow and dies.

In a certain sense it’s about the disease of ideology.

JACKIE:

“No, I’ve never heard of it.”

MAN IN BAR:

“That’s too bad. Want a drink?”

00:18:28:00

VOICEOVER JACKIE:

Chance comes from night and returns to night. It is both daughter and mother of night. Night doesn’t exist and neither does chance. Being, Hegel says, is the most impoverished notion. Chance, I say, is the richest. Chance. By which being is destroyed in its beyond.

00:22:24:00

VOICEOVER JACKIE:

That perfect love, which if one is very lucky, one has for one’s parents, may get smarter, wiser, greater. It may even get fuller. But it never gets any purer.. It doesn’t move toward perfection but away. Like everything else, as soon as you find it, you start losing it.

TAIL CREDITS

Directed by

Peggy Ahwesh

Featuring

Jackie Smith

Alex Auder

and

Aaron Diskin

Ricardo Dominguez

Lin Gathright

Luke Joerger

Cinematography

Arthur Jafa

Peggy Ahwesh

Additional Photography

Aaron Phillips

Sound

Matt Sutton

Art direction

Madeleine Leskin

Anna McLanahan

Production assistance

Laura Chipley

Dale Cannedy

Ben Friedman

Quotations

Double Down: Reflections on Gambling and Loss

by Frederick and Steven Bartholme

Blue of Noon

Guilty

by Georges Bataille

When the Time Comes

by Maurice Blanchot

Special thanks

Chet Mazer

Bradley Eros

Luke Joerger

Indigo & Mishi

Valerie Manenti

Glynnis

Eleisha

and

The Claridge Casino

A project of the Creative Capital Foundation

Produced by Luke's Farm

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