

PRESS RELEASE



**UK PREMIERE- 23rd London Gay and Lesbian Film Festival
April 3rd and 5th, 2009
FRANCE PREMIERE – Palais de Tokyo, April 8th**

BANDAGED Old-style horror blends with forbidden love in this period thriller. Lucille lives with her domineering father and great aunt in a creepy mansion out in the middle of nowhere. She's about to turn eighteen and longs to go to college to study poetry, but her surgeon father insists the sciences are the way to go. Feeling as though she has no way out Lucille attempts suicide after rifling in her father's lab. She survives, but is left with hideous burns to her face, which her father chooses to treat at home. He hires a sultry nurse with her own chequered past to look after Lucille. Spending 24 hours together every day leads patient and nurse to discover passionate feelings for each other, the bandages come off and soon a torrid affair begins.

-Emma Smart, London Gay and Lesbian Film Festival 2009

With Abel Ferrara as executive producer, Beatty's stunningly visceral cocktail of sex and bodily terror would surely merit as well, Cronenberg's seal of approval.

- Lauren Wissot, The House Next Door

USA/Germany 2009

Original Version (English) - 92 minutes

Directed by Maria Beatty

Original Screenplay: Claire Menichi

Executive Producer: Abel Ferrara

Cast: Janna Lisa Dombrowsky (Lucille), Susanne Sachsse (Joan), Hans Piesbergen (Arthur), Martine Erhel (Ingrid)

Producers: Jurgen Bruning, Claus Matthes, Maria Beatty

Bleu Productions and Jürgen Brüning Filmproduktion

Music: Mikael Karlsson

Director of Photography: Caro Krugmann

Montage: Maja Stieghorst

Set Design: Stefan Dickfeld

Upcoming Festivals

- London Gay and Lesbian International Film Festival 2009, World Premiere, England
- Palais de Tokyo, April 8th 2009, France
- Brisbane Gay and Lesbian Film Festival, April 2009, Australia
- Miami Gay And Lesbian Film Festival, May 2009, USA
- Fairytales International Queer Film Festival, May 2009, Calgary, Alberta Canada
- San Francisco Gay and Lesbian Film Festival, June 2009, USA
- Athens Gay and Lesbian Film Festival, June 2009, Greece
- Tel Aviv Lesbian and Gay Film Festival, June 2009, Israel
- Vancouver Queer Film Festival, August 2009, Canada
- Queersicht Film Festival, November 2009, Bern, Switzerland

Maria Beatty, Director

Maria Beatty is an internationally acclaimed filmmaker based in Paris, who has been directing, acting and producing films for the past fifteen years. She is renowned for her exploration into the depths of female sexuality, fantasy and fetish, setting new standards in erotic cinema. Her vision is inspired by expressionist German cinema, French surrealism and American film noir. Her sophisticated style commands the viewer with an enveloping aesthetic that unsettles as it captivates.

Bandaged is her new narrative feature film.

Beatty's film collection and short film ***The White Bonnet*** was commissioned and featured in the **Laarriou Brothers**' film, ***The Last Days of the World***, premiering at the Cannes Film Festival 2009.

In 2008, she directed an erotic short film, ***Belle de Nature***, with original music composed by John Zorn, for **France 2 TV**.

From 1994 on, she became renowned for her short films, which explore the dark side of female sexuality and fantasy, setting new standards in erotic cinema. In 1989, she produced and directed her first film entitled ***Gang of Souls*** a documentary exploring the insights and influence of the Beat poets William Burroughs, Allen Ginsberg, Marianne Faithfull, Richard Hell, Lydia Lunch and Henry Rollins. Beatty has received grants from the New York State Council for the Arts, the New York Foundation for the Arts, and Art Matters.

International Screenings:

Palais de Tokyo (France), France 2 TV "Cyprine" (France), Canal + "La Nuit Gay" (France), ARTE "Soiree Thema" "INSPIRED" 2004 (France/Germany), Channel 13 (NY), The Whitney Museum (NY), Museum of Modern Art (NY), The International Center of Photography (NY), The New Museum (NY), British Film Institute (UK), Lux Cinema (UK), The San Francisco Museum of Modern Art (CA), Centre Audiovisuel Simone de Beauvoir (France), Palais de Tokyo (France)

Recent Titles include:

White Bonnet (for Les Frères Laarriou), *Belle de Nature* (France 2 TV), *Post Apocalyptic Cowgirls*, *Strap-On Motel*, *Sex Mannequin*, *Boy in a Bathtub* (feature length), *Silken Sleeves*, *Ecstasy in Berlin*, *1926* (Arte TV), *The Seven Deadly Sins*, *Ladies of the Night*, *The Black Glove*, *The Elegant Spanking*, *Let the Punishment Fit the Child*, *Sphinxes Without Secrets*, *Sluts and Goddesses* (with Annie Sprinkle), *Imaging Her Erotics* (with Carolee Schneemann), *Gang of Souls*

Claire Menichi, Original Screenplay

Claire Menichi is a writer who deals with sexuality, loneliness and the metamorphosis of the body. Menichi has written four fiction novels, including two erotic novellas. Several of her short stories have been published internationally. She has written three original screenplays for film director Maria Beatty: *Belle de Nature* and two feature length films, *Boy in a Bathtub* and *Bandaged*. She is currently completing *Bandaged* the novel.

Joan/Susanne Sachsse

Susanne Sachsse is an actress based in Berlin. She appeared in Bruce LaBruce's films "Otto; Or, Up with Dead People" (2008) and "The Raspberry Reich" (2004). She also collaborated on installations and performances with the artists Keren Cytter, Heinz Emigholz, and Katya Sander. Sachsse has extensive acting experience in theater, radio and television. As a member of the Berliner Ensemble, she worked with Heiner Müller, Einar Schlee and Robert Wilson.

Lucille/Janna Lisa Dombrowsky

Janna Lisa Dombrowsky performed with the Magdeburg theater from the age of 13 years old, where she wrote and directed herself in an adaptation of Shakespeare's "Midsummer Night's Dream". During this time she worked with renowned directors like Matthias Brenner, Lukas Langhoff and Tobias Wellemayer. She is currently working on an international production, combining film, music and art on a spiritual transformational level and collaborating on a work-in-progress with Ulli Lommel (Fassbinder's longtime apprentice). *Bandaged* is her second feature film.

Arthur/Hans Piesbergen

Born in Stuttgart in 1961, Hans lived in Vienna for several years and has been based in Berlin since 2001. For the past 25 years he's worked as an actor with various theatres in Vienna, Munich, Frankfurt, Dusseldorf, Hamburg, Berlin and Canada as well as national companies, major musical stages, fringe groups, and internationally acclaimed directors like George Tabori, Steven Berkoff and Barrie Kosky. During the last years he has collaborated with Canadian director Robert Lepage on LIPSYNCH, a multilingual nine hour theatrical epic, in which Hans appeared on stage in London at the Barbican Centre in 2008. This production is currently on world tour. Hans took part in several feature films and German TV series such as "Tatort", "Medicopter 117" and "Der letzte Zeuge". *Bandaged* is his first major part in an English feature movie.

Ingrid/Martine Erhel

Interior architect, Martine Erhel began theater in 1988. After having taken classes with Niels Arestrup, Sigmund Molick, Nadine Abad, she interpreted different roles in "La Pyramide" by Copi, M.E.S by Annie Noël, "La Ménagerie de Verre" by Tennessee Williams, M.E.S de Pascal Zelcer, "Les trois soeurs" by A. Tchekov, M.E.S Mathew Jocely..... She mainly played in theater between 1988 and 1994, afterwards, she started cinema, called upon by François Ozon himself who gave to her a few roles in his first films. Since then, she's acted in over 20 movies from Thomas Bardinet, Nicole Garcia, François Dupeyron, Marie Vermillard, Fabrice Oteniente, Bertrand Van Effenterre... till Maria Beatty. Meanwhile her cinematographic career in dotted, she dedicates herself to poetry by organizing events and editing a revue.

Official Website

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shot on location in Potsdam, Spreenhagen and Berlin

Bandaged

A Film by Maria Beatty

Screenplay by Claire Menichi

90 min, english, USA / Germany 2009

Since his wife's death, Arthur, a peculiar and severe surgeon, cloisters his teen daughter Lucille inside a strange mansion.

Desperate, Lucille tries to commit suicide but ends up with her face burned and bandaged. Arthur, with the assistance of his aunt Ingrid who doesn't know what he is really doing, prepares a weird skin graft in order to give back Lucille a face, a face that resembles his beloved and deceased wife.

To take care of Lucille, the father hires Joan, an attractive nurse with a somber past.

Lucille and Joan start a forbidden and passionate love affair...

bandagedthefilm@gmail.com

Cast

Lucille	Janna Lisa Dombrowsky
Joan	Susanne Sachsse
Arthur	Hans Piesbergen
Ingrid	Martine Erhel
Taxi Driver	Stefan Dickfeld
Grandmother	Gisela Meinke
Michael	Sebastian Ellrich

Crew

Director	Maria Beatty
Script	Claire Menichi
Producers	Maria Beatty Jürgen Brüning Claus Matthes
Executive Producer	Abel Ferrara
Co-Producer	Namita
Director of Photography	Caro Krugmann
Production Designer	Stefan Dickfeld
Make Up	Pascale Jean-Louis
Costume Designer	Sebastian Ellrich
Montage	Maja Stieghorst
Sound Recordist	Kristian Petersen
Music	Mikael Karlsson
Assistant Directors	Franck Ciochetti Wiebke Hoogklimmer
2 nd Camera	Alexander Böke
First Camera Assistant	Kirsten Bilz
Second Camera Assistant	Ana Paola Reyes
Digital Imaging Technician	Rafael Ginel
Camera Assistant	Iris Bökenheide
Grip / Dolly	Tina Lea Künnemann
Script Supervision	Wiebke Hoogklimmer
Lights / Gaffer	Søren Salzer
Light / Electrician	Mandy Broiler
Light Assistant	Matthias Platz
Propmaster	Nicholas Fox Ricciardi
Art Department	Ole Voss Alexandra Illner Tiffany Schulze Barbara Waid Robin Nickel
Special Make Up	Patrycja Postek
Boom Operator	Angela Anderson
Still Photography	Pascale Jean-Louis
Soundmix	Gilles Fournier
Colour Grading	Caro Krugmann
Catering	Tanja Grupp
Production Assistants / Drivers	Brendan C. Flynt Mariella Lo Manto Ena Schnitzlbaumer
Location Scout	Alexandra Dimitriou

Music by Mikael Karlsson:

Flute / Alto Flute: Claire Chase
Bass Clarinet: Joshua Rubin
Violin: Fung Chern Hwei
Piano: Mikael Karlsson

"A Sinking Feeling"
by Mikael Karlsson
Melodica and piano: Mikael Karlsson

"Descent"
by Mikael Karlsson

"Five Four"
from "Privacy" by Mikael Karlsson
Flutes / alto flutes: Claire Chase
Piano: Mikael Karlsson

"Vanishing"
from "Privacy" by Mikael Karlsson
Clarinets / bass clarinets: Joshua Rubin

"I Was Wrong"
by Mikael Karlsson

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mikaelk.com
pleasemusicworks.com

STIM Sweden

Soundtrack available on iTunes and Amazon

Artwork by
Pauline Recke

French to English Translation by
David Case

Stock Footage:
"Hollywood Offbeat"
Public Domain

Poetry:

ARTHUR RIMBAUD
THE SONG OF THE HIGHEST TOWER
Chanson de la Plus Haute Tour
(From: Fetes de la Patience)

Selected Poems from
MALDOROR
by Lautréamont (1868)
SECOND CANTO
Stanza 13: The Shipwreck and Sharks (Maldoror's First Love)

ARTHUR RIMBAUD
THE WASTELANDS OF LOVE
(From: A Season in Hell - Fifth Season/Visionary)

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www.flatliners.tv,
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Locations:
www.filmvilla.de,
www.atelier-ost.de
www.wurstfilm.com

shot on location in Potsdam, Spreenhagen and Berlin

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“BANDAGED”
A film by Maria Beatty
Screenplay by Claire Menichi
English translation by David Case

Intertitle:
Somewhere in the distant past

LUCILLE:

Hi Dad! You're finally home. How was the hospital?

ARTHUR:

As usual, you know. Let me rest five minutes, then get your things and come in the office.

ARTHUR:

No clearly, you haven't understood the main point. When one can't figure the antiderivative of an integral function, one uses the integration by parts. Here, for example.

ARTHUR

Now... We don't know how to calculate the antiderivative of $x\cos(x)$. But since we know the product, we can try the calculation of the integration by parts. Suppose that $u'(x)=\cos x$ and $v(x)=x$. Then $u(x)=\sin x$ et $v'(x)=1$. Thus:

LUCILLE (V.O.)

*Idle Youth
By all things enslaved
Through sensitivity
I've wasted my days.
Ah! Let the moment come
When hearts love as one.*

*I told myself: wait
And let no one see:
And without the promise
Of true ecstasy.
Let nothing delay
This hiding away.*

*I've been patient so long
I've forgotten even
The terror and suffering
Flown up to heaven,
A sick thirst again
Darkens my veins.*

So the meadow

*Freed by neglect,
Flowered, overgrown
With weeds and incense,
To the buzzing nearby
Of a hundred foul flies.
Ah! Thousand widowhoods
Of a soul so poor
It bears only the image
Of our Lady before!*

ARTHUR

Lucille?

LUCILLE

*Does one then pray
to the Virgin today?
Idle Youth
By all things enslaved...*

ARTHUR

Lucille! Lucille!

ARTHUR

It is 8:05!

LUCILLE

Excuse me, I didn't hear. I was reading.

ARTHUR

If you wish to read, do so in the evening, after supper...

LUCILLE

Yes father...

ARTHUR

Next time you go without supper if you insist on arriving late.

INGRID

Such a storm this morning! ... The weather is crazy. When I was young it never rained this time of year.

ARTHUR

Human beings consume too much. We're suffocating the planet.

LUCILLE

Can they prove it scientifically, dad?

ARTHUR

Yes... naturally... If you'd like to learn more I could get you an advanced text on meteorology. For your 18th birthday.

LUCILLE

For my birthday?

ARTHUR

... That would be a good practical present.

LUCILLE

Yes, but...

ARTHUR

Practical and educational. A far cry from our advertising TV culture.

LUCILLE

What I'd really like to do is... to go to college... that would be educational... to study poetry.

ARTHUR

Poetry?

LUCILLE

Yeah... Oscar Wilde, Rimbaud, Baudelaire... and literature too.

ARTHUR

What good is studying literature and poetry? You can read yourself and that's sufficient. Oscar Wilde doesn't deserve all the attention you give him. The man was a pervert and it's just as well that he was imprisoned... And if you'd like to write poetry you can do it to your heart's content right here at home.

LUCILLE

But I'd learn more if I went away to college....

ARTHUR

Not really... One doesn't learn as effectively in a group setting.

LUCILLE

But since you really don't like teaching me poetry...

ARTHUR

You'd be better off with the sciences. You could help me here. Before you wanted to be a doctor, like me.

LUCILLE

I've changed my mind...

ARTHUR

And that's just the problem. You never stick with anything... Remember what happened when you were twelve? You wanted to go away to boarding school, but you were back home three months later. You told me that you couldn't make any friends and that you cried yourself to sleep each night. Isn't that right?

INGRID (V.O.)

When your mother was sick those two long years...

ARTHUR (V.O.)

What good is studying literature and poetry?

INGRID (V.O.)

... your father asked me ...

ARTHUR (V.O.)

You can read yourself and that's sufficient.

INGRID (V.O.)

to come and take care of you...

ARTHUR (V.O.)

The man was a pervert and it's just as well that he was imprisoned.

INGRID (V.O.)

... but I couldn't come then.

ARTHUR (V.O.)

Now, clearly, you haven't understood the main point.

You'd be better off with the sciences.

And if you wish to write poetry you can do it to your heart's content right here at home.

Lucille (V.O.)

I hate you! Let me out! Let me out!

INGRID (V.O.)

You're all that he has.

TAXI DRIVER

Thank you. Goodbye.

INGRID (V.O.)

I am Lucille's great aunt. I'm so glad that you've come to help with her care...

JOAN (V.O.)

Joan Genova. Yes. I'm thankful for the opportunity to be here.

INGRID (V.O.)

I hope it wasn't too hard to get out here.

JOAN (V.O)

Oh no no. I managed to find a driver who knew the way from the main station.

INGRID

So, you are from Italy?

JOAN

Yes, from Calabria, the mountains. When I was 15 my parents sent me to my uncle's in Boston.

INGRID

I imagine you must resemble your mother?

JOAN

Yes...

INGRID

In our family too, the girls all resemble their mother...

INGRID

Let me show you to Arthur's - I'm sorry - Doctor Baert's office.

JOAN

Thank you.

ARTHUR

Come in.

Please be seated, Miss Genova. You are later than we expected you.

JOAN

Yes, I'm so sorry.

ARTHUR

I shall explain the situation. One week ago my daughter had an accident. She suffered third degree burns on her face and tissue loss around the left cheek and nose. After first making an incision, I treated the most serious wounds with a series of allografts through which I have avoided any serious hydro-electrical complications. She shows no respiratory complications, but you must nonetheless observe closely to forestall any hypermetabolisation, guard against infection, and help her maintain nutritional levels. I would like her watched twenty-four hours day.

JOAN

I shall remain with her as much as is necessary.

ARTHUR

In this house I do not wish to hear any mention of the hospital.

JOAN

Yes, of course.

ARTHUR

*I will show you to your room.
Those are Italian shoes, right?*

JOAN

Yes.

ARTHUR

Very good.

Book title: Pharmaceutical Formulary for Surgeons and Nurses

ARTHUR

Lucille, your nurse has arrived. Come in.

JOAN

Good morning, Lucille.

ARTHUR

*She remains in a state of shock. Mutism and paralysis of the extremities.
Bandages, compresses, disinfection, sodium chloride solution, cortisone, everything
you need is right here.*

JOAN

Very good.

ARTHUR

*You will give her six of these
and two capsules four times a day.
I must leave now....
I'll be back at 6:30 sharp if I have no emergencies.*

Book Title: Flowers of Evil by Baudelaire

ARTHUR

Lucille has not had any problems?

JOAN

She refused to eat...

ARTHUR

You may leave us now.

ARTHUR

*Lucille, my dear... you know that today is your birthday...
I'll heal you quickly, I promise you. Just look at your present.
Your mother made me promise that I give them to you on your 18th birthday.
I keep them for you... just for now... Soon everything will be just as it was. I'm sure of
it...*

JOAN

*Is something hurting?
That itches... Is that it?
That doesn't itch anymore... look at me...
Breath deeply now...*

ARTHUR

*Zygomaticus major: 39, ...zygomaticus minor: 31, ... levator anguli oris: 18, ...
masseter: 28. ... Got it?
You will apply this cream twice a day. It will regenerate the tissue underneath the
bandage.*

ARTHUR

*Really now, be careful!
Always the same scarring. Look at this. These idiots. Incompetents!
Lucille will have no scars... not like Anna. It began with a tissue sample, followed by
an ablation. They were never sure of anything so they cut... In the end, they gave
her back to me covered with scars without ever having healed her...*

INGRID

My poor Arthur...

ARTHUR

I should have kept her at home.

INGRID

You would have taken good care of her.

JOAN

She has developed a strong fever.

ARTHUR

I'll be back. Above all, don't put this one back in the cage with the others.

INGRID

Poor Lucille, I should make her one of her favorite dinners.

ARTHUR

Here, give her this injection.

Above all, keep an eye on her breathing.

MICHAEL

Grandma... are you sure this is really what you want?

JOAN

I can't possibly take it from you.

MICHAEL

But she really wants you to have it.

LUCILLE

Let me go...

... a pervert...imprisoned...

...you can't make friends...idiot...

*... it's fearful outside ... he's right... yes, you see... I can't ... nothing nothing
nothing... I'd rather die... I'm better off dead.*

ARTHUR

Here, take this book on reconstructive plastic surgery. It's incomplete, of course...

JOAN

Thank you...

ARTHUR

*... like all the other books, they haven't included my new research so...they're a bit
outdated...*

JOAN

Yes... I'm sure...

I'm thinking that you must be up to date... Lucille...

ARTHUR

Yes ...that is, how so?

JOAN

... because of her attempted suicide.

ARTHUR

You have too much imagination!

JOAN

I know that it can't be easy for a father to understand...

ARTHUR

Foolishness!

JOAN

But she's the one who told me...

ARTHUR

Enough!

JOAN

How can you be so...

ARTHUR

That will do! I do not require a lecture from you... Do I make myself clear?

JOAN

Yes.

ARTHUR

Oh no...

No no no! I have no more use for you! You slow me down more than you help me.

JOAN

Here, take a sip.

INGRID

Thank you.

JOAN

Feel better?

INGRID

It was one thing we didn't need... Dear God, help us!

JOAN

Above all, you have to take care of yourself.

Your pulse is low. If that continues you have to talk to Lucille's father... anyway, you can get him to listen to you.

INGRID

And I never saw it coming ...My God!

JOAN

You have to promise not to worry yourself for Lucille. What happened was in the past. I'm here to help her now.

INGRID

Yes, but poor Arthur... You must not hold it against him.

JOAN

I never expected that reaction.

INGRID

He adores his daughter. He doesn't want to see any harm come to her.

JOAN

Yes, I never doubted that...

INGRID

And Lucille is the same as him. She can't forgive herself for causing him pain.

JOAN

Will you be OK?

INGRID

Yes.

INGRID

I'm going to go and comfort her.

JOAN

*No. This is my job; I'm the one who should be doing it.
And besides that... it's not good for you.*

JOAN

What is this ointment made from?

ARTHUR

Growth proteins. Antihistamines as well. It makes it easier for the graft to take by accelerating the uniform budding of the skin ... come see! I'll explain it to you.

What you see here is much more than a simple culture of keratinocytes on a bed of fibroblasts. You will find all the different strata of the skin: the epidermis here, the basal layer of course, collagen that attaches the epidermis to the dermis, as you know, melanocytes and above all the different proteins and cells.

JOAN

Why not use the skin you've taken from other parts of her body?

ARTHUR

To end up with a leopard's skin, blemishes and scars everywhere? You've seen the terrible results they end up with at the hospital.

JOAN

Yes, unfortunately.

ARTHUR

I've uncovered all the properties of the skin... Resilience, flexibility, regeneration. The sensitivity to touch, pigmentation, nutrition. It's all there. Perfectly reconstituted skin.

JOAN

Very impressive!

ARTHUR

*Tomorrow will be our day.
Sleep well tonight.*

JOAN

*Are you alright?
You think you can stand?*

LUCILLE

My legs are weak.

Medicine vial: Quercetin/Nettle Plus

LUCILLE

Please, do it like you did yesterday.

ARTHUR

You may leave us.

LUCILLE

No, stay.

ARTHUR

Help her to sit on the edge please.

ARTHUR

70 by 110. A little bit low.

You will give her these in addition to the others... she needs to regain muscle mass.

JOAN

*Surely there are other ways than the medication... She is getting enough
nourishment now.*

LUCILLE

Yeah, I can't stand swallowing these pills.

ARTHUR

Very well... Since you're doing so much better, I'm sure you can do without them.

JOAN

Any more problems with the pulse rate?

I'm sorry. I got a little bit carried away before...

INGRID

Only three minutes left...

JOAN

Are you baking a cake?

INGRID

In the kitchen at least I'm still useful.

JOAN

Well, I don't know how they got by around here before you came.

INGRID

Poor things... frozen dinners and canned food...

JOAN

They would never survive without you...

INGRID

I'm old now... tired... I'd like to be with Jan. It's time that he calls me back to him.

JOAN

*No no, don't say that...
Hmmm, that smells good...*

INGRID

Here, for Lucille.

JOAN

No. You go and surprise her.

LUCILLE

Ah, Mussels! I missed them so much. Do you like it?

JOAN

It smells delicious.

LUCILLE

I have to learn how to cook so I can make them myself.

INGRID

I'll show you.

LUCILLE

That might come in handy. Dad, when will you take off the last bandages?

ARTHUR

In three days, I've got to check the results and reduce the bandage once more. In one more week you will feel the fresh air on your face...

LUCILLE

And you'll be finally able to see what I look like.

JOAN

I can imagine...

ARTHUR

You will have some micro-scars, they'll only be noticeable to the touch and they will be all but indistinguishable before you know it.

LUCILLE

You're the best, Dad. I knew you'd succeed.

LUCILLE

I didn't know what to do with myself... you know... before you came...

LUCILLE

I mean I felt so alone. I never got to see anybody else... just him and her... I'm really glad that you're here.

INGRID

I think Parker has learned his lesson...after what happened to him this time.

LUCILLE

What happened to him?

INGRID

*Accident in the car. A bad one. He was drunk!
He barely got out alive... so many broken bones... but he hung on to life and he rediscovered his faith.*

LUCILLE

And all the carrying on with the married women, it's all over?

INGRID

Yes, he realized he was on the slippery slope...

LUCILLE

Too bad... don't you think he was sexier before?

INGRID

No... now it's Betty who has the problems... ohoh.

LUCILLE (a bit aggressively)
Well anyway, it's their lives and they should do what they want...

LUCILLE
Where is Joan?

ARTHUR
She's in the lab.

LUCILLE
I thought you'd hired her to take care of me.

ARTHUR
Since you don't need her anymore.... she's going to help me.

LUCILLE
It's just like with the other baby-sitters. Each year you found a new one and they were never good enough for you.

ARTHUR
Stop it. I need her as an assistant.

JOAN
*Lucille! Lucille... Oh God, are you alright?
Hold on me.*

ARTHUR
It will all have to be removed. It was not irrigated...

JOAN
But she still can be healed?

ARTHUR
Of course... but I need living skin this time.

ARTHUR(V.O.)
It will all have to be removed. It was not irrigated...

JOAN (V.O.)
But she still can be healed?

ARTHUR (V.O.)
Of course... but I need living skin this time.

LUCILLE
I want to stay like this forever...

JOAN

I know...

LUCILLE

Your skin is so soft, so sweet... You smell so good... your skin melts in the mouth like chocolate... Your face should be in a Michelangelo, or something. I can't believe how soft and white your breasts are...

JOAN

Such compliments, you'll spoil me...

LUCILLE

I want to know everything about you.

JOAN

There's not so much to know.

LUCILLE

Well, like... Have you ever been in love before?

JOAN

Yes, once...

LUCILLE

Who was it?

JOAN

...A schoolmate, in Italy.

LUCILLE

And did you let her touch you like that?

JOAN

No... never like that...

LUCILLE

Was it better than with me?

JOAN

No... never this intense.

LUCILLE

*And, aah
were you together a long time?*

JOAN

Until my mother caught us...

LUCILLE

What?

JOAN

She sent me away, to Boston.

LUCILLE

She separated you from your love? So mean!

JOAN

Um hum, she never told anyone about this. She was too ashamed. She banished me like I had the plague. So she made up an excuse that I was going to marry my cousin, in Boston.

Ooh...

LUCILLE

Did you marry him?

JOAN

Of course not. I refused.

LUCILLE

After?

JOAN

Nothing... you.

LUCILLE

You were waiting for me...?

JOAN

... Yes, I was waiting for you...

LUCILLE

Me too, I was waiting for you. I have never been in love for real. The girls in my age, one or two I met, they all seemed so stupid.

JOAN

Maybe you didn't meet a lot of them...

LUCILLE

I like older women.

JOAN

That means if I were younger, you wouldn't have fallen in love with me?

LUCILLE

Yes, I would have... as soon as I saw you, I fell in love with you.

LUCILLE

“And then by common accord they glide towards each other underwater. The female shark using its fins, and Maldoror cleaving the waves with his arms; and they hold their breath in deep veneration, each one wishing to gaze for the first time upon the other, his living portrait...”

JOAN

You should show me some of your poems.

LUCILLE

Do you really want to see them?

JOAN

Yes. Of course.

LUCILLE

I might want to. Later, after my face is healed, and we're far away from here.

LUCILLE

How do you feel?

JOAN

Still tired... and you?

LUCILLE

I feel fine. Dad says I'm recovering fast.

JOAN

Good. It's always taken me a long time to heal from anything...

Movie

The Guiding Light.

Presented by Dash.

The soap that does everything in your washing machine.

And Ivory soap.

The most famous soap in the world.

Looking from left to right, Harriet and Gwendolyn. Don't you think Harriet has an outstanding complexion? Well, Ivory is her beauty soap. Now, don't be hurt

Gwendolyn. You can have that ivory look yourself...

INGRID

And now a little snack!

LUCILLE

Something's got you worried.

JOAN

Pretty soon your father's going to ask me to leave...

LUCILLE

*But we will leave together, as soon as you're better...
'Cause I might be jealous if you touch somebody else!*

LUCILLE

Dad! Come quick!

ARTHUR

Are you in pain?

INGRID

I saw them...

LUCILLE (V.O.)

I hate you! Let me out! Let me out!

ARTHUR

Miss Genova. If you'd like, I have a job for you... You must help me... my daughter needs a private nurse... I don't want to admit her to the hospital...

JOAN

I can't take anymore... I don't have any spare time.

ARTHUR

Listen, you must be careful. ... Some colleagues are already suspicious of what has happened with your patients. So, you better leave before they find out.

JOAN

You must never do that again.

ARTHUR

I could crush you like a worm!

JOAN

Just let her leave... it will be the best for everyone.

ARTHUR

It is you who are going to leave, and right away... and don't think about working in any hospital of this country... I'll scour each and every personnel department, and I'll see to it that you are cut out like a cancer!

JOAN

And you, doctor, did you have the approval of the families before taking off the precious skin grafts?

ARTHUR

Who would believe you? On the other hand, I've taken the trouble of keeping an autopsy report of each patient you euthanized. I have all the proof and need only call the police.

ARTHUR

Hello. Yes, please send a taxi out here to me to Rockhill, The Baert Estate. Thank you.

INGRID

What did she mean with that story about skin grafts?

ARTHUR

Nothing.

INGRID

You have taken the skin of the dead!?

ARTHUR

What is it, you want it to be like with Anna, that we lose Lucille, too?

ARTHUR

Give me that.

... Now all we need is for you to break a leg... just take it easy.

ARTHUR

Lucille, Lucille it's me... All this will pass.

ARTHUR

... pretty soon you won't resent me anymore...

... Lucille?

ARTHUR

Lucille, do you hear me? ...

ARTHUR

Give me the key!

INGRID

No.

ARTHUR

Ingrid, please, give me the key!

INGRID

No.

ARTHUR

*Give me the key!
Now give me that key!*

LUCILLE (V.O.)

This time, I saw Woman in the city, and I spoke to her, and she spoke to me.

I was in the bedroom, in the darkness. They came to tell me that she there at my house; and I saw her in my bed all mine, in darkness!

FINAL CREDITS