



V. ALEXANDER STEFAN

**HEY AMERICA,
WHAT DO I MEAN TO YOU?**
(THE STEFAN AMERICANA)



THE STEFAN UNIVERSITY PRESS

HEY AMERICA, WHAT DO I MEAN TO YOU? (THE STEFAN AMERICANA)

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Only
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1. Prelude

Human sexuality and human consciousness of Time is an ancient topic¹ and, yet, it is still a deep mystery. The Don Juan and the Faust stories address this topic. Don Juan and Faust are among

the landmark characters of the Western intellect and emotion.

***The Last Tango in Paris*
Story in a Nutshell**

Paul, a middle-aged American adventurer, meets Jeanne, a 20-year-old Parisian woman, in the apartment for rent. A “Big Bang” type of an emotional-sexual adventure ensues between the two. It ends by Jeanne killing him in her mother’s apartment

France 1973; U.S.A. 2011

First time I saw the movie *Last Tango in Paris* was in 1973 in France, with a female friend, (she would sing me *Capri, C’est Fini* beautifully). The movie was a strong emotional experience for me. I was young then, and the sexuality of a young woman and an older man was quite an interesting topic for me, and it still is. Second time, I saw the movie in the States.^a It was a strong intellectual experience this time around, connected with the

^a In early January 2011, I saw *Last Tango in Paris* on the International Movie Database, (IMDb), web, (it was free of charge). By instinct, I started to make a sketch for this essay. This time I saw much more in Bernardo Bertolucci’s directing and in the acting of Marlon Brando and young Maria Schneider. She died on February 3, 2011.

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topic of the consciousness of Time, one of my favorite topics.

The year 1973 and the year 2011 are two different times; two different rhythms of Time, so to speak. The difference in my impressions of the movie is, naturally, due to Time - the best editor and the best revealer of the layers of truth.

Last Tango in Paris is the movie^b about a middle-aged American in Paris. Paul, (Marlon Brando), is his name; profession - the adventurer of his own kind. His baby lover is Jeanne, (Maria Schneider), a Parisian; very young; very spontaneous; very sexy. The story is by Bernardo Bertolucci, the movie director.²

As I was watching the movie second time, in my imagination I was enveloping, so to speak, the story of Paul with the story of Don Juan, (and

^b This is not a stereotype movie review. I have my own intellect-emotion-frame into which I'm dragging the events of the movie. I named the method: the "resonance method." Accordingly, this is a "resonance method" review of the movie; in plain English – a movie review and more. My intellect-emotion-frame is defined by the Don Juan and the Faust legends, two of the landmark topics of the Western intellect and emotion. The emphasis is put on sexuality and the consciousness of Time.

Faust). The general theme of *Last Tango in Paris* overlaps, in essence, a Don Juan motif: a young woman, (Jeanne in the movie), just about to be married, is involved in a sexual and emotional relationship with another man - Don Juan, (Paul in the movie).

2.

American Don Juan

Last Tango in Paris appears to me as the story of the American Don Juan, (Don Giovanni),³ in the 1970s. ^c *Last Tango in Paris* was the sign of the times, I would say.

Enhanced sexuality⁴ leads to an enhanced consciousness of Time, and vice versa.^d This

^c It was a decade of a high-pitched sexuality: it was the “Big Bang” in the development of pornography industry. The 1960s were the years of the love-peace-flower sexuality – idealistic and revolutionary. The 1970s were the years of different sexuality, of the Eve’s-crazy-apple type: sophisticated and infectious.

^d The behavior of the human race as a whole through the ages is similar to the behavior of humans, its constituents, in their lifetimes. Just like humans, the

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comes from the dawn of the human race: Adam and Eve had become aware that they would die in the flow of Time. Sexuality had brought them the consciousness of Time.⁵ With the consciousness of Time, (with the flow of Time), came human creativity of all kinds, (scientific and artistic), as the tool for the fighting of human mortality.^e

Wedding-day Adultery

A wedding-day adultery is the Don Juan motif par excellence. Don Juan sexually seduces women on their wedding day, reflecting his disgust with the family, as a social unit, and with society, in general. Paul has the same sentiment toward family and society due to his miserable childhood experience.

A Skirt-Lifting-Up Girl

Jeanne runs away from the shooting session depicting her wedding day, (in a reality show directed by Tom, her fiancé), straight into Paul's

human race changes its moods: sometime it feels sexy and sometimes does not.

^e My fiction fantasy story on *Doctor Faustef (Versus Lucifer in the Fight for Immortality of the Human Race)* (2002) depicts a physicist who achieves immortality.

arms. It is the 7th day since she met Paul. Yesterday she did not see him, because she had decided not to see him anymore. Her rhythm of Time directs her real life action.

She, a runaway bride, stands outside the elevator, telling Paul, (in the elevator), that she wanted to leave him, but it had not been easy. She asks him for forgiveness and she asks him whether he still wants her. He opens the door; the runaway bride enters the elevator.

As the elevator is lifting up, a long-legged soft-skinned Jeanne is lifting her wedding gown up her legs, all the way to the waist, showing herself completely to him.^f

Human-Art Resonance

A person can “resonate” with art, (with movie in particular), at different “resonance-frequencies” at different times. It is possible to resonate on multiple frequencies with the same movie. That “frequency” can be your own experience or the experience of others, (including fantasy-fiction

^f There are many hot sexual scenes in the movie, but this one, in particular, is easy to reenact. In those days some hot girls in Europe did just that, just for fun, just as a sexual hors d'oeuvre. A skirt-lifting-up is one of the erotic legacies of the movie.

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characters you have met in the literature). The Don Juan and the Faust legends resonated with *Last Tango in Paris* in my mind, as I was watching it for the second time.

Rasputin – A Slavic Mystic-Seducer

An equivalent of Don Juan in the Slavic World, (Russia and other Eastern European countries), is a mystic-seducer, appearing as a Man of God. The most prominent embodiment of the Slavic Don Juan is found in the character of Rasputin – meaning a “reckless one” in Russian.[§] His method of seduction is almost identical to Don Juan’s. Rasputin would choose preferentially a young woman; he would take her into his hands and fondle her; then, he would passionately kiss her; then, he would undo her buttons; then, he would rub her belly; then, he would undress her until she would be a bare-skinned.

Rasputin – The Holy Lucifer

Generally, he was a villainous man, and especially with women. There was no guilt present

[§] See *Rasputin: The Slavic Mysticism* in V. Alexander Stefan, *Russia Is Looking at Me – My Rendezvous with Russia, 1977-1981*, (S-U-Press, La Jolla, California, 2011).

in his heart for the walking on a dark side.^h As to the women, he would say it was always done with a full consent by them. The same sentiment was harbored by Don Juan and Faust.

In Russia, Rasputin is described as a man who takes a woman's soul and makes it his. This is exactly the description of Lucifer – the Prince of Darkness – in Western Europe. Rasputin is essentially a libertine, operating on a mystical level, as a Man of God.

Rasputin's sexuality was mastered within the community of Khlysty – a Siberian Christian sect, practicing sexual orgies on Saturday nights in order to reach God. To sin sexually, (sexual promiscuity), was for Rasputin the first step toward the holiness and salvation. The sin of Adam and Eve in his doctrine is the vehicle for the purification. Similar attitude was held by Don Juan and Faust, who were secular-seducers of young women. The difference between Don Juan and Rasputin is that Rasputin operates as an ecclesiastic seducer. To refer to Rasputin as Don Juan probably is not adequate, but as Don Juanovich would probably be much better.

^h René Fülöp-Miller, *Rasputin: The Holy Devil*, (Garden City, New York, 1928).

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Rasputin, a mystic-seducer, was direct in his seduction process, based on one premise; namely, that in every woman's heart there was loneliness and passion for adventure.

Lord Byron's Don Juan

Byron's Don Juanⁱ is the reversed legend of Don Juan, whereby Don Juan becomes easily seduced by women. This is not a masculine Don Juan – a “hunter Don Juan,” but rather a feminine Don Juan – a “pray Don Juan.”

The Peacock-Seducer; the Mystic-Seducer

The feminine Don Juan induces a sigh of desire in women. He walks, as if saying I'm cool, (just like a peacock), and a woman's heart melts anxiously. The masculine Don Juan, the mysterious Don Juan, makes woman's body shiver and her heart surrender. The mystic seducer makes a woman feel like a girl again; makes a girl feel like a woman running free with no restrain. When he looks at their eyes, they know what to do. The words he says to them are true. They listen to him with their hearts.

In both cases Don Juan is essentially a sex-addicted man. This can be said for a Don Juan

ⁱ Lord Byron, (1788–1824), a British poet.

type of men, in general, regardless of their intellectual and emotional capacity.

Sex; Money; Fame

Dissatisfaction with the society and with man-woman relationship drives men of a Don Juan and Faust type into a dangerous extreme, whereby they ultimately loose. The extreme is the sex-money-fame. Our pal Paul is doing quite well. Wherever he goes he finds sex, lots of it, easy money, and not a negligible fame among easy-going women. This is also true for the seductresses; namely, the women of a she-Don-Juan and a she-Faust type.

Don Juan; Faust; Physics

There is a deep, albeit a subtle, connection between physics^j and the Don Juan and Faust stories. Faust and Don Juan,^k (in an implicit way), deal with the nature of Time; namely, the consciousness of Time. In the flow of Time, both

^j The Faust and the Don Juan stories are the major intellectual-emotional-intuitional challenges of my life, dating back to my adolescent years. They have engaged me intellectually and emotionally in an equal measure as the problems in physics, in which I am professionally trained.

^k Faust and Don Juan are the archetypes of the Hell-bound Western men.

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Don Juan and Faust see the possibility for human beings to free themselves from variety of chains that suffocate their existence. In physics, the nature of Time was studied by Einstein. Thanks to Einstein, we know now that Time has the “moods” of its own: it can stretch; it can shrink; at different times Time can presents itself differently. Time is so similar to a human being.

Scientific Temperament of Don Juan and Faust

Both Faust and Don Juan have an enhanced consciousness of Time, which directs their lives toward the scientific quest. They are essentially the seekers of truth, (and the knowledge), on human existence; individuals of scientific temperament. The human existence, in turn, is directly connected to the consciousness of Time. Our existence is engraved in Time: the mystery of existence melts into the mystery of Time. Faust experiments with nature – her laws of time, space, mass, and energy. Don Juan experiments with woman – her sexuality, mind, heart, and intuition.

The Tapestry of Time

The mystery of man and woman, the mystery of their romantic relationship, (such as the romances of Faust, Don Juan, and Paul), the mystery of joy

and sorrow, are all woven into the tapestry of Time.

Once you are in the hands of Time, (meaning once you are immersed in our world), you are chained by the dualities, such as joy-sorrow, villain-victim, truth-fallacy, knowledge-ignorance. Faust and Don Juan, (passionate libertines), want to crush the chains, but ultimately crush themselves, instead. Seemingly supermen, the undefeatable specimens of the human race, they are slaughtered by their own selves – their only true enemies. This happens to Paul. He is killed, albeit with a handgun in Jeanne's hands, by the belief in his overwhelming power over her mind and heart, and her sexuality.

American Spirit

The spirit of liberty is the pillar of an American character. That's the spirit of libertine Faust and Don Juan. It is this spirit that had brought the first pilgrims to America, and later on millions and millions of liberty-starved man and woman from all around the world.

The Message of Faust and Don Juan

This is the message: "There is no such a thing as the final word in the human affairs. There is the first word given in the sacred books – any sacred

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book will do. The final word endures and, as such, is solely in the hands of a human being and, as such, should remain.”

Faust and Don Juan are strongly secular, but they are not anti-ecclesiastical. Yet, they are condemned and sent to Hell. Are they villains or the victims? The thought-emotion ambivalence dealt with in the Faust and Don Juan stories is one of the landmarks of Western Civilization.¹ The legends are utilized, (as the people wisdom found in the Don Juan and Faust stories), by Freud and Jung,^m and other mind scientist, in the formulation of their hypothesis on human sexuality, as a personal and a social phenomenon. Religions are also dealing with the human nature, as such, and with the interaction of a human being with the Supreme Being.

¹This ambivalence is felt by Don Quixote of Cervantes, (1547–1616); Hamlet of Shakespeare, (1564–1616); Rodion Romanovich Raskolnikov of Dostoevsky, (1821– 1881), (Crime and Punishment); Clyde Griffiths of Dreiser, (1871–1945), (An American Tragedy); K. of Kafka, (1883–1921), (The Castle); Antoine Roquentin of Sartre, (1905–1980), (Nausea), among others.

^mSigmund Freud, (1856–1939), an Austrian psychiatrist; Carl Jung, (1875–1961), a Swiss psychiatrist.

The “Final Word”

The problem of the “final word” in physics is embodied in Einstein’s quest for the final theory. The quest is still on. Paul, mortally shot by Jeanne, stands onto the balcony, trying to say his final word. He cannot, and collapses. Apparently, the final word is unspoken.

**One Idea, One Intellect-Emotion Motif
in Science and Art**

I believe that great creatorsⁿ in all walks of creativity, (both scientific and artistic), have a “single idea” or a “single intellect-emotion motif” that drives their creative work life through.

The great movie directors, (such as Bernardo Bertolucci), have a particular intellect-emotion-motif, I believe, that they always, more or less, incorporate in their movies. *Last Tango in Paris* contains a great number of the Don Juan elements, (and the Faust, Pygmalion elements in a lesser extent).

ⁿ I define the “great artists” those whose art is instantaneously recognized by the observer. I consider the children art, (in the emotion formation years, up to 10 years of age), which is easily recognizable to be always the great art that unfailingly invigorates the spirit in the adulthood.

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The Emotion-Intellect Power of the Movie

The piece of art, (say a movie), emanates the power of intellect and emotion in the extent corresponding to the input by the artist(s). Having little of it, some art dissipates its energy very fast, leaving nothing to the observer. Some art emanates through the generations, giving each generation the chance to receive the emanation in a generation-wreathed way. Every generation experience and enjoys the mystery of life in its own way. That's exactly how it should be. *Last Tango in Paris* is such a piece of art: it is filled with intellectual and emotional power of Marlon Brando, Maria Schneider, and Bernardo Bertolucci. Their power is not expected to fade away soon.

The "Observer-Observed" Mystery

The observers, (the viewers), communicate with the art, (the observed), in different ways. The "resonances" between observer's intellect-emotion and the art-emanation-power are established, so to speak, in different modes. Some observers may see in the art the features that creators of the art could have never dreamed about. Actors and director may be surprised by the "resonances" of the observers of their movies. Once the piece of art has been completed, that's all you will have

needed. You do not need the creator to tell you about the creation. You need, however, as many as possible observers to tell you about their ways of seeing it. Then, you may even allow the creator to tell his story.

Even Paul, (who was observing his wife in a Don Juan way), says to Marcel, a lover of his wife Rosa, “Really Marcel, I wonder what Rosa ever found in you.” Paul, (the Don Juan character; the seeker of the truth about Rosa), may continue to wonder, but Rosa did find something in Marcel.

In *Last Tango in Paris*, Paul observes Jeanne scientifically; Jeanne observes Paul romantically. It is the observer-observed coupling at its most intricate. It is the essence of the movie, the essence of their sparks-fly-high relationship.

There is always some kind of mystery in the observer-observed coupling, be it a man-woman coupling, (that Don Juan was obsessed with), or a human-nature coupling, (that Faust was obsessed with). Is it possible to unveil the mystery? Don Juan and Faust had thought it was possible; had tried to unveil it, and failed. Some “weird” specimens of the human race, scientists and artists, are still trying.

The Copenhagen Faust

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In the quantum mechanics there is the mystery in observer-observed coupling, too. Here we have a human-electron coupling.^o In the 1930s, the Niels Bohr^p Institute in Copenhagen, Denmark, looked like the Copenhagen Faust Workshop.⁶ The knowledge hungry physicists were discovering the secrets of the nature of electron.

The Human-Electron Coupling

In the human-electron coupling, says probabilistic quantum mechanics, human, in principle, can never know about the electron completely.⁷ There will be always something that the electron will not reveal to a human being. Einstein never liked it; he believed that the veil of mystery can be removed, just as Don Juan and Faust had believed. Some physicists, including myself, believe that the human self consciousness, (the consciousness of Time), plays here an important role and that the electron nature is completely knowable in principle.

To Paul from Quantum Mechanics

^o The Heisenberg Principle of Uncertainty, the tenet of the probabilistic quantum mechanics. Werner Heisenberg, (1901 – 1976), a German physicist.

^p Niels Bohr, (1885 – 1962), a Danish physicist.

Rosa is dead. Paul has lost his chance to find out her true nature. Here is the “good news” for Paul, coming from the probabilistic quantum mechanics: Even if Rosa had lived to die naturally, you would have never known her true nature.

Modern Fausts and Don Juans

The nature of electron cannot be known completely, says the probabilistic quantum mechanics. But that’s not as bad as it seems to be. The Copenhagen Fausts are quite satisfied with what they know about electron, so to speak. With that knowledge, (the relative or partial knowledge), the contemporary electronic technology is doing a magic, having brought us into the Information Age. Fausts and Don Juans of an old attitude are still in search for the absolute knowledge.

The modern Faust appears as a “soft” Faust and a “soft” Don Juan of old. Modern Fausts are satisfied with the relative, (partial), knowledge on nature. Modern Don Juans are satisfied with partial knowledge on the soul of woman. Hardly anyone wants the absolute knowledge anymore. There is no need for the signing of contracts with Lucifer, and there are no any dues to be paid in the

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“Down Below.” The need for the help of Lucifer has faded away.

Paul in the Information Age

If Paul had lived in the 2000s, he would have benefited from the Information Age by going to his computer to vent his sorrow for Rosa away. Instead of going out and roaming around as a crazy scientist, and eventually encountering Jeanne by chance, he would have made an arrangement with “other Jeanne” via the Internet’s man-woman coupling sites. The other Jeanne would have eased his pain if not better then at least as Jeanne had done.

Physicists - Actors, Directors, and Playwrights

If you think the physicists are weird and art-proof, think twice! In addition to performing the revolutionary physics research in the “Faust Workshop” in Copenhagen, the physicists, helped by the locals, were also performing on the stage. You’ve heard me - physicists can be good actors, directors, and playwrights. Goethe’s *Faust* and Jules Verne’s *Around the World in Eighty Days* were performed at the “Faust Workshop” of Copenhagen in the early 1930s.

The Hideaway: The Intellect-Emotion Experimental Laboratory

In the hideaway, (the apartment Paul has rented), Paul and Jeanne cross each other's life: two life time-strings^q get aligned for 8 days and thereupon continue their separate ways. Paul continues, apparently, to Hell to pay his dues to the "Down Below." Jeanne is bound to a life enriched by the memories of him. Both of them, however, continue not knowing each other's true nature.

Emotional Unavailability

In experiments with his "prays," (the objects of experiment), Don Juan uses one special seduction^r tool: the pretense of being unavailable, (physically or emotionally, or both) in order to

^q A human life I visualize as the life-time string, not necessarily a straight line. Human race weaves a complex "Time Matrix" of intertwined time strings – the "Tapestry of Time."

^r Soren Kierkegaard, *The Seducer's Diary*. Soren Kierkegaard, (1813–1855), a Danish philosopher.

^s Stendhal, *On Love*, (Hesperus Press, London, 2010). Here Stendhal gives a philosophical treatise on sexual lust and passionate, romantic, and chivalrously, (courteously), love. All the three Paul is using with Jeanne in addition to the seductive love mastered by Don Juan, and applied by Marquis de Sade, one among his many followers. Stendhal, (Marie-Henri Beyle), (1783 – 1842), a French writer.

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keep a woman in suspense. Paul does the same. It's in the human nature that this tool does work, almost always. The "brain lovers," (people of the brain sexuality), such as Casanova^t or Catherine the Great, are, as a rule, emotionally unavailable.⁸

Paul's attitude, (not telling Jeanne anything about himself), is the example of emotional unavailability. He keeps her in suspense, ungrounded and, consequently, susceptible to a variety of strange quick decisions orchestrated by him.

Sexuality for the sake of sexuality is, in essence, emotional unavailability, though it can be emotional for both partners individually. This type of sexuality is found in a whorehouse; in her or his house during but one exciting night, (a one-night stand); in a "decent house" in distress, (domestic sexual violence). The discrepancy between scientific, (legal), and romantic aspect of marriage is why the spouses, during the divorce, cannot believe that they have lived with that "monster" for so long.

^t The brain-sexuality is typical for the "brain lovers," such as Casanova, (1725–1798), or Catherine the Great, (1762–1796), or Theodora of Byzantium, (500 – 548), or Rasputin, (1869–1916), to mention a few.

Physical unavailability^u is the most insidious tool in the hands of Don Juan. Paul did it to Rosa, very young at the time when he met her. He made use of the pretense gesture, “May I have my bill please? I must leave.” He was doing that to Rosa regularly during the marriage. Paul is handsome and he could have had more mature women as partners. But he never had. That’s the Don Juan trait. Woman’s flesh-and-blood freshness is very important for Don Juan.

Physical unavailability Paul applied to Jeanne, when he pretended to have been gone, just before the Big Bang of sexual lust. “I thought, you’d gone,” Jeanne said to him, not believing her words, and in a voice of the heart ready to surrender. He did it again to Jeanne when he abandoned the hideaway with no word.

Paul had done it to his present maid with whom he had ongoing affair right before Rosa’s eyes. Rosa used to fire them, but at one point she gave up and eventually gave up on her life. The maid loved to hear police telling her about Paul’s life, as they were investigating Rosa’s death. She is relieved by Rosa’s death, thinking that now Paul

^u This is done by both sexes routinely in a weaker or stronger scope in everyday life.

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will be more available to her. She makes sure that Paul knows what she knows about him.

A Don Juan, (a Faust), in Us

Everybody, now and then, uses the tool of emotional unavailability. It's a Don Juan, (and a Faust), in us. The Don Juan and Faust genes are deeply entrenched within us on the molecular level.

**Human Genomic Code; Sexuality;
Consciousness of Time**

The roots of the human sexual behavior, (and behavior in general), are on the molecular level – in the human genomic code. Genomic physics and neurophysiscs, the sciences in the making, will, hopefully, unravel the mystery of human nature. The Don Juan and Faust genes quite probably will be discovered in our genomic code.

3.

An Intuitive Encounter of Paul and Jeanne

Paul is an American, a 45 years old, (almost the age of Marlon Brando, 48 in 1972); sophisticated and complex; handsome; brushed by the winds and rains of many a place worldwide. He was a boxer, an actor, a bongo player, a revolutionary in South America, a journalist in Japan, a socialite in Tahiti where he learned French. After Tahiti he moved to Paris, (5 years ago), and married Rosa, a woman with money – a Hotel owner. Rosa is now dead; she committed suicide.

Jeanne is Parisian, a 20 years old, (exactly the age of Maria Schneider in 1972), passionate and direct; voluptuous and spontaneously sexy. She's young and afresh – she's like the beginning of Time, he thinks. He's much older than her; can be her father. He's tired; Rosa is gone. He is like the ending of Time, he feels. Through Jeanne he can be the conqueror of Time. Sex with her is a good vehicle; only sex with her – no emotion, he intuitively conceives.

Paul's father was an alcoholic, a tough man, a bar-fighter, a super masculine man. His mother was very poetic, and an alcoholic, too. She taught him to love nature. He remembers his childhood days with sorrow. Of his childhood, he remembers but Dutchy, his big black dog, with joy.

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Jeanne's father died in 1958 in Algeria as a colonel in the French Army. He had green eyes that she adored and shiny boots that she liked to touch, as a child. He was handsome in his uniform. She worshiped her father – she still does. Of her childhood, she has great memories. She lived, after her father passed away, in the suburb of Paris in a family house, which is now taken care of by Olympia, her nanny – a compendium of domestic virtues: faithful, admiring, and racist. She remembers her dog Mustapha, her cousin Paul, and her first sexual experiences with joy.

The movie begins with Paul walking toward the Jules Verne Street. He looks as if wandering around like a mad scientist, whose lab has been just blown up. His wife Rosa committed suicide – yesterday evening - in their own hotel. Now he will never know her. His experiment with her has come to an end – a good reason for the depression. (See Snapshot-1).



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Snapshot-1.
An Intuitive Encounter of
Paul and Jeanne-Act I



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Snapshot-2.

An Intuitive Encounter of Paul and Jeanne—Act II



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Snapshot-3.

An Intuitive Encounter of Paul and Jeanne—Act III

Jeanne walks hastily behind him; passes him by, but he has caught her eye. She turns back; looks at him for a moment; moves on. (See Snapshots-2;3). Her woman's 6th sense does not fail to recognize Paul's true nature – a Don Juan nature. Women have a subtle capability to evaluate character of a man; much better than men would evaluate man.

Paul feels her, too. He has chosen his “pray.”

This is a typical “intuitive encounter.” After this type of encounter, the two can go wherever they please, but the law of chance will bring them together in the future almost with the certainty of “been done.”

In my first viewing in 1973, I had an impression that he had followed her. In the 1970s, if a young beautiful woman would pass by you, it would not be freaky, (at least in Europe), to follow her for awhile and then approach her politely with: “Excuse me miss...” I know that many hot relationships had started that way.

In 2011, however, I did an analysis and found no support for my first impression. The frame by frame sequence shows the loss of continuity; the logic of sequences is blurred – the glitches in editing? Or it’s just art? [As to the loss of logic in the movie: I wondered, as a child, by watching the Ford’s westerns, why the Indians had not shut the horses to stop the stagecoach chase. Now I know: it is art].

Paul had been in the apartment when Jeanne came in. How to explain that - he was looking for an apartment, too? This is usually stated, (lamely), in some reviews: the reason: because he wanted to move out from his and Rosa’s hotel. No! I stick to my first impression that he has followed her. He

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reveals that clearly with his taking the renting note off of the wall, as if saying - job well done. The hideaway is a new place for his laboratory. He'll get to know this sexy girl, deep into her soul - a typical Don Juan.

He mourns the death of Rosa – yet, his heart of Don Juan is still in vigor. Rosa, the object of his experiment, is dead, but this young woman hastily walking in front of him could be a good material for his experiment - his intuition tells him.

The hideaway becomes the place of daily flesh-and-blood prayers; raw sexuality; rowdy nudity; ponderous eroticism, and quite philosophical conversations. The hideaway is the place of a sparks-fly-high romance between an older man and a baby woman. It is the place of their sexual-emotional-intellectual encounter of a “Big Bang” size.

Sexuality in Terms of the “Casino Effect”

Let us, as an intellectual exercise, analyze sexuality^v in the spirit of the Information Age. Woman and man are essentially the entities that carry tons of information referred to as Genome-1 and Genome-2, respectively. Genomes are

^v L. Margulis and D. Sagan, *Origins of Sex*, (Yale University Press, New Haven, 1986).

composed of genes, the elements, (the bits), of information. Genes, in the absence of mutation, spontaneously reproduce themselves in an identical manner – the genes are the survivors, they are the self-made immortals.^w Consequently, the forms of the living matter, (humans, animals, plants etc.), are merely the mortal carriers, (ephemeral entities), of the immortal genes, (eternal entities).

Due to the encounter by chance, (the “casino effect” studied by the Monte Carlo method),^x both Jeanne’s and Paul’s Genome, (the storage of information), has experienced some changes, (mutations), so to speak. The trial-and-error process, (the mutation-and-selection process of Darwin^y), has been triggered. This is when you say: “Man, when I saw him/her, something happened to me.”

At this point a virtual genome has been created - Genome-3 the Survivor - which defines sexuality

^w R. Dawkins, *The Selfish Gene*, (Oxford University Press, Oxford, 1976).

^x David Ruelle, *Chance and Chaos*, (Princeton University Press, Princeton, 1991).

^y Charles Darwin, *The Origin of the Species*.

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or the “sexual bond” between the two.^z It is, (G-3), the force that brings the mystique and mystery in a romantic relationship, and the driver of the mutation-selection process. G-3 will guide the two, (Paul and Jeanne), through the selection processes: all pertinent environmental influences are included: Rosa’s death, Jeanne’s fiancée Tom, Jeanne’s memories of her father, etc., so as to guarantee its own(G-3’s) survival, (a doze of good luck is also needed).

The Living Matter on the Planet Earth Celebrates One Billion Years of the Joy of Sex

This translates into the maximization, (leading to the almost “been done” certainty), of the probability that the two, (Jeanne and Paul), will make it in the fullest. Jeanne and Paul will prove to be the humans at their best: the intelligent species with the instinct for the joy of sex. The living matter started to reproduce itself, (on the “simple” molecular level), via sex around 1 billion years ago.

^z Sexuality found in the living matter is not always based on two genders, as in the human species. Some bacteria experience the joy of sex without the need for the “significant one.” These bacteria self-induce G-3.

Paul and Jeanne did make it in the fullest: it started with chance, (the “casino effect”); it developed into ecstasy, (the “self-organization effect”)^{aa}; it “finished” through the death of Paul, (the “entropy effect”).^{bb} But the G-3 had survived, as expected, and is now carried by Jeanne. Good luck to Jeanne!

4.

A Hideaway for the Flesh-and-Blood Prayers

Jeanne met Paul, as she was taking a look at the apartment for rent in Jules Verne Street 1. He had been there, in the apartment, when she came in. As they speak in French, she asks him,

^{aa} M. Eigen and P. Schuster, *The Hypercycle: A Principle of Natural Self-Organization*, (Springer, Berlin, 1979).

^{bb} Ad hoc definition: the “entropy effect” – every system, (the living or the nonliving matter), withers down in the flow of Time, and meets its “death.”

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“Are you American? You’ve got an American accent.” (See Snapshot-4).



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Snapshot-4.

Just Before the “Big Bang” (of Sexual Lust).

Paul, the master seducer, rents the place. It’s the sort of a hideaway, a timeless place only for two, for her and him - just like Paradise would be, (or a scientific laboratory?).

Here is how I see the movie. Should you say that I’m missing the point, I would reply with this: Ah, that Bernardo Bertolucci – he did it his way.

The Hideaway – Whereby the Mystery Is Sealed

The hideaway is a 4-piece place of 120 m², an old apartment with a musty smell. She finds it fascinating; reminds her of a musty smell of her family house in the suburb of Paris.

These days her mother is moving a lot of stuff from their apartment in Paris to the family house. Her late colonel husband's boots stay in the apartment. The boots give her strange shivers when she touches them. And his revolver stays in the apartment - in every respectable household it is useful to have a weapon. Jeanne is engaged to Tom, a filmmaker, and wants to move out and to live with him.

“Are you going to take it?” she asks.

“Are you?” he responds.

The “Big Bang” (of Sexual Lust)

Short 10-15 minutes have passed and these two complete strangers are in each other's arms. It's a passionate hug; a sexual act of a “Big Bang” intensity similar to the moment when our Universe came into existence.^{cc} He has initiated it with the power of the master seducer, (on the level of Don

^{cc} It was truly a “Big Bang” event on the scale of the “Big Bang” birth of our Universe that occurred some 15 billion years ago according to the current estimate.

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Juan or Casanova^{dd}). Yet, all has looked spontaneous.

~

In the afternoon, after the “Big Bang” morning, she comes back to return the keys of the apartment. Paul has expected her returning – not exactly for that reason. He knows that she wants to unveil the mystery of her unexplainable behavior with him – he knows that she feels liberated with him.

Baudelaire’s Flowers of Evil

A key is the symbol of freedom, openness. As she returns the key, she places her liberty into his hands. The hideaway for her is the room with an ever open door – no need for a key. Yet, she feels a captive of that liberty with him, and intuitively she asks: “Shall I ever be free in a room with an open door? This is Baudelaire’s motif in his *Fleurs Du Mal*.^{ee}

A Contract with the Devil

^{dd} Giacomo Casanova, *The Story of My Life*, (Penguin Classics, New York, 2001).

^{ee} *Les Fleurs Du Mal*, (The Flowers of Evil), by Charles Pierre Baudelaire, (1821-1867), a French poet. *Les Fleurs Du Mal* is spectacularly performed by Sarah Brightman, (b.1960), the Queen of Pop Opera.

“You and I are going to meet here,” says Paul, “without knowing anything that goes on outside here...”

Paul doesn’t mind if she tells him the truth about her, but names he doesn’t want, not even their names.

“Are you scared?” he asks.

“No,” she replies, confidently.

It looks as if she’s just signed a contract with the Devil, akin to the contract between Faustus^{ff} and Lucifer. She has agreed unconsciously to be his sex toy; exactly what a woman should be to a man from morning to night, as Marquis de Sade tells us.^{gg} (See Snapshot-5).

The Master Seducer

“Why does she agree?” It’s a woman’s heart – welcoming the mystery. It’s a woman’s curiosity – always eager to see what’s inside the drawer. It is Jeanne’s thirst for the knowledge of a man who

^{ff} Christopher Marlowe, *The Tragical History of the Life and Death of Doctor Faustus*. Marlowe, (1564—1593), an English poet.

^{gg} Marquis de Sade, *Philosophy in the Bedroom*, (1795). Marquis de Sade, (1740—1814), a French revolutionary politician.

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plays with her heart like a virtuoso violinist would play on his violin. She knows she has been seduced. On that she surrenders, but, she must know the heart of the master seducer.



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Snapshot-5. **The Flesh-and-Blood Prayer Begins**

~

“It’s beautiful without knowing anything,” says Jeanne.

It’s their 2nd day together. She’s relaxed and free. Her heart is conquered. This is her feeling of timelessness, which is calming, but cannot be handled for long.

Paul has easily seduced her. This is an adventure for her. She wants freedom through the adventure with him - not to be free from him. This is a true woman's soul - incompatible with Paul's, (Don Juan's) soul, which seeks the absolute freedom. Paul stimulates in her, in a subtle way, the instinct for freedom, but through the adventure with him - meaning she's free, yet, in bondage by him.

The Wisdom of Marriage and Love

Under the influence of Paul, she acquires the wisdom of marriage and love. When marriage does not work, "then you have to fix it like you would a car." Love is when the two "retire to a secret apartment, [a hideaway] ... and become man and woman." That's exactly what she's doing with Paul.

The Hideaway – Whereby the Rhythm of Time Is Felt

"So, what do I have to say?" she asks. "What do I have to do?"

Jeanne is trying to understand this mysterious man - the "Monster," as she lovingly calls him.

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It's the 3rd day of their relationship. She has changed her hairstyle into a curly bushy – the sign that a woman starts afresh.

“Why don't you go back to America,” she asks.

“Bad memories, I guess,” he answers.

The Triggering of Woman's Sexuality

He's interested in her first sexual experiences - the triggering of her sexuality. She tells him about her first love – her cousin Paul; about first time she had an orgasm...

This is what any master seducer would be interested in. Knowing this is as knowing her rhythm of Time. The second step is to pull her into his rhythm of Time. From that point on she feels free, yet she's his captive. He can abandon her any time he pleases. These are the 3 steps of the master seducer.

~

“What am I doing in this apartment with you – love?” she asks. “You think I'm a whore [because she keeps coming to the hideaway]?”

“No, you're just a good old-fashioned girl, trying to get along,” he replies.

“I prefer to be a whore,” she says.

It's the 4th day of their relationship.

She is manifesting her emotional-intellectual ambivalence, (good girl - bad girl), connected with her process of liberation through sex-love. She wants to be his – because being his means her own liberation. She feels so free with him.

Don Juan – The Liberator of Women

The liberation is a complex and a long term process in woman's life, (naturally, it is a different process in different epochs). The woman-liberation motif is dealt with in all walks of art. It seems that woman's true liberation can take place only with a man on her side, rather than on her own. That's what the Don Juan stories implicitly tell us. All his young lovers are in his arms solely of their own free will, and they enjoy it. The core of the Don Juan story is in the folk legend, reflecting the wisdom of the people – that's crucial.

Jeanne tells Paul that he does not want to know anything about her, [he does not want her to be his], because he hates women.

“What have they ever done to you?” she asks.

“Either they always pretend to know who I am,” he answers, “or they pretend I don't know who they are, and that's very boring.”

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Scientific Versus Romantic Relationship

Paul's attitude toward the nature of woman and relationship with them is scientific, (cold and dissecting), as opposed to a romantic one, (warm and inclusive). He is a Don Juan. And women adore him for that – most of them. The process of acquiring knowledge involves a certain period of time; you must be in the rhythm of Time, so to speak. If you loose the rhythm of Time, the process is interrupted and irreversibly corrupted. You must start all over again. In a purely romantic relationship, (a warm and an inclusive), the process is perpetually up and down, but never stops.

~

“It makes me crazy,” says Jeanne, “that you’re so damned sure that I’m coming back here, [to the hideaway]. Do you really think that an American, sitting on the floor in an empty apartment... eating cheese and drinking water, is interesting?”

Obviously, it is. You are coming back, Jeanne.

It's their 5th day.

Paul thinks his happy with her. He entertains her by calling her bad names, such as schweinehund,^{hh}

^{hh} Schweinehund - a pig-head in German

and by telling her the names of a male's genital in many languages. Paul does that to show his "worldliness," and to make her love him even more.

The Flow of Time in Romance

The time flow manifested through the durationⁱⁱ of the relationship with a lover is very important for a woman. This is the form of her consciousness of Time. In that first a "Big Bang" sexual act with him, (stimulated by him, actually), her consciousness of Time was enhanced. She continues to endure in the time flow of that very event. Paul knows that, and plays with it; he plays with her consciousness of Time.

The Butter-Flesh-and-Blood Prayer

Not paying attention to her emotional ups and downs, Paul calmly proceeds with the butter-flesh-and-blood prayer. The butter-flesh-and-blood prayer is his method of finding out the truth about family and society. He does this with all his

ⁱⁱ Man's and woman's consciousness of Time in the context of sexuality are different. The duration, the stability in the flow of Time, is what woman cares about. The possibilities, brought by the flow of Time, are what man cares for.

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lovers. The scene is brutal, both sexually and emotionally – it is both sexless and emotionless.

Paul and Jeanne, forced by him, groan, condemning family and society. The libertine Don Juan, the master seducer, rages in Paul.

“Women through the Eve’s apple took the freedom of Paradise away,” Paul hears the echo of Don Juan’s shouting voice, coming from Hell.

Poor Don Juan, the avenger of Adam – his dream of going back to Adam’s Paradise led him straight to Hell.

Enveloped by his wide body, young Jeanne, the daughter of Eve, prostrated on the floor, is moaning under his weight, and repeating after him the words of wisdom about family and society, as the place,

“... whereby the will is broken by repression... whereby freedom is assassinated.”

This is the shout of a libertine Don Juan, the avenger of Adam, in the arms of his young mistresses. There is no music, which enhances the brutality of the scene. The camera is in a bird-eye-view position, which also contributes to the

brutality of the scene: the brutality of a Marquis de Sade^{jj} type.

Only Marlon Brando could have done it, and Maria Schneider, and Bernardo Bertolucci, too.

~

“I’m not coming back to this place ever,” Jeanne says, in anger.

Paul calms her down.

“All the mysteries that you will ever know in life,” he says, “are right here.”

It’s a 7th day of their relationship. Yesterday she did not come to the hideaway, because she had decided to leave him. Obviously, that was not easy.

In trying to make him jealous, she tells Paul that she is in love with another man and that she’s going to make love to him.

“He knows how to make me love him,” she says.

“How wonderful,” says Paul, unmoved

^{jj} Marquis de Sade - Donatien Alphonse Françoise, (1740-1814), A French revolutionary writer; his is the legacy of “sadism,” sexual and otherwise.

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Paul Knows How to Make Jeanne Love Him

Then she turns to the Monster,

“He’s you. You are that man!”

When a child loves you; then, the love back is automatically expected by the child – it’s so simple. If a man, emotionally unavailable, is next to a woman; then, a woman, by the motherly instinct, gives the man even more love.

Jean reaction to an emotionally unavailable Paul is both of a child’s and of a woman’s. With Paul she will never be alone, she thinks.

The Message of Christ

All you need to do to make a person love you is to love that person unconditionally. This is the deepest truth – the message of Christ. Unfortunately, humans do not operate on the deepest level in everyday life.

Death

Says Paul,

“You won’t be free of that feeling of being alone until you look death right in the face.”^{kk}

^{kk} Speaking of the rendezvous with death, there is yet another libertine Western man, (an American) – Doctor

This reflects Paul's high consciousness of Time. It's the state of mind when you realize that your death is a "friend," the most reliable of them all; the one who will never let you down; the one with whom you can never be alone. Death is that special man, (in a woman's life), and that special woman, (in a man's life), Paul tells her. She, (the death), never stands up the rendezvous with her lover. Paul actually tells her of the paradise lost – of the lost human immortality,¹¹ the reason for Don Juan's wrath.

In the evening on the 7th day, Paul leaves the hideaway, telling Jeanne not a word about it.

Paul and Marcel are in Marcel's apartment, next to Paul's and Rosa's apartment. Marcel have had an affair with Rosa almost a year – not a passionate one, though, as he says.

Faustef. Faustef is eager to stand up the rendezvous with death. He wants freedom from death; he wants immortality for the whole human race. What Faustef wants, Faustef gets.

¹¹ John Milton, *Paradise Lost*. John Milton, (1608–1674), an English poet.

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It's the 4th day since Paul met Jeanne.

**Two Cornutos;
One Bathrobe**

Rosa wanted their bathrobes identical, says Marcel. And she wanted him to drink Bourbon, as Paul does. Marcello tells him that they've got a lot of things in common. Apparently Marcel's ex-wife had not been better than Rosa. The two cornutos^{mm} are now trying to explain why women do strange things; why Rosa has committed suicide, for example.

Paul tells him that Rosa often talked about him.

"She had a strange violence," says Marcel. "Why was she unfaithful to you?"

"You can't believe that Rosa killed herself," says Paul. "It's hard for me to believe, too."

As he leaves, he says,

"Really, Marcel, I wonder what she ever saw in you."

Paul may continue to wonder, but Rosa did find something in Marcel.

A Cheating Wife; A Desperate Wife

^{mm} Cornuto – a cuckold in Italian.

Paul did not interfere in Rosa's cheating affair with Marcel. He did not want to interrupt his experiments. This is a Don Juan trait: Paul was not jealous as long as his experiment is coming along as planned. Actually, Rosa was not a cheating wife; she was a desperate wife for love of her husband.

~

"Papa taught me how to shoot," says Jeanne, as she points the gun around.

**The Colonel - Jeanne's Papa
and Jeanne's Hero**

She's with her mother in their apartment. She has decided not to see Paul again. It's the 6th day since she has met him. She proudly puts on papa's army cap and his uniform jacket. Soon all that will go to the family house in the suburb, where Olympia, her nanny, is creating a family museum; Papa's shiny boots stay here, because they give mama shiver that feels good, and papa's gun, too, because every descent family should have one in the house.

Father, as a daughter's hero is the Don Juan motif. For Don Juan, a father represents the family, which is a unit of suppression. The tarnishing of the father's image is one of the aspects of the Don Juan character. A woman torn

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apart between authority of her father and the leniency of her lover is a frequent motif in the Western literature.

5.

Tango: The Rhythm of Time

Jeanne is in the hideaway. Paul is nowhere to be found. He is gone – for good? He has abandoned her. She’s devastated. She feels so lonely; calls Tom to join her. She makes an immediate marriage plan with Tom, but her heart is the “far-away-heart” focused on Paul. This is the morning on the 8th day since she met Paul.

Paul is outside the building. He saw her coming in, and he saw Tom coming in and leaving; now he’s waiting for her to get out in the street; he will encounter her; restart his game.

Once he had abandoned his young lovers, Don Juan would have returned to evaluate the level of the emotional damage – to do a forensic job, in essence. He had known how a young girl’s broken heart could be unpredictable and yet fixable.

Unlike Don Juan, Paul has never returned. This is the first time that he actually does it.

The Rhythm of Time in Our World

All events in the Time World, (our world), follow the rhythm of Time. Romantic relationships follow the rhythm of time, too. Romantic rhythm of Time is a subtle rhythm, quite easy to lose. Both partners are in the hands of the rhythm of Time – hence, that mystery of the romantic relationships. You mess around with the rhythm of Time – you mess around with yourself, unless you are Don Juan. Is Paul really a Don Juan? Have Paul lost the rhythm of Time?

~

Jeanne has left the hideaway. She is now in the street; walking. Paul is walking behind her. (See **snapshot-6**). This is the inverse scene of the movie's

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Snapshot-6. **The Hunter and the Prey**

opening scene, [See Snapshots-1;2;3]. He intercepts her; suggests her to start all over again in a different way – more mundane way, (the way she loves to hate). (See snapshot-7).



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Snapshot-7.

The Seducer's Persuasion

“It’s finished,” she says. “I’m getting married.”⁹

The Last Tango

They are in the tango hall now; a pitiful place, as she describes it. “In accordance” to the pitiful place, Paul behaves pitifully, too. He is not himself, not exactly a Don Juan, not Jeanne’s liberator, not her emotional pillar. She feels empty somehow, but still trying to be vigorous. They drink. Tango rhythm appears to be a therapy for their emotional distress, each of them in their very own distress. Every kind of music has a therapeutic power for a particular kind of an emotional distress.



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Snapshot-8.

Paul and Jeanne: The Last Tango Forever

The contestants are dancing the last tango.

Says Paul,

“You know, the tango is a rite... you must watch the legs of the dancers.”

Speaking of tango and of the legs of the the dancers, here is the excerpt from *Doctor Faustef Versus Lucifer in the Fight for Immortality of the Human Race*.ⁿⁿ

The Tango of Physics

“Tango is simple but subtle,” says Faustef, “the same way physics is simple, but subtle. By looking at the tango couples, you can learn how to ‘dance’ with your problem in physics. The “walking” and ‘crossing,’ the basic elements of tango, you may use in ‘walking’ and ‘crossing’ your problem in physics. Walking and not

ⁿⁿ Of course, this excerpt is not a necessary part of the essay. I included it arbitrarily for my own satisfaction. V. Alexander Stefan, *Doctor Faustef Versus Lucifer in the Fight for Immortality of the Human Race*, (2002).

stepping on the toes of your partner is easily accomplished if you look wide around; in physics, that means, looking outside the box. In the ‘crossing,’ you actually encompass your partner’s body; in physics, that means, looking at the problem from all sides.”

Now back to Paul and Jeanne.

They are still dancing their last tango – the caricature of it, that is. Tango has its own rules, its own rhythm, and so does Time. Paul has obviously lost the rhythm of Time with Jeanne. He becomes lame and boring. She says it is finished and runs out to the street. Paul runs after her.

C’est Fini

“C’est fini!”^{oo} Jeanne shouts. “C’est fini!”

My female friend in France, who was watching the movie with me, added,

“Capri, c’est fini.”

After the movie, she sang that song to me. I enjoyed it.^{pp}

^{oo} It’s finished.

^{pp} *Capri, C’est Fini*, a popular song in the mid-1960s sung by Harvé Vilard, among others.

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Now back to Jean. She enters her apartment hastily, running away from him. Somehow Paul gets in, too. She runs to the drawer where her father's gun is.

Paul plays cool. He takes Jeanne's father's army hat and puts it on his head.

"How do you like your hero," he asks.

Showing no respect for her father, (a Don Juan element^{qq}), is not a smart thing to do, Paul; especially, when Time is not on your side. For a woman, (in shaky moments with her lover, like this moment), her father, or the memory of him, is her emotional pillar. She stares at Paul, as if at a stranger.

He says, as he's approaching her,

"You ran through Africa and Asia and Indonesia, and now I've found you."

He fondles her hair, and says,

"...I love you."

^{qq} Disrespecting her father is the worst sin a man can do to a woman. Woman who disrespects her father never gains man's respect.

Paul has experimented with her, (creating her), for 7 days. Now on the 8th day^{rr} he acknowledges that experiment has been successful, that he is satisfied with his creation.^{ss}

He adds,

“I wanna know your name.”

This is a surprise question - something she would never dream of being asked by him. She’s now in the hands of her nerves solely, not in the hands of her heart or brain.

“Jeanne,” she says, and by the reflex pulls the trigger.

This is a murder by accident for Jeanne. It is, however, a dignified death for Paul. He lost his life at his own battlefield, the way it should always be with the warriors, as Sancho Panza, Don Quixote’s friend, argued.

^{rr} It is not clear exactly how many days they spent together; whether the movie sequence is continuous or continual. It cannot be determined based on their wardrobe either; there are some inconsistencies regarding their daily wardrobe, but it’s a good guess around a week or so. Pauline Kael thinks it took 3 days, or so, for the story to wrap up.

^{ss} This is the spirit of Don Juan, Faust, and Pygmalion.

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He walks unsteadily toward the balcony; steps onto it. He looks down – a Gauloise Paris is in front of him, the city of the vast possibilities. He looks up – the mysterious sky is above him, the space of the vast depth. He places his chewing gum under the railing. Paul's telling us that it's not over yet; that he still has a few more seconds before he hits the flatline; he tells us that he still has a high consciousness of Time. He tries to tell us something, but he's lame on speech. He has played with Time and Time has won – probably to acknowledge that. He collapses.

Jeanne is inside, confused and scared.

She doesn't know much about this man that she has just accidentally killed. Probably, she never will. She even does not know his name. (See **Snapshot-11**). The police will tell her, however, and a few things more.

6.

Sexuality and the Consciousness of Time

The consciousness of Time develops early^{tt} in human life. Einstein and Piaget had had an interesting discussion on this topic. It is more fundamental than sexuality. It triggers sexuality,^{uu} but also other human faculties – creativity in particular.¹⁰ Paul's consciousness of Time is triggered onto a higher level by his wife's death. He triggers Jeanne's sexuality, which, in turn, triggers her consciousness of Time. She wants him to know her past. This is the manifestation of an enhanced consciousness of Time, experienced by woman, (as an urge), at the beginning of every sexual, (romantic), relationship. It is the sign of woman's falling in love. Romantic relationship always leads to an enhanced consciousness of

^{tt} Jean Piaget (1896—1980) wrote a book entitled *The Child's Conception of Time* initiated by Einstein's questions when two men met in 1928 in the city of Davos, Switzerland. Piaget was influenced by the dialectical materialism of Karl Marx (1818–1883). Marx had given a special treatment to the 'nature of time' in his doctoral dissertation entitled *The Difference Between the Democritean and Epicurean Philosophy of Nature* written in 1841.

^{uu} This is my hypothesis; namely that the consciousness of Time has roots on the molecular level – in other words in human genomic code.

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Time. That's why the romance always appears mysterious and unfathomable.

Your Sexuality is Cultivated by Your Consciousness of Time

Sexuality and our consciousness of Time are strongly coupled. They drive a significant part of our daily actions. Our sexuality is influenced by our consciousness of Time via its contraction-expansion, (the Kabbalah wisdom), process.

You can cultivate your sexuality by enhancing your consciousness of Time, and, in turn, your enhanced consciousness of Time and your cultivated sexuality may lead to your living a more significant life, (to your higher achievements in life, so to speak). Humans transcend the barriers of Time, consciously or subconsciously, through their sexuality. Those with a high level of consciousness of Time use their sexuality not only for sexual intercourse, but also in other actions that constitute human life and living.

An enhanced consciousness of Time enters the life of great creators, (artist, scientist, social reformer, prophet) whenever there are at work. Marilyn Monroe writes about Time.^{vv} Her

^{vv} Marilyn Monroe wrote a succinct poem titled *O Time*.

sexuality and her emotional intelligence are strongly coupled with her consciousness of Time.

Francisco Goya's time-sexuality is contained in his *Naked Maya*. He depicts Time as an old man turning the hourglass, and also as Saturn devouring his children.

Goethe envisages Time as an enemy to be conquered. His *Faust, Part I*, deals with the nature of Time in a poetic manner. Fyodor Dostoevsky's sexuality-time is dealt with in his *The Brothers Karamazov*.

Sexuality of Isaac Newton and Albert Einstein, the masters of Time, is still the mystery for us, albeit some authors have tried to unravel the enigma. Thomas Alva Edison, the founder of the first film studios in the U.S., used to complain: "I'm long on ideas, but short on Time."

An Altered Consciousness of Time

In an altered state of the consciousness of Time all external processes appear to slow down, while internal processes – the human brain-mind processes – speed up. In the human brain-mind there exist 2 time-scales: internal and external. In such a situation, a human being can accomplish more in shorter time intervals. The work that

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normally would have required days of activity can be accomplished in hours.

The alteration of the consciousness of Time can come spontaneously or it can be externally-induced or self-induced. It is mostly due to the intellect-emotion imbalance, benefiting the former or the latter. These occurs due to a sudden or chronic fear, an enhanced sexual activity, drugs, prayers and meditations, due to the sustaining or falling in love, due to long and “designed” walks, etc. I see the present-day fitness centers as the laboratories for a soft alteration of the consciousness of Time.

Prolific Creative Individuals

Prolific creative individuals operate in an altered consciousness of Time. Authors can write a number of books in years, which, normally, would have required decades. Filmmakers create a number of films with ease, (John Ford and Alfred Hitchcock, for example). The great generals operate in critical strategic moments, (Alexander and Napoleon, for example), in the state of an altered consciousness of Time. Napoleon used to take a nap in the middle of the crisis, which, apparently, changed his consciousness of Time – external processes were virtually made unfolding slower, and his thinking process was made

speeding up. Alexander the Great exhibited mysterious calmness, (as witnesses said), before and during the critical events, (while others around him were agitated and in rush), in his conquest of the world. Alexander was able, then, to see more in the structure of the event than the people around him, giving him some supernatural power in their eyes. Einstein was fond of long walks, while he was intensely working on his physics problems. Charles Darwin had the same passion; Niels Bohr and Werner Heisenberg, too, among others.

The Consciousness of Time in Sports; Music

In the Larry King's book^{ww} titled *Remember Me When I'm Gone*, Otto Graham^{xx} wants to be remembered as "the son of musicians who taught me the rhythm and timing of music, which I carried into sports." Musicians, the masters of rhythm and timing in music, inherently have a high consciousness of Time either intuitive or cognitive, or both.

^{ww} Larry King, *Remember Me When I'm Gone*, (Nan A. Talese, New York, 2004).

^{xx} Otto Graham, (1921 – 2003), an American professional football and basketball player

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In his interview with Larry King, Marlon Brando,^{yy} (the man of impenetrable privacy), states that writing his autobiography, (for \$5 M), was his experience in freedom, (which I read as the transcendence of privacy). If you looked at Marlon Brando's face, as he has said that, you would see that he was transcending the barriers of Time.

The Consciousness of Time in the Filmmaking

What the perspective and light is for the painter in his painting, the consciousness of Time is for the movie director. The right sequencing is of the ultimate importance for the "truthfulness of the movie," although the viewers sometimes are not aware of the disarrangements. It is strange that Rosa's corpse had been left unburied for 7 days.

The Film Director's Rhythm of Time

In my second viewing of the movie I discovered a strong element of the consciousness of Time, weaving through the unfolding of the movie. In my first viewing, I saw a young woman and an older man in sexual heat. Second time around, I

^{yy} The Larry King – Marlon Brando interview on October 7, 1994.

saw them dancing to the Director's rhythm of Time.

Director tells actresses and actors what he wants from them. He moves them through Time, so to speak. Director keeps the rhythm of Time in the movie. As a viewer, you feel when the rhythm of Time is lost in the movie – you become bored all of a sudden. What director wants is veiled forever. What director gets is clear – it is the reality caught by the camera, which is there for everyone to see. What Bertolucci had wanted only Bertolucci knows; what Bertolucci had gotten everybody can see – it's the movie he had made.

Sexuality is certainly the legacy of *Last Tango in Paris* – sexuality of a young woman at the threshold of adulthood and a complex sexuality of a man of a Don Juan type. The legacy is also in the depiction of the difference in woman's and man's consciousness of Time.

Marlon Brando, Maria Schneider, and Bernardo Bertolucci probably never thought of the consciousness of Time when making the movie. That's one of the elements of the greatness of a particular art; namely, that it transcends the original idea and acquires the output bigger than the input. Every viewer will see "something" that Marlon Brando, Maria Schneider, and Bernardo

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Bertolucci never dreamed of. I see that “something” as the sexuality coupled to the consciousness of Time.

Right Time to Make a Film, (“According to Solomon the Wise”)

Solomon the Preacher teaches us that there is a right time for everything. I understand Solomon’s advice as there must be the right time to make a movie of a particular genre, too. Early 1970s were a right time to create *Last Tango in Paris*. It was the time of an enhanced sexuality reflected in various areas of everyday life. For example, it was the golden era of men’s magazines, such as Hefner’s *Playboy* and Guccione’s *Penthouse*.

The American “Exploitation Films”

In the history of the American film production there is a peculiar phenomenon; namely, the production of the so-called exploitation films, grindhouse films.^{zz} Here “exploitation” refers to an excessive emphasis on “exploitation motif”, (sex, horror, or any motif that is the sign of the times), in order to cater to the observer’s taste. All this is done with having in mind exclusively a fast

^{zz} *American Grindhouse*, (A History of the American Exploitation Film), (2010); Gravitas Studio.

profit. *Last Tango in Paris* made a huge profit just in a first week of the screening.

All Has Started with Edison

In America, and elsewhere, the profit making is OK. It's a bottom line of any business. The movie that makes profit is a good movie, most of people would say. Thomas Alva Edison,^{aaa} the creator of the first American film production company, was not immune to the ultimate goal of the movie business: the profit. Most of the films produced in Edison's film company could be characterized as the "exploitation films," creating a huge profit.

Gothic Films

A no less a producer than Edison himself was the first to adapt Mary Shelly's *Frankenstein*, (the story about Doctor Victor Frankenstein and his nameless monster – a dead man brought-back-to-life), for his film. But Edison did it in a somewhat anti-Gothic manner, reducing the Gothic horror^{bbccc} effects to a minimum, which was not

^{aaa} Thomas Alva Edison, (1847–1931), an American inventor.

^{bbb} Clive Bloom,(Ed.).*Gothic Horror: A Reader's Guide from Poe to King and Beyond*, (Macmillan, 1998).

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smart thing to do money wise. Later on, in 1931, Edison's error was rectified by the celebrated version of *Frankenstein* by James Whale^{ddd} and Bela Lugosi's^{eee} film *Dracula*.^{fff} The producers of the subsequent Gothic films knew much better than Edison how to cater to human fascination with horror, mystery, and the boundaries of human existence.

Gothic Elements in *Last Tango in Paris*

Speaking of the Gothic horror, *Last Tango in Paris* is not void of Gothic elements: such is a bloody bathroom cleaned by the maid, a Paul's part time lover, where Rosa mysteriously committed a suicide. Paul's monologue is of a Gothic type. One can easily imagine that the dialogue unfolds in a dark ghostly castle; even more so with those chilling flowers around Rosa's corps. A Paul's and Jeanne's hideaway, in general, contains some kind of mustiness and creepiness

^{ccc} Victor Sage, (Ed.). *The Gothick Novel: A Selection of Critical Essays*, (Macmillan Ceasebooks Series, 1990).

^{ddd} James Whale, (1889-1957), an English film director.

^{eee} Bela Lugosi, (1882-1956), a Hungarian-American actor.

^{fff} Bram Stoker's *Dracula*.

easily found in, say, a scary castle somewhere on the Scotland coast.

**A Fine Tuning-in of
the Woman-Man
Emotions; Thoughts; Intuition**

Paul thinks he's happy with Jeanne. Jeanne thinks Paul knows how to make her love him. This is a textbook example of the "fine tuning-in." It is the synchronization-equalization of the woman-man emotions and thoughts. Lovers' emotions and thoughts converge in a subtle manner. It is as if lovers think and feel the same way.

Paul and Jeanne are in synchrony^{ggg} attained, not spontaneously, but by Paul's masterly applied seduction techniques. He directs her, and she's directed. They are in a so called director-directed-one coupling mode. A subtle feature of this coupling is that it can spontaneously interchange the roles. At one point, (in the tango ballroom), Paul becomes "directed" by Jeanne: the point when he lost it, so to speak.

**The "Director-Directed"
Spontaneous Interchange**

^{ggg} C. G. Jung, *Synchronicity: An Acausal Connecting Principle*, (The Collected Works of C. G. Jung, Princeton, 1973).

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A spontaneous interchange of the roles in the director-directed coupling is encountered in the filmmaking, too. This happened, if I error not, to Bernardo Bertolucci while filming the *Tango*. The *Tango* started to direct Bernardo Bertolucci, so to speak. Hence, a few “dissonant” scenes appeared, one being the butter flesh-and-blood prayer.

When Mundane Becomes Extraordinary

The butter-event without having it in the film would be a mundane affair. The exposition of it in the film, however, is quite a different matter – it makes it an extraordinary affair conducive to controversies. In general, the exposition of this type of events in the arts, leads to unforeseen consequences. In particular, the consequences of exposing these type of events in films, directors are not capable of perceiving – hence, all those controversies.

Gazing Straight into the Eyes of a Lover

In the hideaway, Paul and Jeanne, (as Paul insists), look straight into each other’s eyes during the sexual play. Jeanne likes it; it feels good. This is a substitute for not giving each other verbal information.

One widely spread seduction technique, performed spontaneously or purposely, is gazing

straight into the eyes of a lover. This is also found in a romantic literature of many cultures. The master seducers, (Casanova, most notably), add to it a sub-element; namely, they mutely chant succinct verses of their choice, as an augmentation of their influence over her heart. Casanova frequently used her name as a chant-subject.

She-seducer calls his name, (as an initial seduction technique), in conversation with him repeatedly and purposely in order to cater to his man's ego.

A Limbic Resonance

Now we know that Casanova's intuitively invented seduction technique, actually, induces a so called the "limbic resonance" between lovers,^{hhh} which leads to the synchronization-equalization of the woman-man emotions and thoughts.

Catering to the Taste of the Masses

It is the underlying wisdom of the "exploitation films" that you can never underestimate the taste, (the tastelessness), of a human being – you should cater to the taste, (the tastelessness), whatever it is.

^{hhh} Thomas Lewis, Fari Amini, and Richard Lannon, *A General Theory of Love*, (Vintage, 2001).

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The “exploitation film” gives to the observers, (the viewers), exactly what they want.

This would be the “exploitation-film” business deal in a nutshell: an executive producer says to a director, “Here is \$ 10 million! Make a movie in two months; I’ll give you the hot theme, you do the rest.”

The movie industry, (and other industries, such as the pop music, the pop novel publishing, the digital game industry, etc.) by and large thrives on a fast-profit principle – catering to the taste of the masses.

Sexploitation

Looking through the lens of the “exploitation films,” *Last Tango in Paris* could be dragged, if you will, into the “exploitation community” and characterized as a sexploitation film. You may say that *Last Tango in Paris* offers nudity, sex, prostitution, (Paul’s and Rosa’s hotel is not exactly a whorehouse), and adultery, (both Paul and Rosa are adulterous).

Sexploitation in the movies started with the artistic liberty to show the nude body, which was nothing new, as the paintings of the master painters of old do include nudity.

Michelangelo’s Free Expression of Nudity

The controversies regarding nudity are very old. Michelangeloⁱⁱⁱ included a lot of bare skin in his frescos in Sistine Chapel. Later on, dictated by the change in taste, some of the bare skin was covered with “proper veils” by another painter.

In the beginning of the film industry, it was not allowed, however, to depict even implicitly sexual acts, (the explicit sexual acts were, and still are, the exclusive domain of the porn film industry). Later on the artistic liberty included the implicit sexual acts wreathed in variety of film techniques. Presently, the techniques are mastered in both the main stream and the independent films.

The “Breast-and-Buttock” Films

In the 1960s, a number of films were produced exploiting the “breast-and-buttock” motif, usually depicting the life in California. The Beach Boysⁱⁱⁱ glorified the California way of living, (the Breast-and-buttock style), by their song *California Girls*. The Breast-and-buttock has been transformed into “Daisy-dukes-Bikini-on-top” in *California Gurls*

ⁱⁱⁱ Michelangelo, (1475-1564), an Italian Renaissance polymath.

ⁱⁱⁱ The Beach Boys, an American rock group.

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sung by Katy Perry.^{kkk} There is Jeanne's "breast-and-buttock," lots of it, in *Last Tango in Paris*.

The "Nudie-Cutie" Films

The "nudie-cutie" motif of the films in the 1960s, similar to the breast-and-buttock film genre, is found in *Last Tango in Paris*. Jeanne is very much a nudie-cutie. Paul acts as an authoritative sexual magus and Jeanne, as his innocent and confused apprentice.

The "Roughie" Films

Sometimes a "nudie-cutie" transforms into a "roughie," as depicted in the "roughie" films. The rough moment in *Last Tango in Paris* is the "butter flesh and blood prayer" scene. This scene, however, is unique due to its intellectual aspect. Although a sex charged, it is, in essence, a deeply sexless. The "butter scene" of *Last Tango in Paris* is the top in its own category and, as such, artistically cannot be surpassed. The violence, the roughness of the scene, is not of a sexual character. It reflects the social violence against an individual deprived from the personal freedoms.

The "Tara B. True" Sexuality

^{kkk} Katy Perry, (b.1984), an American singer.

Speaking of the “Eve’s-crazy-apple” sexuality of the 1970s, the “Tara B. True” sexuality, as depicted in a 1973 movie *Superchick*,^{III} comes to mind. Tara B. True, (played by Joyce Jillson^{mmmm}), is a very sexy chick: a super sexy chick, that is. She’s a travelling girl, (a flying stewardess), making stops throughout the States, and at every stop she has a sweet man, (could be a sugar daddy or a sugar boy-toy), waiting for her at the airport. *Superchick* is not in a short supply with Tara’s breast-and buttock nudity, similar to Jeanne’s in *Last Tango in Paris*.

Ricky Nelson – A Travelling Man

Long before Tara B. True, (in the 1960s), Ricky Nelson, passionate travelling man, was singingⁿⁿⁿ about his sweet little girls he had at every stop he had made worldwide. He had a cute little Eskimo in Alaska, a pretty senorita in Old Mexico, a sweet fraulein^{ooo} down in Berlin town, a pretty Polynesian baby, etc.

American She-Don-Juan

^{III} *Superchick*, ©1973, Maramark, Inc.

^{mmmm} Joyce Jillson, (1945-2004), an American actress and astrologer.

ⁿⁿⁿ *Travelling Man* sung by Ricky Nelson.

^{ooo} Fraulein – miss in German.

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In the foregoing it was mentioned that the woman's liberation can take place only with man on her side. Or, men on her side, it should be added. Such a woman is Ms. True. It wouldn't be wrong to refer to her as American she-Don-Juan.

Ricky Nelson, a travelling man, was doing quite well in the 1960s with his worldwide simultaneous multi-hook-ups. In the next decade, Tara B. True, a travelling woman, is as good as he was. In the "Eve's-crazy-apple" 1970s, (and in the revolutionary 1960s), the simultaneous multi-hook-ups were quite frequent phenomena. The wisdom was, however, that the hook-ups should be from different areas of the city due to the practical reason: just to minimize the possibility of those weird unexpected overlapping encounters.

Tara the Diamond-hearted

A precious heart is that of Tara's, just like a diamond: it is adorned with beauty and hardness. She's quite a powerful lady in a trinity sense: as to her physique, her emotion, and her cognition. And, she's very punctual lady and demands punctuality from her lovers, too, which reflects her high respect for Time. And, she knows her lovers quite well, as if she's studying them. And, she does studying them. Tara's is in many a way just like Paul, (of a diamond heart), and just like the

powerful diamond-hearted ladies of the past: Catherine the Great of Russia and Theodora of Byzantium.

Tara's crazy apples do the magic: her lovers, one by one, offer her a marriage. Nothing's there to be surprise about: where can you find such a true person as Ms. True? Poor Tara, all she does is flying and meeting him at the airport, thinks each of her lovers. Tara, on the one hand, with her strong cognitive mind, convinces each of them that the idea of marriage is far from being sound. A diamond-hearted Tara gives each of them, as a trade-off, the assurance of an enduring relationship, which always soothes man's ego.

At one point she and her lovers are brought together by chance. It's the moment of truth for Ms. True. Not exactly untrue to her lovers, Tara is, however, very true to her sexuality. She says that with or without them, (meaning this particular set of her lovers), she will have life that she wants, (meaning she can exchange this set of lovers with a brand new one any all time). The excessive strength of one of the sexual partners quite often induces the weakness in another. Her lovers now have realized Tara's true nature. Yet, they are happy just to be merely kept by her as the members of her sex-toy-group.

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Being beautiful as she is, Tara the diamond-hearted has intuited that belonging to only one man would be the equivalent of her committing a crime.

The Time-Sexuality Coupling

The disparity in Paul's and Jeanne's age naturally involves an intense consciousness of Time. For Paul, Jeanne symbolizes his youth, his past. For her, Paul is her older age, her future. They transcend the barriers of Time through their raw sexuality. Actually, through their sexuality they manipulate Time. His is a sophisticated sexuality; hers is an uncultivated sexuality. They know nothing about each other, as Paul has insisted on, except for the fact that they belong to a certain group of animals living on Earth: he is in the group of apes; she is in the group of poultry.

At one point the manipulation with Time all of a sudden stops on its own. All they have is "now," which is: Paul – a mid-aged man; she - a young woman with a life ahead. The resolution of the conflict is Paul's death. Paul has entered Jeanne's life as an intruder. She knows nothing about him the same way she knows nothing about her future.

Out of chance, not out of choice, they have gotten into a relationship in which their sexuality-time issues are resolved. He finds his death

through a woman representing his youth; she finds her sexuality through a man representing her future.

**Marilyn Monroe's
"Timelessness of Sexuality"**

On the cover of the first issue of *Playboy* magazine, there is Marilyn Monroe in a spectacular pose. Her body language is transcendental. It tells not only of human sexuality, but also of human innocence hidden in the human sexuality.

It was fortunate for Hugh Hefner^{PPP} to have had Marilyn on the cover of the first issue of *Playboy* magazine – a true gift for him by the Law of Chance. Marilyn Monroe's vulnerability is the core of her sexual innocence. Innocence does not mature, it's timeless. Marilyn's "timelessness of sexuality" is the core of her enduring legend.

In *Last Tango in Paris*, the sexual innocence and sin, as the polarities of sexuality, swing back and forth, making Paul's and Jeanne's affair colorful.

Our Children Will Remember

^{PPP} Hugh Hefner, (b. 1926), an American magazine publisher.

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Sexuality as a feedback-mechanism, in addition to its role in procreation, brings to a human being variety of joys: emotional, physical, and intellectual. Casanova and Theodora of Byzantium are good examples of an intellectual joy brought by sex. Yet throughout human history all those joys have been accompanied by some sort of penalties, (moral penalty as in the case of Don Juan, social penalty as in the case of a “scarlet lettered Hester Prynne,”^{qqq} physical penalty—venereal diseases). All started with Adam and Eve: with the penalty of their expulsion from paradise. What else can you expect? Like parents like children. The parents were penalized. Their children continue to be penalized, too.

Even the art, dealing with the graphic sexual scenes, such as *Last Tango in Paris*, is exposed to the penalties. It’s good that the payment of the penalties can never devalue the art itself. Marlon Brando and Bernardo Bertolucci are nominated for a 1973 Academy Award, (not winning it), as the best actor and the best director, respectively.

If the line, “Our children will remember,” is in the script, then the screenwriter(s) show an enhanced consciousness of Time. Children, when

^{qqq} *The Scarlet Letter* by Nathaniel Hawthorne.

talked about, always transcend the barriers of Time. Through children humans achieve the procreation-immortality. If Marlon Brando, (in his method acting),^{tr} spontaneously invented the line in the flow of the action; then, it is a consequence of his enhanced consciousness of Time at that very moment. It is the moment when the real character of an actor merges with the acted character. De Niro's line: "*You talkin' to me?*" is a spontaneous line, the result of his enhanced consciousness of Time.^{sss}

**Older Man–Young Woman
Romantic Coupling**

Maria Schneider had given us the picture of how the sexuality of a young woman can unpredictably unfold under the influence of an older sexual man, who is experienced and somewhat "sexy" ruthless. Jeanne's consciousness of Time is modified in Paul's presence: hence the change in her sexuality.

As Tom shoots a wedding day scene, Jeanne conceives of the truth of sexual living: there is

^{tr} The "Method Acting" – one explanation: the real character of an actor merges with the acted character, or vice versa.

^{sss} Robert De Niro, (b.1943), states that the famous line was not included in the *Taxi Driver* screenplay.

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sexuality of marriage and there is sexuality of love – not necessarily the same thing. Romantic love and sexuality operate usually in different modes, but always under the enhanced consciousness of Time. They operate on two Time-scales with different rhythms of Time. This is experienced by people who live multi-lives either professionally or privately, or both – they always operate in the multi rhythms of Time, which is not easy to follow, (it's easy to loose the rhythm): hence the scandals and the controversies. Everybody sooner or later is used, and abused, by Time. Everybody sooner or later realizes that.

He hides behind his zipper, Paul says. He plays rough, tough, and hard to bluff. Young Jeanne likes it. He knows how to make her love him, young Jeanne says. He is an adventurer: an older man of intuition and passion. He moves in his life spontaneously and mysteriously, in the rhythm of Time, rarely losing it. Things come to him naturally with no particular effort on his side. Paul's relationships with his women are, as a rule, of a sparks-fly-high type.

7.

Marlon Brando

In spite of the explicit sexual scenes and the rowdy-nudity scenes neither Paul's nor Jeanne's sexuality is revealed. True, sexuality is never revealed by nudity. Nudity is just that – nudity. Marlon Brando and Bernardo Bertolucci know that – that's why the exaggeration in nudity in the scenes is taken easily.

Sex itself in a Don Juan syndrome is not the goal of the action – it is not the thirst for sex, but the underlying thirst for knowledge of a woman's heart through sex^{'''} that drives a man of a Don Juan type.

^{'''} Crafty Don Juan, a sexually hedonistic man, stimulates woman's sexuality in a subtle way, which always appears as a fortuitous, a spontaneous act – the act of chance. It is the sort of sexual spontaneity in which man and woman are forced to indulge. Jeanne was pushed into a “spontaneous” sex. Later on she asks herself why she's in. She asks Paul, “...what am I doing with you in this apartment - love [she pretends to be thinking]?” It's her liberation, that's why, she intuitively. When her liberation is brought to a halt with the last tango, their relationship is brought to a halt, too.

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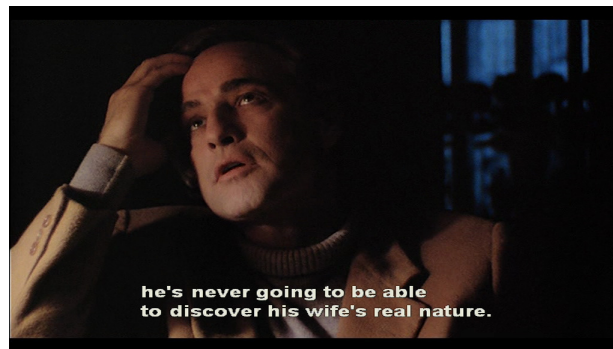
Paul, (Marlon Brando), is a magnificent American Don Juan. He laughs; he cries; he's experimenting with Jeanne; and with his maid; and was experimenting with his wife, and was experimenting with many more women worldwide. Opposite to the spirit of Don Juan, Paul eventually and genuinely reveals his love to Jeanne - his "pray." By doing that Paul ceases to be Don Juan.

It's not correct to say that Paul wants to have sex with Jeanne without knowing her. Paul wants to "know" her through sex, is a correct statement. In such an emotional setting, direct verbal information between the two is not needed – the information flows through different channels: the beauty of that sink, for example; or the electric-shock-giving gramophone; or that rat in the bed... Bernardo Bertolucci has a deep knowledge of Don Juan's complex psyche, and he makes use of it in his film-art.

Marlon Brando presents the Don's psyche best in his monologue over the dead body of his wife – he lost her, (that's sad, and Marlon shows it), and now he will never know her, never. That's the worst, and Marlon rages. Not just that she killed herself, but she killed his experiment, too. That's Don Juan at his best.

Paul's Monologue

It is 4 o'clock in the morning on the 8th day since Paul met Jeanne. Paul is in the room where Rosa is laid out in a bed surrounded by beautiful flowers arranged by her mother.¹¹ He's having a monologue over her dead body, being in an ambivalent state of his mind and heart: he's sorry for her death, yet he's angry with her, because he lost the experiment. [The monologues of emotional ambivalence are by far most intense.^{uuu} The Jeanne's monologue, after killing Paul, is of the same type].



[© 1972, United Artists, (an MGM Company)]

^{uuu} Hamlet's "To be or not to be" monologue, or Othello's pre-death monologue.

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Snapshot-9. **Paul's Monologue**

A Self Induced Contraction of Time

Rosa has committed suicide; left no note. Her death is a mystery for Paul. And she herself is now the mystery for him. He feels as if carried away in the “river of time,” his very own “river of time.” With Rosa’s death his consciousness of Time is invigorated.^{vvv} Paul experiences a spontaneous self-contraction of Time. He never had children with Rosa, (actually he cannot have children now); he feels sorry for that. The children would transcend the barriers of Time; they would ease the barriers of life and death, and expand Time itself.

After being shot by Jeanne, Paul utters, (See **snapshot-11**).

“...Our children will remember.”

This could be an example of a self induced contraction of Time, (seeing your life as a whole),

^{vvv} Any dramatic event enhances the consciousness of Time. Individuals, who are suddenly facing death, (nearing the flatline, so to speak), usually report on the film-rewinding in their minds, showing their whole life in a moment – a flashback of life. This is the example of the spontaneous self induced contraction of Time.

in the moment of hitting the flatline. It could be an equivalent to the word *Rosebud*, which Kane^{www} uttered as he was dying.

Rosa; Ophelia; Gretchen

Paul calls a dead Rosa a fake Ophelia. Rosa is also Gretchen of Goethe's Faust. Gretchen chooses death by the executioner rather than to be with Faust who does not truly loves her. Paul and Rosa appear as Faust and Gretchen.

"Even if the husband lives 200 years," says Paul, "he's never going to be able to discover his wife's real nature. I'll never discover the truth about you; Never!" (See snapshot-9)

Paul continues,

"I even did not have the guts to ask him, [her lover Marcel], if you did the same numbers with him as you did with me."

Obviously, the sexual "numbers" are Paul's method of research.

^{www} *Citizen Kane* of Orson Welles, (1915-1985), an American film director. *Rosebud* is the name of a sled Kane used to slide down snowy fields in his childhood. The uttering of the word *Rosebud* was a flashback of life in Kane's last breath.

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At one point Marlon Brando lifts his eyes up and says, “Even if the husband lives 200... years...” I checked that scene, and it shows him with the gaze as if searching for something. It is a focused gaze, not a “far-away-eyes” gaze. Apparently, he wanted to see his next line that was written on the cue card somewhere above the camera. He is known for using the cue cards for his lines. For Brando’s monologue scene in *Last Tango in Paris* Roger Ebert^{xxx} says that it is “perhaps the best acting he has ever done.”

Fedor Mikhailovich Dostoevsky; Marlon Brando

Here is how Pauline Kael experienced Brando’s acting on stage in New York in 1946:^{yyy}

“...I looked up and saw what I thought was an actor having a seizure on stage. Embarrassed for him, I lowered my eyes, and it wasn’t until the young man who’d brought me grabbed my arm and said, ‘Watch this guy!’ that I realized he was acting.”

Says Dostoevsky,^{zzz}

^{xxx} Roger Ebert, (b. 1942), an American film critic. [Roger Ebert, *Last Tango in Paris*, A review, October 14, 1972; Footnote 1995]

^{yyy} Pauline Kael, (1919-2001), an American film critic. [*The New Yorker* magazine, October 28, 1972]

“Imagine that an actor or an actress start to die, not through the ‘acting truthfulness,’ but through the ‘natural truthfulness.’ All viewers would run from that show.”^{aaaa}

Apparently, Dostoevsky had little understanding for what is currently referred to as the “method acting,” an acting technique that Marlon Brando was the master of.

Dostoevsky is right, but only if you imagine that, because your imagination may fail you. But, if you experience that through the mastery of an actor, such as Marlon Brando; then, it’s a completely different situation. Pauline Kael’s first impression of Marlon Brando’s acting shows that clearly. The “natural truthfulness” can be only displayed by the masters of acting.

In the butter-scene the true nature of Paul as the libertine Don Juan is revealed: it’s not the sex with Jeanne; it is Jeanne as the vehicle for expressing

^{zzz} Fedor Mikhailovich Dostoevsky, (1821-1881), a Russian writer.

^{aaaa} I. I. Lapshin, *The Esthetics of Dostoevsky*, [Estetika Dostoevskoga], (Obelisk, Berlin, 1923), in Russian. The above quote is my translation focused on the essence rather than to a word-by-word correspondence.

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his revolt against society whereby freedom is assassinated.

The Personal Touch of Three Generations in Resonance

Last Tango in Paris had acquired life of its own and, as such, it will remain. Here we have three passionate persons with the ages almost symmetrically distributed over a 30-year period, or so: Maria Schneider, 20; Bernardo Bertolucci, 32; Marlon Brando, 48. They are powerful specimens of 3 generations, (almost), brought into emotional and intellectual resonance, so to speak. Marlon Brando is a sexy man par excellence: he rarely smiles. He is a rebel par excellence: he rarely grins. Maria Schneider is a sexy young woman par excellence: she uninhibitedly smiles. She is a woman rebel par excellence: she grins frequently. They have different life experiences and emotional capacity – that is felt in the movie. The un-acted part, the personal touch of the three artists of three generations is undoubtedly the watermark of the movie. They gave us one of the landmark movies of the 20th century.

Pauline Kael writes:

“Bernardo Bertolucci’s *Last Tango in Paris* was presented for the first time on the closing night of the New York Film Festival, October 14,

1972: that date should become a landmark in movie history comparable to May 29, 1913—the night *Le Sacre du Printemps*^{bbbb} was first performed—in music history.”

Kael’s review of *Last Tango in Paris* is considered one of the most renowned reviews in the history of film criticism.

The year 1913^{cccc} is one of the landmark years in history of physics, too.^{dddd} In that year Niels Bohr, (see the Copenhagen Faust), published 3 papers that heralded quantum theory of atom and facilitated, thereupon, the development of the probabilistic quantum mechanics.

^{bbbb} The Rite of Spring, [French: *Le Sacre du Printemps*; Russian: *Vesna Svyashchennaya*]. A ballet with music by Igor Stravinsky, (1882-1971), an American composer.

^{cccc} Niels Bohr publishes: (1). Bohr, N. (1913) *Philos. Mag.* 26, 1–25. (2). Bohr, N. (1913) *Philos. Mag.* 26, 476–502. (3). Bohr, N. (1913) *Philos. Mag.* 26, 857–875.

^{dddd} In the 20th century, the year 1905 is the “Miracle Year.” Albert Einstein publishes 5 physics papers, heralding the revolution in all areas of the physics of his time. [See for example: V. Alexander STEFAN, *Regarding, Inter Alia, Albert Einstein and Mileva Marich Einstein*, (S-U-Press, La Jolla, CA, 2005)]

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In explaining their acting of a particular character, actors frequently use the expression “my character” as if that character has nothing to do with the actors themselves, (as if there is no actor’s touch). True, actors are acting their characters, but also, simultaneously and inevitably, they are acting their own selves. Marlon Brando is subtly different. He explains his acting as: they give me the lines and I read them. Thank the Lord, in every of Marlon Brando’s lines there is a Marlon Brando in it.

For Marlon Brando, Pauline Kael says, “Expressing a character’s sexuality makes new demands on an actor... It’s perfectly apparent that the role was conceived for Brando, using elements of his past as integral parts of the character.”

Maria Schneider

It was fortunate for Maria Schneider to have acted with Marlon Brando when she was around 19. Through his presence she climbed the heights of the movie industry in her early years, and became an enduring movie legend.

I admire young Maria Schneider for her audacity to show us the sexual transformation of young women in the presence of a Don Juan man. I admire her audacity to show us her beautiful body, as beautiful as the body of *The Naked Maya*.

Who the Best Movie Actor Is?

I admire Marlon Brando and Bernardo Bertolucci for their timely release of the Don Juan spirit in the 1970s. Nobody talks about who the best movie director is. Not everybody knows that Bernardo Bertolucci is. Nobody talks about who the best movie actor is. Everybody knows that Marlon Brando is.

Asks Marlon Brando,

“Hey America, what do I mean to you?”

8.

The Controversy

After the premier of the movie, the praise and controversy ensued. Maria Schneider was not happy; Marlon Brando was not happy, too, nor was Bernardo Bertolucci. The three pals, however, could have never predicted what was coming with the film release: the sensation and the enduring controversy of the “Big-Bang” intensity.

The presence of Paul brought a “Big Bang” transformation in Jeanne’s sexual life. Maria Schneider had shown it masterfully via Jeanne’s

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rowdy nudity and her erotic spontaneity. It is the landmark of the movie. Marlon Brando had played American Don Juan magnificently. Bernardo Bertolucci had directed them masterly.

A Don-Juan-dream Does Come True

It is said that the director of the movie had a dream of having sex with a woman without ever knowing anything about her. I understand this as the dream of the director to know her through sex. This is exactly the Don Juan dream. Men do have that dream; women, as well. Unlike most of human dreams, a Don-Juan-dream does come true quite often, worldwide. Don Juan is in our hearts.

Great Work; Simplicity; Subtlety

Every great work be it in science, art, or social affairs is, if I error not, of a simple but a subtle character. The great movie is always a simple movie and a subtle movie. Speaking of movies; then, also the great movie review is simple and subtle. How to reach the core of a great work – its simplicity and subtlety? William of Ockham^{eeee} has an answer.

Ockham's Razor

^{eeee} William of Ockham, 1288-1348), an English philosopher.

Cut off with the razor all that is unnecessary, advises William of Ockham. Obviously, William of Ockham was a very smart man. I would add: Do cut off, but do not cut yourself. With this addition, the advice is, actually, to make things as simple as possible, but not to simplify them so as to cut the possibility for further expansion and growth. In physics research this method has a great effect. Newton endorsed it and so did Einstein. It seems that what is simple and beautiful is also true. The simplicity and beauty, in addition to experimental evidence, have become the criteria for a truthful physics research. The simplest explanation in science, art, and elsewhere is usually the most truthful.

Every generation has the Ockham's razor of its own. *Last Tango in Paris* has been subjected to the razor's cut by many critics in different walks of life; and Marlon Brando, and Maria Schneider, and Bernardo Bertolucci, too. Of course, the subjection to the razor will continue through generations. Many things will be cut off until the true essence of the movie is revealed, so as that we all will be happy to learn that. Explanation of the movie, I believe, should never be complex, but it should be subtle. The great art is always simple, but subtle.

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A film critic should be able to identify the pillar motif of the movie, (if such exists), [in other words to cut off unnecessary], and to deal with it. By doing this, the film critic also helps the creators of the film to “see the light.” If there is no pillar motif(s); then, the movie is not worth reviewing. This applies to any other art or creative work. The great film critic is the one who identifies the pillar(s) and treat them in the wider context of art, science, and everyday experience. Kael’s review of *Last Tango in Paris* will endure as an exemplar of excellence in the business.

Of Complexity; Simplicity; Subtlety

Paul Ehrenfest^{ffff} once said that physics is simple but subtle. Einstein liked to use the line: *Subtle is the Lord...* meaning that nature and nature’s laws are essentially simple, but subtle. His $E=mc^2$ is simple but far from being elementary. It represents the subtlety of nature at its best. In its simplicity and subtlety is that magical power of the most celebrated physics equation.

Some may say: Why simple when it can be complex. My answer: If you do not know, it’s

^{ffff} Paul Ehrenfest, (1880-1933), an Austrian-Dutch physicist.

always complex. And, if you do not mind your ignorance, (unlike Don Juan and Faust); that's fine! Live in a complexity and suffocate yourself.

The Reality of Everyday Life

The sexuality of *Last Tango in Paris* and the boredom of *Waiting for Godot* are among the realities of everyday life and, as such, will endure. *Waiting for Godot*^{eggs} is so simple that there is almost nothing there of excellence, you may say. Wrong! There is subtlety there. The pillar of the play, the motif of the play, is the bear bones of everyday life: boredom; sameness; predictability.

Will You Wait for Godot?

I Bet You Will

That's subtle and it is experienced repeatedly, daily. Waiting for Godot is just like waiting for yet another mundane day. Will you wait for Godot? I bet you will.

Will You Dream a Don Juan Dream?

I Bet You Will

Waiting for Godot, who never comes, is similar to dreaming a dream of Don Juan, Faust, and Einstein of a final word, which, probably, will

^{eggs} Movie, theater, and TV performances of *Waiting for Godot* by Samuel Beckett, (1906-1989), an Irish polymath.

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never come true. Will you dream a Don Juan dream? I bet you will.

Assessing the True Greatness of a Work

Nobody talks about what the best movie is. Because, people know that Orson Welles' *Citizen Kane* is. It is a classic.

Nobody talks about what the best opera is. Because, people know that Mozart's *Don Giovanni*, (Don Juan), is. It is a classic.

A classic is, says Mark Twain, "something that everybody wants to have read and nobody wants to read." With other type of arts, (and with science), is the same.

Last Tango in Paris is a classic. Many want to have seen it. I'm sure many want to see it, too?

I always keep in my mind, however, the words of a wise man in La Jolla, "At least 200 years has to pass in order to assess the true greatness of a work or a person in any walk of life."

9.

Finale

What happens in Jeanne's mind and heart in the period from being with Paul in the tango hall; runs away from him; enters her mother's apartment; goes straight to the drawer with her father's gun; and shoots him?

Un Amour Fatal

In the tango bar, she does have fun with him. Could it be that she misses his loving in the hideaway, but not necessarily him. Is this Baudelaire's *Un Amour Fatal*, whereby the lover's loving is missed, but not the lover? Is this Baudelaire's French Gothica par excellence?

Somebody Has to Die

The finale of the movie, (Jeanne kills Paul), is something that no viewer could ever see coming. Somehow, it's too much – the logic of the event is weak. The movie in its climax becomes purely emotional and, as such, it stays in one's heart. No viewer, however, is aware that this is a Don Juan story. Such an ending, for the screenwriter and the director, is the most natural thing.

Bernardo Bertolucci knows, [I postulate this; I don't know what Bertolucci knows], that he's making a movie about Don Juan of the 1970s – somebody must die; but who and when? Her father is dead already, (he died in 1958 in

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Algeria); to make her commit suicide?^{hhhh} – No! She's too young; that would be like extinguishing life itself, and repeating Rosa's case.

Rational Versus Irrational Finale

Paul could be let run over by a car, [or a truck], during the chase in the street. This would be more rational, [such things happen], but not so a dramatic event. Jeanne, also, could let be run over by a car; Paul will have lost his experiment, as he has with Rosa. These two possible endings would be something like a man and a woman meet through one event of chance and part through yet another one. That is the story of love that went wrong – everybody knows it happens.

Artistic and Scientific Temperament in the Filmmaking

If I were Bernardo Bertolucci, I would do it that way; if Bernardo Bertolucci were me, he would do it, for sure, my way.

Fortunately for us, Bertolucci did it his way. He chooses not a reason driven finale, but the guts driven finale, the finale that nobody will ever know clearly what really happened - the mystery

^{hhhh} Goethe in his *The Sorrows of Young Werther* allows Werther's suicide. Goethe also let Margaret, (Gretchen), be executed in *Faust, Part I*.

of the movie has been sealed and, as such, will always invite the curious individuals to unveil it.

That's what you expect of art – the emphasis on irrational and mysterious. The pure rational, you expect from science. Science and art always trespass their areas, and it's always intentional regardless of what the two say.

The film's director lets Jeanne kill Paul. It is as if the life of spontaneity is in the fight for its own life against sardonic and cynical life of Paul. This is the point whereby Bernardo Bertolucci transcends himself: his movie becomes the art with life of its own – not frequent occurrence in the filmmaking. *Last Tango in Paris*, by itself, transcends the creators with no effort on the creators' side.

Now that Paul is dead, the finale of the movie is in Maria Schneider's hands, (Jeanne's monolog). She does it superbly.

**Paul, Jeanne, the Film's
Director – Three Pals**

The finale of the movie is the masterpiece in itself – the masterpiece both in acting and directing. Three people are involved – Paul, Jeanne, and the film's director. You feel the personal touch, not only the creative one, of

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Marlon Brando, Maria Schneider, and Bernardo Bertolucci. It's obvious they have become pals in addition to the movie partners.

The Avengers of Adam

The Director tells Paul to wobble out onto the balcony. Camera is following Paul. He walks unsteadily toward the balcony, saying,

“Our children... Our children... Our children... will remember.”

All said in the following is in my mind - the observer's mind - and, as such, represents one of many possible layers of truth that the film emanates.

Paul does not mean Jeanne's and his children, He cannot have children. He could have them when he was younger, but he missed the opportunity.

Does Paul talk about his sorrow for his lost procreation immortality through children?

Is Paul telling us that man through sex can never reach the bottom of woman's soul?

Does Paul talk on behalf of Adam; of Adam's sorrow for his lost immortality; of Paradise lost; all due to Eve's apple?

Is Paul repeating the words of Adam on his death bed? “Our children will remember what exactly happened in Paradise.”

Does Paul tell us, secretly, that Adam himself chooses men throughout Time to carry the message of his sorrow and anger with Eve for lost immortality?

Does Paul tell us about the Avengers of Adam, the men of a Don Juan type that women adore? They give them attention, love, gold and diamonds, and receive from them exactly what they deserve - not exactly nothing.

The Most Is Spoken with the Unspoken

Paul is at the balcony. The camera is facing him. (See **snapshot-10**). The Director tells him to try to speak, but be unspoken.

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Snapshot-10.

C'est Fini: Hitting the Flatline

The Director is looking at his face. Paul sticks his chewing gum under the railing; tries to speak; he's lame on speech; remains unspoken. He hits the flatline; collapses. The Director is pleased.

The most is spoken with the unspoken – that's Faust, (Goethe). It's true you cannot have a Don Juan without a Faust around, and vice versa.

Jeanne's Monologue

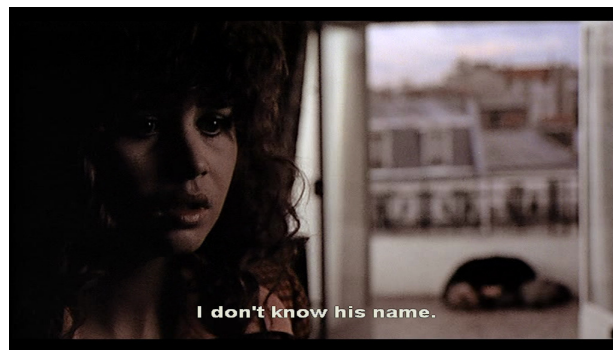
Jeanne is inside. The Director wonders if Jeanne's monologue should resemble Paul's monologue. No! He decides. Paul was emotional: angry; betrayed; hurt. The Director tells Jeanne to

stay relatively cold; confused; to cut the emotional thread with Paul. She does that. She starts her monologue; her face is in a close-up.

“I don’t know who he is,” she says. “He followed me in the street. He tried to rape me. He’s lunatic.”

She continues with her monologue...

“I don’t know his name,” she says, lastly. (See snapshot-11)



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Snapshot-11.
Jeanne's Monologue

She continues with her monologue, but her words are now muted. She has finished her

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monologue; the Director breaths the sigh of relief.
He's pleased; he has now the movie's end-frame.

Paul's Game of Life

When Paul met Rosa he felt he could settle down, at least for awhile. They got married. Life for Paul became something he always hated – a daily routine, but for the time being quite acceptable. The mind of a Don Juan, however, would not rest too long. Under his influence, the hotel would soon be transformed into a not quite a whorehouse. Rosa does not like it and neither do her parents.

Paul studies those women – the queens of night. They love him – they feel safe with him. He helps them keep their customers in a good behavior. Rosa is going berserk. Sometimes he would go out, (into the vast possibilities of Paris), and picked up a young woman in the street; the bar; the tango bar. And he would not come home for days. He would rent a hideaway and start the experiment in the rhythm of Time. He has been fascinated with the rhythm of tango since his days in South America. Once experiment had been finished, he would abandon the “victim” never to return. Wherever he went, he did his experiments – in Africa, South America, Asia, Indonesia...

Rosa is dead now. He goes out to vent into the vast possibilities of Paris. As usual, things come to him without a particular effort on his side. Jeanne, young and beautiful, is coming his way. He has never wasted time. They are now in the hideaway, practicing the rhythm of time. The day of abandonment comes – he's not sure; he thinks he's happy with her. He leaves and returns. On his great surprise he realizes that his rhythm of time has been lost – he's lost control of her. He has never returned before and does not know what it looks like. In the tango hall, he's trying to regain the rhythm of time. He miserably fails.

The Message of Paul

Is Paul's method in acquiring knowledge about his women good? It seems that Paul never succeeds in unraveling the mystery of his women. He fails with Rosa – she kills herself. He fails with Jeanne – she kills him. For sure, there are many more cases not exactly like Rosa and Jeanne, as he was roaming around the world.

Rosa remains mystery for Paul. Paul was mystery for her, too; she studied him. She forced Marcel to have the same bathrobe as Paul – she used her lover Marcelo as a tool to know Paul better. Rosa is not a promiscuous woman; she's a

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desperate woman for the love of Paul. She realized that she had failed and killed herself.

Paul's maid also studies him. He's mystery for her. She's happy when the police tell her the secrets of Paul's life, as he was roaming around the world. It seems wherever Paul goes, the mess is following him. The maid makes it sure that Paul knows what she knows about him.

For Jeanne, Paul is the mystery. She wants to unravel it; she "signs the contract," hoping that she'll gain eventually, as a trade off, the knowledge about the mysterious man. This is a Faust motif. At one point she realizes – that it is not to be. She resigns her studies and surrenders, saying that love is when the two retire to a hideaway and become man and woman. She follows the rhythm of Time.

Jeanne: A Girl with a Far-Away-Heart

Paul makes a fatal error – he distorts the rhythm of Time that he himself has dictated for both of them.

He abandons the hideaway, leaving her empty hearted. She wants the "continuity of her experience with him." To that end she wishes to transform the hideaway, the place of chance with Paul, into the place of destiny with Tom. At this

scene, being with Tom, but in heart with Paul, Maria Schneider plays wonderfully the role of a far-away-heart girl.

Now the inversion of sentiment in her heart has occurred. She's now a far-way-heart girl to Paul. That's what Don Juan knows well – a sign that young woman's broken heart is starting afresh, and that a subtle seduction technique has to be applied. Paul fails to do that.

Paul, You Ain't Don Juan No More

Paul's not dancing to his rhythm of Time. He tells Jeanne that he owns not exactly a flophouse hotel; then, he tells her about his wife's death, (dear Lord, Paul!); then, he tells her that he's a good stick man, (like she doesn't know); then, he tells he cannot have any children... C'mon Paul, really! You've lost it, man. You ain't Don Juan no more. You deserve to be slain.

Jeanne's emotional pillar, Paul himself, has crushed down before her very own eyes. Paul raises many questions. Is scientific study of each other all that woman and man want from each other? I would say, absolutely not. Is the romantic study a better choice – whereby the two are satisfied with what they gain or loose? Is an unconditional love for a woman by a man preferable to a man's cold knowledge of her soul?

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Is it more important to know than to gracefully embrace the joys and sorrows and the mystery of the woman-man relationship?

Is Paul's method in acquiring knowledge about his women good? I would say, no. Questions raised by Paul, however, sound as if he retorts: "Think about it."

At the very end Paul does tell Jeanne that he loves her. Do you really, Paul? To get Paul's answer I'll have to go straight to the "Down Below" and ask him directly. I might just do that.

Paul and Jeanne - Forever

What Paul's experience with Jeanne will do for him, "when he has joined Don Juan and Faust in Hell," is difficult to say. But, young Jeanne will certainly benefit in her life from encountering, at the dawn of her adulthood, such a character as Paul; and, from his sharing with her 8 days of his life. He'll be, de facto, present in her life until her very last hour.

Notes and Comments

¹ **Sexuality and the Consciousness of Time**

I do not pretend to be a specialist in what I have written in the following regarding the sacred books. The text is constructed so as to facilitate discussions in the essay.

The Eve's Apple

Many sacred books deal with the “sexuality – consciousness of Time” topic either explicitly or implicitly. The Bible begins with this topic. It starts with Adam and Eve. They are expelled from Paradise into the Time World, (our world). Eve's apple – that is sexuality, (given to her by Lucifer disguised as a snake)), is the cause and the trigger for the expulsion. Paradise, (the Timeless World), is lost for them. Sexuality and the consciousness of Time is, however, their gain.

In terms of genomic physics, [V. Alexander Stefan, *Genomic Medical Physics: a New Physics in the Making* (S-U-Press, La Jolla, 2009), the Eve's apple could be interpreted as the genetic manipulation, the change of Adam's and Eve's genomic code that brought them different sexuality,(from the one they had in Paradise), and an enhanced consciousness of Time. The Bible states that Adam and Eve were created some 6,000 years ago. It could be. It's possible that at that time the genomic manipulation was

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performed on existing humans, and the Adam and Eve Race was created. This could be a prelude to a “scientific explanation” of the Bible. We know that Newton spent better part of his life in the effort to unravel the mystery of the Bible and Kabbalah mysticism.

Adam and Eve have lost immortality granted to them by the Supreme Being. In the Time World, (our world), Adam and Eve swiftly realize that they are going to die; namely, that Time is not on their side. By the Grace of the Supreme Being, Adam and Eve swiftly realize that their sexuality can help. They can have children; namely, they can have the procreation-immortality. Not everything is lost thanks to the Grace of the Supreme Being, Adam and Eve swiftly realize.

In my fiction-fantasy novel *Doctor Faustef Versus Lucifer in the Fight for Immortality of the Human Race*, (2002), Lucifer manages via the Eve’s apple to acquire mortal human race, our human race, hoping to use it in his war against the Supreme Being. That has not meant to be: human race rebels against Lucifer, calling him the Devil. Doctor Faustef fights Lucifer, too; achieves immortality; defeats Lucifer. QUALB the Giver, the Supreme Being, appoints Faustef the Master Guardian of the Creation, Lucifer’s former post.

² Last Tango in Paris

© 1972, United Artists, (an MGM Company). The movie is produced by Alberto Grimaldi based on the

story by Bernardo Bertolucci who is also a screenwriter, (with Franco Arcalli), and a director. Director of photography is Vittorio Storano. Music is composed by Gato Barbieri. The premier of the movie was in New York on October 14, 1972.

³The Don Juan (Don Giovanni) and the Faust Legends

Don Juan, (The Seducer of Seville), by Tirso de Molina, [(c.1571-1648), a Spanish dramatist], and the libretto, [written by Lorenzo Da Ponte, (1749 – 1838)], of the Don Giovanni opera by Mozart, (1756 – 1791), are pertinent to this essay.

The Faust legend is the old Teutonic legend. Faust is a man in search of sex, wealth, and the power of knowledge. In the contract with Lucifer, Faust gets all he wants and more, which is the price to pay for it – the loss of Faust's soul. The Faust motifs are: a man obsessed with acquiring the ultimate knowledge; a man in search for sexual pleasures; a man in search for gold and diamonds. For all his evil deeds Faust is condemned to eternal Hell.

The Seducer

Don Juan, (the old legend of the Latin world), is the seducer of young women. Tirso de Molina, (1630), placed him in Seville in his drama the *Seducer of Seville*. Don Juan seduces young women, not for love, but for the knowledge of their souls. For Don Juan sex

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is the vehicle to reach the core of the woman's being. He is essentially a libertine: a man against all kinds of chains that make a human being a captive. He experiments with woman's heart as a scientist. Once his experiment has been finished, he abandons his "victims," breaking their hearts. He is sarcastic and contemptuous, having no respect for the rules either of family or society. Don Juan, as a rule, has no respect for the fathers of his young lovers. He even kills one of them. For all his evil deeds Don Juan is condemned to eternal Hell.

Does Don Juan feel sorry for what he's doing to young women? No, because he's not forcing them to do anything. They are doing it of their own free will. With him they are free and life for them is like an adventure – the dream of a woman's heart. It is not him to be blamed what he's doing to women, Don Juan thinks. It is the society to be blamed, Don Juan thinks, for what that society is doing to women: making them captives of the men's world and letting them be suffocated by their own sexual passion.

Is Don Juan really a villain or a victim of our wrong judgment about him? When you look closely, you are not sure whether he's a villain or a victim. Does your passion make you a villain, or does your passion make you a victim? The ambivalence "villain-victim" is the landmark of Western thought and emotion.

The nature of archetypal Don Juan and Faust overlaps in many areas with other archetypes, such as Pygmalion, Don Quixote and others.

Don Juan, (and Paul), is in search for a woman's soul via sex. Sex, in turn, triggers the jump up in his consciousness of Time and, thereupon, Time gives the rhythm to his sexuality. This is a feedback intellectual-emotional mechanism - a characteristic of our human race. You must tango with Time to prevent your drowning in the river of Time. The human race has been tangoing, more or less successfully, since its dawn.

⁴Sexuality Through the Generations

In the early 1980s I arrived in California where I have stayed until this very day. California has become my home state. The age of disco clubs of the 1970s was fading away. Playboy Clubs were closing their doors slowly throughout California. In the 1980s, the sexuality of the 1960s and the 1970s was changing the robe. In the 1960s there is the flower-peace-love type of sexuality; i.e. *I got You Babe* sung by Sonny and Cher.

The Eve's Crazy Apple Sexuality

In the 1970s, the Eve's-crazy-apple type of sexuality dominates: *Love for Sale* is sung by Bony M. At the end of 1970s, Phoebe Snow and Linda Ronstadt sing happily about the trade off between the burning in

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hell and the running with the married men, (*The Married Men* song by Margaret Roche). If it was not for the married men, they would have never had a good time, Phoebe and Linda sing.

The change of the “robe of sexuality” in the 1980s is reflected in the movies: the movies became different somehow – a glass crushing actions and the indulgence in superficial aspects of human affairs.

At the times of *Last Tango in Paris*, I was roaming around Western Europe, and it was tangoing. The movie, if I error not, reflected the sexuality of the times, and vice versa.

Roger Ebert says, [in 1995, as a footnote to his review of *Last Tango in Paris* on October 14, 1972], “Hollywood made a quick U-turn into movies about teenagers, technology, action heroes and special effects.”

Symmetry Breaking

The action movies in the ‘80s and later reflected the generational change in the consciousness of Time and, consequently, in their sexuality. This always leads to the “New of Their Own” of every generation.

Baby boomers were becoming older and “wiser,” and were teaching their children, (the generation-X), to do the opposite of what they had been doing. The power of the “New of Their Own,” however, drives every generation. Every generation is doing it its way –

every generation has its own consciousness of Time, so to speak – exactly how it should be. I refer to this as the symmetry breaking, (the term used in physics), in the chain of generations. There is asymmetry, (symmetry breaking), in the attitudes of the parents toward their own parents and their attitudes toward their own children. The symmetry breaking provides a brand new start to each generation.

Every generation represents a true new beginning of the human race.

The free sexuality of the Sexual Revolution, (in the '60s and the '70s thanks to the contraceptives, the "Pill"), has turned into the "safe sexuality" of the 1980s and later. It was caused by the devastating effect of the AIDS virus – an unwise, (a suicidal killer), virus that kills simultaneously itself and the host. Porno had become sort of a "safe sex." All that sexual delights that Jeanne experienced with Paul back in the 1970s, for the youth of her age in the 21st century it looks, thanks to the Internet, a lame sexual affair. In the 21st century sexuality has acquired a new dimension – the Internet sexuality, or the "peeping sexuality."

⁵ The Consciousness of Time

The evolutionary "Big Bang" in the development of the human, (*homo sapiens sapiens*), consciousness of Time occurred about 6,000 years ago, some researchers state.

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Francis Bacon, (the founder of the scientific method – induction and deduction), had clearly seen the importance of the consciousness of Time in the development of civilizations.

In the Bible it is said that there is a right Time for everything. This is found in Ecclesiastes, probably authored by Solomon some 3, 000 years ago. Apparently, Solomon the Wise had had a subtle consciousness of Time.

⁶ The Copenhagen Faust

V. Stefan, (Editor), PHYSICS and SOCIETY – Essays in Honor of Victor Frederick Weisskopf by the International Community of Physicists, (AIP-Press and Springer, New York, 1998), p.20. The chapter *The Copenhagen Faust* deals with the activities at Niels Bohr Institute in Copenhagen, Denmark, in the early 1930s.

⁷ Intellect; Emotion

Emotionally, we are driven toward the ultimate in every walk of endeavor. Intellectually, we are driven to achieving it. But, as a rule, we encounter the insurmountable obstacles. In the process of acquiring the knowledge, human intellect and emotion appear to be performing a magic, crushing the obstacles confidently and step by step in the flow of Time.

⁸ Human Genomic Code; Sexuality; Consciousness of Time

Both sexuality and the consciousness of Time are rooted on a molecular level; namely, they are encoded in the human genomic code. There is a center, a topion, in the brain that controls our consciousness of Time. The change in the consciousness of Time can be triggered, among other things, by an enhanced sexuality, which, in turn, through the feedback mechanism, enhances sexuality. A possible explanation, not scientifically verified: This could be due to the electromagnetic-chemical interaction between the topion of sexuality and the topion of the consciousness of Time.

⁹Reality TV Show - Jeanne: The Portrait of a Girl

Jeanne has a fiancé Tom, a filmmaker. In the movie Tom is shooting a reality TV show *Portrait of a Girl*. The girl is Jeanne. Tom boards Jeanne on a time-travel train: she's 9 years old; then, she's little older; then, she's getting married... A wannabe-filmmaker can learn a lot from Tom about filmmaking; namely, what exactly not to do to make good movie.

¹⁰Freud's Hypothesis on Human Sexuality

Freud is right in his soft-statement; namely, that sexuality is highly important ingredient of human nature. He is wrong in his hard-statement; namely, that sexuality is of ultimate importance – the human nature can be reduced to human sexuality. Following Freud's opinion, humans appear to be the captives of their

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sexuality. My hypothesis that sexuality has its core in the consciousness of Time is deeper, if I error not.

The consciousness of Time is the core not only of sexuality, (considered here to be an aspect of human creativity), but also it is the core of human creativity, in general, including all kinds of creativity: scientific, artistic, financial, and similar. It gives humans freedom of a creative life with almost unlimited possibilities.

In the “soft sciences,” the arbitrariness of statements is accepted, and usually categorized as opinions. That’s not the case with the “exact sciences,” such as physics whereby the arbitrariness is reduced, albeit it still exists. The probabilistic quantum mechanics is overwhelmingly successful physics tool. Yet, Einstein, (a vehement denouncer of the probabilistic method), says that the more quantum mechanics is successful, the more silly it looks.

¹¹**Secular Paul and Ecclesiastic Rosa’s Mother**

Rosa’s mother has arrived. Paul accommodates her in the room 12, next to the room 11, where Rosa committed suicide. She wants to prepare a beautiful room with flowers for her baby Rosa. She wants the priest to give Rosa abolition.

“No, Rosa didn’t believe,” he shouts. “Nobody believes in God here.”

“We have to. Funerals are religious,” she says.

Rosa's mother insists, showing how ecclesiastical and secular are so close to each other: the former is the bond between a child and a parent, the latter is a child wanting to break away and do things independently. Paul consents.