

## ***THIS TIME LET'S TALK ABOUT MEN***

00:03:10	MAGNA
00:09:20	MAGNA presenta
00:15:10	UNA PRODUZIONE ARCHIMEDE FILM CRONO FILM
00:20:10	NINO MANFREDI IN
00:24:15	THIS TIME LET'S TALK ABOUT MEN
00:31:06	CON LUCIANA PALUZZI
00:35:10	MARGARET LEE
00:40:01	MILENA VUKOTIC
00:44:11	PATRIZIA DE CLARA
00:48:15	GIULIO COLTELLACCI ALFREDO BIANCHINI SERGIO FERRANINO STEFANO SATTAFLORES (c.s.c.)
00:55:05	SOGGETTO E SCENEGGIATURA DI LINA WERTMULLER
01:02:03	DIRETTORE DELLA FOTOGRAFIA ENNIO GUARNIERI A.I.C.
01:06:04	MONTAGGIO DI RUGGERO MASTROIANNI
01:10:18	CONSULENTI ALLA PRODUZIONE DAVID STRONG JOHN P. GRAFF
01:14:21	TRUCCATORE MICHELE TRIMARCHI PARRUCCHIERE

	<p>SALVATORE COTRONEO  OPERATORE ALLA MACCHINA  DANILO DESIDERI  AIUTI REGISTA  FRANCA INVERNIZZI SANTI  GABRIELLA ARCHILAO  FRANCO BRUNI  SEGRETARIA DI EDIZIONE  RENATA CLARICI  ASSISTENTE ALLA REGIA  ARGO SUGLIA</p>
01:28:02	<p>EDIZIONE CURATA DA  TONINO GARZARELLI (c.s.c.)  ISPETTORI DI PRODUZIONE  UMBERTO SAMBUCO  LAMBERTO PIPPIA  SEGRETARI DI PRODUZIONE  ALFREDO DI SANTO  ANTONIO MAZZA  FONICI  UMBERTO PICISTRELLI  OSCAR DI SANTO  FOTO DI SCENA  FOTO VEDO</p>
01:40:08	<p>SCENOGRAFIA  DELL "UOMO SUPERIORE"  PAOLO TOMMASI</p>

	<p>SCENOGRAFIA DEGLI ALTRI EPISODI  FERDINANDO GIOVANNONI  GIORGIO HERMANN</p>
01:46:21	<p>LOUIS ENRIQUEZ BACALOV  DIRETTE DALL'AUTORE  EDIZIONI MUSICALI  R.C.A.</p>
01:53:08	<p>DIRETTORE DI PRODUZIONE  SERGIO MEROLLE</p>
01:57:16	<p>PRODOTTO DA  PIETRO NOTARIANNI</p>
02:02:01	<p>PRODUTTORI ASSOCIATI  GIUSEPPE COLIZZI  ANTONIO MUSU</p>
02:07:01	<p>REGIA DI  LINA WERTMULLER</p>
02:32:04	<p>ONCE ARRIVED IN ROME, THE YOUNG  CHEMIST CARLO LONGI, WINNER OF A  POSITION AS ASSISTANT AT THE  INSTITUTE FOR TROPICAL DISEASES,  HAD BEEN KINDLY INVITED, TO HIS  FRIEND'S HOUSE ON HOLIDAY.</p>
CARLO	<p>(humming) //  Let's go to the kitchen. /  Ah! Bloody soap! /  (FC) Mh, how itchy! /  Ah, my eyes! /</p>

	<p>The towel... /</p> <p>Where is the luggage... /</p> <p>I put it here... /</p> <p>What is it? //</p> <p>Concierge?</p>
Woman 1	<p>(iFC) Giuseppe /</p> <p>Giuseppe, my dear? / (fIC)</p>
Man 1	Shut up darling, shut up.
Woman 1	Giuseppe?
Man 1	Shut up darling, shut up.
Woman 1	(FC) Give me Giuseppe!
Man 1	Shut up darling, come on.
Woman 1	Giuseppe?
Man 1	(FC) Shut up darling, shut up.
Woman 1	(FC) Where are you, Giuseppe?
Woman 2	He was so good.
Man 2	A great man!
Man 3	(FC) What a disgrace.
Man 4	(FC) Eh, what a loss. He really was an exceptional person, don't you think?
Man 5	(FC) Mh, I don't know.
Man 4	(DSP) Why? Didn't you know him?
Man 5	Yes, yes, I knew him. But how can (FC) you say that?
Man 4	(DSP) He was a pure person!
Man 5	(FC) How can you recognize the purity of a man?

Man 4	(DSP) What do you mean?
Man 5	(FC) How many men are considered pure, (IC) just because they wear a respectable suit? There are (FC) also men who could show themselves physically naked and remain pure. But if we meet one of them on the street, we might say that he is a crazy man. Once I met (FC) an honorable man... //
06:38:06	AN HONORABLE MAN
FEDERICO	(FC) Oh, yes!
EMANUELA	(FC) (humming) cha cha cha cha cha cha cha cha...
FEDERICO	(FC) I don't know, sir.
EMANUELA	(FC) (humming) Cha cha cha cha...
FEDERICO	(DSP) I don't think so, sir.
EMANUELA	(FC) (humming) Cha cha cha cha cha...
FEDERICO	I can't tell you now.
EMANUELA	(FC) (humming) Cha cha cha cha...
FEDERICO	Oh yes! / Bye, bye! / You can't fool me!
EMANUELA	(FC) Who was that, honey?
FEDERICO	Nothing, the Americans of tranquilizers! / They're trying to be cunning.
EMANUELA	(FC) You know, honey... It is a pity that you never do anything with those

	Americans. I really want to go to New York. A quick detour to Tiffany! / (humming) Cha cha cha cha cha cha cha cha!
FEDERICO	Darling, did you lose your pearl necklace?
EMANUELA	(FC) No, honey. Why?
FEDERICO	Because I think you lost it, darling.
EMANUELA	No honey, look! Here it is!
FEDERICO	Ah! Then what is that?
EMANUELA	(FC) Well, I don't know... it might be one of my old necklaces.
FEDERICO	The drawer is locked. Ah, this one doesn't open. (FC) Do you have the key?
EMANUELA	No. It might be the one we lost a long time ago. If you want, tomorrow I will call the blacksmith. (FC) What are you doing?
FEDERICO	I try to open it. When I was younger, all I needed was a hairpin. I was a formidable burglar, you know?
EMANUELA	Come on, Federico! You're ruining my trumeau, please! (FC) Stop!
FEDERICO	Hey, what a tone! You seem a bit nervous, huh? What's up? / Don't you want me to open the drawer?
EMANUELA	No, it's fine! I don't care about that... /

	<p>Don't worry, you can open it.</p> <p>It's just that I find it silly to ruin the furniture, that's it.</p>
FEDERICO	<p>(DSP) All right, okay, I stop.</p> <p>You don't need to get annoyed. /</p> <p>But no! You don't persuade me! I have the odd feeling that in this drawer there is something that you don't want me to see. And if you don't want me to see it, I want to see it...</p>
EMANUELA	Honey... (fFC)
FEDERICO	(DSP) I'm sorry my dear, but I'm curious.
EMANUELA	(DSP) So, you are so determined to open it.
FEDERICO	No, the fact is that if during the morning, I don't break a trumeau, I don't have fun.
EMANUELA	So, my dear, here's the key.
FEDERICO	<p>Ah. /</p> <p>You see? I was right. I felt my antennae vibrating. (FC) I'm sorry if the metaphor is a bit heavy. //</p> <p>But these are jewels!</p>
EMANUELA	What did you expect to find honey, letters from my lovers? I'm sorry to have disappointed you...
FEDERICO	Emanuela, I am not feeling good, ok?

	Speak!
EMANUELA	(FC) Federico, I beg you, (IC) don't raise your voice. Huh, it's easy for you to understand that they are not gifts. And you know well my accounts, and it's not possible that I bought them. So...
FEDERICO	So?
EMANUELA	So, I got them! It seems so clear to me, please!
FEDERICO	How clear? How got? Where?
EMANUELA	Mah, some here and there.
FEDERICO	Some here and there? How some here and there? Where did you get them, who did you get them from? (fFC)
EMANUELA	Pretty much everybody, honey. Mrs Maria Luigia, the Marquise Rossetti, Mrs Roland, Rondelli (FC) Fria... everybody!
FEDERICO	Rondelli Fria? Oh gosh, oh gosh, oh gosh, oh gosh... Oh gosh, Oh gosh I can't believe that, it can't be possible. / Did you steal them?
EMANUELA	I got them!
FEDERICO	Eh... / You're a thief!
EMANUELA	No Federico, it is not about profits, they are all there, can't you see?
FEDERICO	Emanuela, please. / Emanuela, I beg you, let me understand.

	/ Why?
EMANUELA	Federico, listen, don't be fully, ok? I don't know, I got them and that's all!
FEDERICO	You got them and that's all... / No! Eh no! / (DSP) What does it mean, "I got them and that's all"? You got them with the wheelbarrow. Look! It's full of stuff! How long have you been doing this?
EMANUELA	Nearly three years.
FEDERICO	For three years. The baby has been stealing for three years. Look, look. (DSP) Money... You also stole some money!
EMANUELA	(FC) No, I don't steal money!
FEDERICO	Ah, don't you?
EMANUELA	(FC) No!
FEDERICO	(DSP) And how can be possible...
EMANUELA	Those are from anonymous letters.
FEDERICO	From anonymous letters? / Ah, you write to... ahhh! You blackmail people / (FC) Oh gosh I feel sick! My stomach!
EMANUELA	Federico?
FEDERICO	(FC) Oh gosh, my stomach!
EMANUELA	Honey?
FEDERICO	(FC) Ahi, my stomach!

EMANUELA (ACC)	Well, I knew you wouldn't understand me! / (FC) Honey! / (FC) Federico, my love! /
FEDERICO (ACC)	Ohi, ohi, ohi, ohi, ohi! / Ohi, ohi, ohi, ohi, ohi! Ah! / Ohi, ohi, ohi, ohi, ohi! /
EMANUELA (ACC)	Honey / Honey...
FEDERICO (ACC)	Ohi, ohi, ohi, ohi, ohi!
EMANUELA	(DSP) My love, I knew it, if you act as a braggart, you get nervous and then you get gastritis!
FEDERICO	When did you start?
EMANUELA	I was bored...
FEDERICO	Ah you were bored... Do people steal because they get bored? How do other ladies who get bored behave?
EMANUELA	(DSP) I don't know. Maybe they don't get on well with their husband. / But we love each other so much... / It was just so peaceful, calm, I was bored!
FEDERICO	Ok, listen... The other ladies who get bored react in a normal way, they travel, they set up boutique, I don't know, they get a secret lover!
EMANUELA	I tried.
FEDERICO	Ah. Did you cheat on me?

EMANUELA	No, I tried, but I didn't. It bored me...
FEDERICO	Thank God!
EMANUELA	And it is not my nature, you know... (FC) I love you, I'm an honest woman...
FEDERICO	Besides the fact that you've been stealing from your friends for three years! Do you know how many years in jail you'll get if they catch you? / At least 20 years! Eh! / (DSP) So do you understand I really have to give everything back to our friends, and explain: I'm so sorry, my wife took them, she was bored! Huh! I will be on everyone's lips... me, who always hated scandal.
EMANUELA	I don't understand you. Look, they don't know that, you want to tell them, don't do it and that's it.
FEDERICO	But I have to! Why am I still talking to you? You've lost all sense of honor! You can't understand these things. Gosh! Rolando doesn't answer, what an idiot! / Hello! Ah, Rolando, what's up? What does Mascetti want? Ok, put him on. / Yeah, it's me Mascetti, tell me. I don't know, I will arrive in 30 minutes. /

	<p>Any news from the factory? /</p> <p>The workers don't go back to work.</p> <p>What about conditions? That's fine</p> <p>Mascetti, at this point I'd better accept,</p> <p>I have to do shippings to Berlin, Lyon,</p> <p>it's more expensive! / Mascetti make a</p> <p>capital shift from the Damasco's factory!</p> <p>Huh / The revolution in Syria? My</p> <p>goodness, we can't live in peace! All</p> <p>right Mascetti, wait for me, I am coming.</p>
EMANUELA	Honey, what's wrong?
FEDERICO	<p>Huh, the revolution in Syria (DSP)</p> <p>They've frozen our funds. Remember, I</p> <p>run away and you don't move! (fFC)</p>
EMANUELA	(DSP) Why?
FEDERICO	(FC) Why? (IC) They could follow you or tail you.
EMANUELA	(DSP) I'm sorry love, but today I have to play cards (ACC) to Maria Luigia's.
FEDERICO (ACC)	<p>(ACC) To play cards, Maria Luigia?</p> <p>You're a thief and you want to play</p> <p>cards! You can't even play snap! You</p> <p>should play solitaire, it's better!</p>
EMANUELA	But it's not funny! What can I do today all by myself?
FEDERICO	Today it's better if you get bored, so you can't do any harm. //

EMANUELA	I really can't come... Federico made a commitment behind my back.
ROLANDO	Good evening, doctor!
FEDERICO	Good evening, Rolando, Hello.
ROLANDO	If you allow me to express my point of view, I'd like to say that...
FEDERICO	No Rolando, you can't express your point of view. You can go, I'll call you. Make it quick, I need the phone.
EMANUELA	Maria, I really have to go. Listen, I can't help you for today, you can find the fourth player. Tomorrow...
FEDERICO	Come on!
EMANUELA	Hello, Maria!
FEDERICO	I hung up the phone. Come on.
EMANUELA	That's harsh, honey.
FEDERICO	Thank you.
EMANUELA	(DSP) How are you?
FEDERICO	I feel terrible. Hello madame, call me New York. ENG4752 (DSP). It's an urgent call. I am also waiting a call from Berlin. Route that call to this number: 373569. Have a look, it's wide open.
EMANUELA	(FC) Oh well... at this point...
FEDERICO	At this point? Rolando's around!
EMANUELA	Rolando never touched anything!
FEDERICO	Thank you madame.

EMANUELA	(FC) Did you eat honey?
FEDERICO	Where? At the labour bank? Eh? At the Bank of America? At the Vatican? In the stock market? / Bastrards! / Although the amount of money they made thanks to me... nothing.
EMANUELA	Listen honey, tell Rolando to prepare a quick breakfast for you, like mine.
FEDERICO	No, no...
EMANUELA	I don't know, (ACC) egg drop soup, hot broth...
FEDERICO	(ACC) Shut up! I'm thinking!
EMANUELA	Oh, sorry...
FEDERICO	Oh... / Hello! Yes, Berlin? Hand it to me, thank you. Guten Abend, lieber Freund! Ja, ich bin es, ja! Ja! So, was sagt sie wegen den Aktien? Nichts? Wieso? Warum? Ja! (Good evening, my dear! Yes, it's me, yes! Yes! So, what about stocks? Nothing? How? Why? Yes!) Beware of the cat. Das Geschäft interessiert ihm nicht? Are you interested inthe deal? Beware of the cat. / (fFC) (FC) Warum? Wieso? Why? How? Beware of the cat, (IC) he is going

	<p>to the kitchen with our jewels, catch him! (ACC) No no, I wasn't talking to you. Meine Frau spricht gerade mit dem Kater. (fFC) / (FC) Es ist sehr dringend. Giben Sie mir Bescheid! Also, definitiv nein? Ja gut. Danke schön, auf wiedersehen! (fIC) My wife is talking to our cat. (fFC) / (FC) It's urgent. Give me an answer! It's a definite no? All right. Thank you so much, goodbye! (fIC)</p>
EMANUELA (ACC)	<p>Baccone! (FC) Baccone, come to mommy! (IC) (DSP) Baccone, come here, now! Don't make me angry, sweetie! I'll beat you up! Sweetie! / (DSP) Please, give earrings and necklace to your mommy! You're a boy, you look ridiculous with that stuff! Here we go, good boy. Well done. / Honey, what happened? / (FC) My love, (IC) Don't worry, if you have any problem, I can sell my paintings and furs.</p>
FEDERICO	Furs? We're ruined.
EMANUELA	Did you say "ruined"?
FEDERICO	Mh...
EMANUELA	<p>Are we really ruined? In misery? / All right my love, don't worry, it</p>

	happens. We'll face this situation together.
FEDERICO	Misery? What do you know about misery? / You've grown happily ever after in a Swiss boarding school with dad's money! Imagine... One who steals out of boredom!
EMANUELA	What a bore! How unpleasant! You dwell on stupid things at such a serious moment! I wanted to say that it's fine, we'll try to cope and then we'll sell everything! If we can't do it, Oh well! We'll live like poor people, it doesn't matter. There are a lot of poor people! There are more poor people than rich people. Right? We'll just have to throw together, huh. In a boarding house, a furnished room or an attic...
FEDERICO	An attic... mh, you watch the Bohème of Zeffirelli / What do you know about a furnished room? / (DSP) I know the squalor and the stink of cabbage! / (DSP) During the winter, wearing the coat over the pyjama and making the queue in front of the toilet. Actually, in front of the crapper, it was a crapper. /

	<p>I remember that one day I waited for less time and I said: "Oh, we begin to get organized, huh? Today we're rushing!" Somebody answered: "No, it's because the accountant is not here, tonight he killed himself with gas!" (FC)</p> <p>The attic... Let's not talk about it! (fIC)</p> <p>(IC) It's necessary to go and take the soup with a bucket! For two days everything goes up in flames! (fFC)</p>
EMANUELA	<p>All right honey, but you've always helped everyone... Somebody will help you.</p>
FEDERICO	<p>Who will help me? If someone can drown me, they're happy to do it! When I received the first pharmaceutical representation in England, if I didn't hurry up and learn English, I'd already been taken out! /</p> <p>(DSP) After a working day, I repeated all night long: the dog of my father is white... the dog... the, the, with the tongue in my teeth and my head unsteady because of sleep.</p>
EMANUELA	<p>(iFC) All right honey, you can speak English now... It means that if something bad will happen, I will stand by you in</p>

	misfortune and we will have an honest life together.
FEDERICO	Are you talking about honesty? Look, look! I mean, if you'd settled for one, in madness, I might even understand, once, to beat boredom, an emotion. But look, look at all of them, rings, bracelets, and I don't know how many necklaces...
EMANUELA	There are 16 necklaces, 20 pairs of earrings, plus bracalets.
FEDERICO	Oh yes, and they are worth at least half billion. // Who will come to the party tomorrow evening?
EMANUELA	(FC) Oh, right! The party, what a bore! Listen, shall we postpone it?
FEDERICO	No, I just asked you who's coming.
EMANUELA	Mrs Roland, the Marquise Rossetti, two Americans, Rondelli Fria, Amulghe...
FEDERICO	Will his excellency Magli come?
EMANUELA	(FC) Yes, yes, that woman, the usual more or less.
FEDERICO	We had to write on the invitations: / evening dress is desired.
EMANUELA	(FC) I'm sorry darling, what's the point of seeing men in tuxes?
FEDERICO	Who cares about tuxes (DSP) I was just

	thinking about... ladies hairstyles.
EMANUELA	Federico, you look crazy! Why do you care if ladies wear long or short dresses? Federico, you are not seriously thinking about ladies' jewellery... Are you?
FEDERICO	It's terrible, it's terrible... It's terrible, you're right, baby, you're right. I lost my mind. / Where did I get that thought? Oh yes, because I thought that with a billion I could contain, for two days... / Did you see baby? (DSP) Do you understand how do you have to be strong in these moments? And you know me, I couldn't do it. For goodness sake, (ACC) Misery is better than dishonour.
EMANUELA (ACC)	Definitely yes.
FEDERICO	That's fine baby, we will start over. I will find a job, / think about restart with a representation...
EMANUELA	Even I could get a job, my love.
FEDERICO	The thing I regret most is that you'll become ugly.
EMANUELA	What... Ugly?
FEDERICO	You'll become ugly, darling. Poor people are ugly. No more hairdresser, make-up,

	dresses... You'll get fat with the mustache and the hair on your legs.
EMANUELA	Mustache, why?
FEDERICO	Because you can no longer wax your mustache. All this has a cost and we have to save on everything.
EMANUELA	Ah, in this case I'm happy, it hurts so much! I'll use your old razor blades. Will you keep shaving?
FEDERICO	Eh, I don't know, I don't know... It will be hard. We have a whole life to rebuild, you know...
EMANUELA	I'll be by your side, my love.
FEDERICO	The queue in front of the toilet...
EMANUELA	We'll make it!
FEDERICO	Emanuela?
EMANUELA	Yes?
FEDERICO	How can it be possible that nobody never caught you?
EMANUELA	Why do you ask me that question, honey?
FEDERICO	Because maybe I won't make it!
EMANUELA	Why won't you make it, honey?
FEDERICO	I can't do it, baby, I can't do it! I've already done it, I don't want to do it again! I've worked too hard, I want to stay warm, comfortable, I want to eat

	<p>well, I don't want to kill myself with gas like the accountant, do you understand? I don't feel so good... If I have to give up my morning massage, I'm a broken man.</p>
EMANUELA	<p>Come on darling!</p>
FEDERICO	<p>(IC) I know baby (FC) it's terrible! I seriously thought about it. (IC) (DSP) Huh! New York, New York, we have to move to New York! Where is the guest list?</p>
EMANUELA	<p>(FC) In the trumeau. Why? (IC) What are you thinking about, darling?</p>
FEDERICO	<p>(DSP) Shut up, shut up, I don't want to think about that. / (DSP) Just the idea of me talking to his excellency while you're stealing the necklace to his wife, gets me gastritis.</p>
EMANUELA	<p>I won't steal it...</p>
FEDERICO	<p>Why not?</p>
EMANUELA	<p>I'm ashamed!</p>
FEDERICO	<p>(DSP) What are you ashamed of? You've been stealing for three years and now you're ashamed!</p>
EMANUELA	<p>It's different, it bothers me if you look at me, and I'm sure you will laugh at me.</p>
FEDERICO	<p>I'm asking you to steal, how can I laugh at you? I could die from fear or anguish,</p>

	my stomach's already shaking! Where is Ronelli Fria? Perfect... I'm already getting gastritis.
EMANUELA	My love, try to spurt.
FEDERICO	I can't right now. / You can't imagine... how much I will suffer. / Think if I can't handle it.
EMANUELA	Ok, let's not do this.
FEDERICO	No! If anything, I will go to sleep with an excuse and you'll do this alone... Hello? I'm the secretary of Foli, I'd make a statement to the lady.
EMANUELA	Mh?
FEDERICO	Are you really good?
EMANUELA	Uh, yes! Do you know why? (ACC) I wait for...
FEDERICO	(ACC) Emanuela, please! Spare me the details.
EMANUELA	Honey, you're inconsistent, after all those talks about honor...
FEDERICO	Emanuela, honor is a luxury! Hello? Yes? Rondelli Fria? No madame. I just wanted to tell you that for the party of tomorrow, the evening dress is desired. Gran Gala, madame. It's important. Long dress and jewels. If I can give you some advice, you should wear your best

	parure, you won't regret it! You're welcome madame. //
CARLO	Concierge! / Concierge! // How uncivilized!
Woman 3	(FC) But, has it stopped? The lift!
Woman 4	(FC) Come on, let's walk, it's faster.
Woman 3	(FC) Ok, but this annoys me! (ACC) Ugh!
Woman 4	(ACC) (FC) Huh, I know, me too. I'm tired.
Woman 3	(DSP) I have to say that to the concierge, it's unworthy! (ACC) (FC) Why do I have to walk?
Woman 4	(ACC) (FC) I know! I know that the concierge is who he is...
Womna 3	(FC) Look how did it stop! Incredibly...
Woman 4	Why some ladies should be forced to go by foot?(FC) It doesn't make any sense...
Man 6	(FC) Good evening.
Woman 5	(FC) Good evening.
Woman 6	Thank you, Thank you so much.
Doctor	You're welcome, you're welcome.
Woman 5	(DSP) Good evening again (ACC) doctor.
Doctor (ACC)	Goodbye! Commendator, don't throw a tantrum!
Man 6	(DSP) Don't worry.

Woman 6	Thank you so much, thank you.
Doctor	Good evening madame, if you need me (ACC) just call me.
Woman 5 (ACC)	Let's go.
Woman 6	You can talk to me, professor. How did you find him?
Doctor	Good, he's just old and he doesn't want to be old! You become children again, because old age is weird. Huh, if I had to tell you...! You know that once an old knife (FC) thrower... //
27:08:04	THE KNIFE THROWER
PIETRO	(DSP) Wow, Don Giuda is always a great poster! Come on Saturnia! Damn you! Come on, what are you waiting for?
SATURNIA	Yes, I'm coming honey! It's that the stuff is heavy!
PIETRO	(DSP) It's that you are old! Some years ago you were able to do pirouettes with your wooden leg! Now you can't even stand up.
SATURNIA	(FC) The fact is that due to humidity (IC) I've got arthritis in my sane leg. And what's the rush anyway?
PIETRO	We need to hurry! We must take advantage of this time that the Tonietti've gone to the village for the

	ban. Understood? I don't want to make a bad impression tomorrow evening, ok?
SATURNIA	If we rehearse everything in the right way, we can't make a bad impression!
PIETRO	You haven't look at it. Have a look! The infallible Morgas.  Attraciòn internacional, ladies and gentlemen, ugly bastards! I can't wait (DSP) to get on track, bloody hell! Huh, / Did you see that we found a job? And you, poor foolish, didn't believe it. Let's find a doorman service, let's find a doorman service! What is wrong with your mind? Ah! Me, a concierge...You go and be a concierge! Who has wings, can fly. Oh, why did you sit? Don't be lazy, come on! You have to start mounting the template. (fFC)
SATURNIA	Come on! I wanted to talk a little bit! Let's think together, ok?
PIETRO	What do you want to think? I'm always right. I told you that they'd come begging the infallible Morgas!
SATURNIA	And if their magician hadn't died...
PIETRO	Do you think that they can find everyday artists like us? We boast forty years of

	<p>triumphs on every track of the world.</p> <p>The circus has its ups and downs, sure, but it's in the storm that we must hold on! I feel like it's been a thousand years since I last touched my knives!</p> <p>Now I'll remove the rust and tomorrow evening I'll split (FC) Tonietti's hair in four!</p>
SATURNIA	<p>Ok, ok but you have to promise me (DSP) that before the rehearsal (FC) we go and see some glasses, ok?</p>
PIETRO	<p>Glasses? Saturnia, I don't have time for this nonsense. Understood?</p>
SATURNIA	<p>(FC) How hard could it be? Let's go to the village and you buy some new glasses.</p>
PIETRO	<p>Why do you want me to change my glasses?</p>
SATURNIA	<p>Why? You don't see very well anymore.</p>
PIETRO	<p>I don't see... Me? I can see very well, (FC) you, big coward! What bugs you is that you are one-eyed! (IC). And you want to denigrate me and my job. Do you think that I can't see very well? Tomorrow evening I will do the show without glasses, Imagine! (DSP) Seriously, this stupid woman wants that</p>

	<p>I lose my mind.</p> <p>I said that you have to mount the template and if you don't, get out of here, ok?</p>
SATURNIA	<p>Darling! Now you've got a cough, do you see? My love, don't shout, don't get angry that it's bad for you (FC) You know, honey, you don't have to get nervous.</p>
PIETRO	<p>Who makes me nervous? Disgusting toxic human!</p>
SATURNIA	<p>Hey, you are touchy, my love!</p> <p>Last evening, for example, when we were in the restaurant and I said "Cheers!" and you threw the whole glass of wine on my face, like I said "Drop dead!" Do you think that I'm talking to make you angry? huh!</p>
PIETRO	<p>You can be bought by people who don't know you.</p>
SATURNIA	<p>(FC) I'm so sorry if you get angry. You should know.</p>
PIETRO	<p>So, you have no sensibility. Why do you offend me?</p>
SATURNIA	<p>If I talk about glasses you don't have to be offended. You've always been my hero. I say it for your own good! (DPS)</p>

	Otherwise (FC) how does it ends? Like Asmara?
PIETRO	What's Asmara? Why are you talking about Asmara?
SATURNIA	(FC) Asmara! (IC) Don't you remember? In order to be funny, you made the performance without glasses! (fFC)
PIETRO	Oh well?
SATURNIA	(iFC) Darling! You made the performance without glasses and you hit my leg! Wooden leg were really expensive!
PIETRO	You are exaggerated! Anyway I went to a friend, a cabinet maker, who instead of artificial limb, that is unaesthetic, put that beautiful leg made of very good materials.
SATURNIA	(laughing)
PIETRO	(FC) We also said: "What a pity! Now the good one (IC) disturbs". / Huh! You don't remember, but you really had bandy legs, yes. Since the day you have that beautiful baroque shiny leg, you got a taste, an adventurous air. Men liked you better too. Don't you remember that in Reggio Calabria they called you the corsair? Don't you remember that?

SATURNIA	No, my love. People didn't call me corsair for my wooden leg. They called me in that way due to the eye-patch. But I remember one night you were really tired and to cheer you up, you said: "I take a drink and then I'll show you!" (laughing). You said that! I'll show you! (laughing). You really said that! (laughing) You caught my eye! (laughing)
PIETRO	(DSP) What are you suggesting? What is this speech? / Let's take the customs without talking all the time with your (DSP) wicked tongue.
SATURNIA	No, no, my love. Nothing, no worries. But a leg, yes, at least a grouting is necessary, and I go on, and then the ear...
PIETRO	(DSP) No, it was your fault! If you deny I beat you!
SATURNIA	My fault?
PIETRO	(DSP) You moved while I was throwing.
SATURNIA	If I didn't move while you were throwing, now I wouldn't be here talking to you. That time in Fucecchio, in order to do

	the performance with your left hand, you almost killed me! (laughing)
PIETRO	What? If you'd stayed where you were supposed to, nothing would have happened because I'm a great thrower, do you understand, idiot?
SATURNIA	All right! You're a great thrower. So, change your glasses for me, it's just a woman's whim.
PIETRO	Do you see that you're a viper? Do you see that you're a snake and you're trying to poison me? / I was happy, I was pumped! / (DSP) My blood chills at the thought that tomorrow we'll get on the track! And you can only spread poison!
SATURNIA	(FC) My love, no, (IC) don't do that! What did I say? I really think you are a great thrower. Maybe you don't have the same steady hand as when you were twenty... But I say, my love, how well did you hit my eye? I'm not blind, otherwise how could I follow you? And if you hit my other leg how could I follow you? On a barrow?
PIETRO	Ah, you spilled the beans! You are afraid, that's the truth! (DSP) The hand,

	<p>the glasses... You are afraid, Saturnia! You've aged, bloody hell, not me! When you saw my knives, you've lost your mind. You are scared out of your mind. You made a mistake with me! I've put up with you for so many years. But that's enough! For God's sake! Don't you realize that you're a burden to me and my performance? If I want, you go to hell and I find a pretty young partner, a fresh and brave lady with a beautiful uncovered thigh and bare-breasted, who can attract the audience. Do you understand?</p>
SATURNIA	<p>(FC) I can disappear, (IC) but I don't think you will find a bare-breasted partner.</p>
PIETRO	<p>(FC) No worries, I'll find a partner by myself, I'm old (IC) but I'm vigorous and mr Morgas is still good with girls, you know... Go away and don't touch me! Get the hell out! You're old, ugly and drag-leg, and you just need to become a pooper.</p> <p>Oh, if you don't trust me, get out now, ok? Don't waste my time that I don't want to make a bad impression</p>

	tomorrow evening, all right?
SATURNIA	(FC) Ok, let's rehearse. Oh gosh! It seems I don't want to rehearse, honey. But you know, (IC) I'm ready.
PIETRO	(DSP) Oh my gosh, damn!
SATURNIA	You don't need to get nervous. I mounted the template, and then? Eh, Saint Januarius!
PIETRO	(DSP) Saint Januarius... Saint Januarius again! I've told you a million times not to bring up your personal saints, ok? I am devoted to Saint Genesius so you can't talk about others!
SATURNIA	Saint Januarius's been important... And if I tell him something about you is better, don't you think? My love! (FC)
PIETRO	Don't start with recommendations. I don't need anyone.
SATURNIA	(FC) (laughing) (IC) But I do need!
PIETRO	(FC) Then you might as well change protector! Because that Saint Januarius (IC), although all the years you've been devoted, never let you find ten lire on the ground.
SATURNIA	(laughing) How can Saint Januarius help me? I pray him and you insult him!
PIETRO	Shut up, fool... Saint Januarius needs

	tons of imprecations to make one miracle per year! Huh! That Saint is an amateur. If I were the eternal Father, I didn't even make him a cherub!
SATURNIA	(DSP) Talk, talk! Luckily, Saint Januarius is not touchy. (FC) Because otherwise...
PIETRO	Luckily, touchy as well... No, thank God!
SATURNIA	Shut up, Shut up! Damn!
PIETRO	Saint Januarius... I want to take that face off the roulette, and put Saint Genesius! He's a real saint. (ACC) (FC) He protects artists!
SATURNIA (ACC)	(humming)
PIETRO	(FC) If he wants, he makes your crazy leg grow, without being too cocky! (IC) Ah! Where is the feather with the diadem?
SATURNIA	In the bag, at the usual place. Fortunately, Saint Januarius knows everything... but you've got a bad temper my love! You're always joking! // How beautiful you are, my love! Especially when you enter the track in that way. You look like the archangel Gabriel!

PIETRO	(FC) Instead of saying such rubbish, (IC) help me! My foot got stuck, holy hell!
SATURNIA	(laughing) Does this entry on the fly seem a bit dangerous?
PIETRO	(DSP) And how do I introduce myself? Like an idiot? I've always made the entrance on the fly and so it must be. Even if I risk to break my neck!
SATURNIA	My love, can you help me?
PIETRO	Doing what?
SATURNIA	Help me to put the bra on!
PIETRO	Why do you put it on if you don't have nothing to hold? You're flat, you may need a girth like a horse. And take this rag off that you look like a fleabag. Where is the turban?
SATURNIA	There is no more, my love. We sold it to Barletta.
PIETRO	(DSP) Bra...Do you think to be pretty? Take it. / What is this crap? What did you do to your head? Have you lost your hair?
SATURNIA	No, darling, don't you remember? It's due to the smears shots. It's the fourth knife, right? The one that you always throw it down.
PIETRO	Are you sure? (DSP) Don't lie to me.

	How did you get that thing?
SATURNIA	(DSP) (laughing) How did I get it? Maybe the native American? Or as I always say, it's the fourth knife.
PIETRO	Stop! Ok, baby! I will throw the fourth knife a bit higher.  And tomorrow evening what will you wear to protect your thick head?
SATURNIA	I'll manage. If you would allow me to cut your cloak, I could create a small turban.
PIETRO	Don't touch my cloak!
SATURNIA	Ok, ok, I won't touch it, all right! I'll use my sash. Don't get nervous, my love.
PIETRO	It's clear that bugs are eating your brain. It's better if you just think to polish my medals!
SATURNIA	(FC) Yes, of course my love! Of course, I got it. (IC) (DSP) They'll be really shiny.  How beautiful!
PIETRO	Huh, good times, damn, look how they've become! Do you remember? Who gave me this one?
SATURNIA	Ah, in Abissinia. That dark-haired guy, relative of Lese Rassier. What was his name? He was a Rassier. He was a lose relative, what was his name? Immeruca Calleumi...

SATURNIA	Yes my love, I remember him! I also remember his black wife. She had a nose ring, but she was kind, a proper woman.
PIETRO	Good times! 1936 maybe.
SATURNIA	Since that time, you started not seeing very well!
PIETRO	Oh gosh, (ACC) damn...
SATURNIA	(ACC) Don't you remember? / The first that you caught me. Look! I still have scars – ah no! This one was in Cefalù. Here it is, my love. Here, the long one. Listen honey, clean your glasses!
PIETRO	That's enough! We don't do anything, I'm out of here! / (DSP) You are really hammering my eardrums talking about my glasses!
SATURNIA	(DSP) I'm sorry...
PIETRO	You bring me bad luck, see you soon! Go on, be on your way, I go my own way! I don't want to see you anymore!
SATURNIA	(DSP) No! I won't tell you again! I swear, I swear. Let's try it right now. (FC) Don't get mad. Come, come, look my love, I'm already in position. Throw it, my love, throw it. The Madonna of Pompei will

	<p>protect you! (IC) She knows it's not your fault, she knows it's arteriosclerosis... throw it, throw it! As long as you don't get angry... you know how handsome you are when you're angry. Do you know what you remind me?</p> <p>You remind me the first time I saw you... at the circus, at Mergellina. I was 16... how beautiful you were! The infallible Morgas... (FC) How I liked you... / I fell in love right away. / (IC) Do you remember honey? Think about it, my love. My dad, a town hall official, and my mom, a piano teacher... They were bourgeois. They loved me, I was an only child. Imagine the pain when you kidnapped me.</p>
PIETRO	Kidnapped? Who kidnapped you? You came with me because you liked it!
SATURNIA	I was in love with you.
PIETRO	(FC) In love... (IC) You were attracted to the idea of an adventure! More than love!
SATURNIA	No, honey, no... It was love!
PIETRO	<p>Stop Saturnia! That's rubbish! We have to rehearse, stop! //</p> <p>Don't move.</p>

SATURNIA	It's far away honey...
PIETRO	Shut up! You make me nervous, stop! / Saturnia, how was this shot ?
SATURNIA	(FC) Bad, darling, very bad...
PIETRO	Bad? I throw it well, damn! I'm sure, you moved! / Say the truth Saturnia! / I throw it well! / Saturnia! / Saturnia. / Oh, Saturnia! / (FC) What manner is this? / You can't do this! / I've never been wrong with the second knife.
SATURNIA	Darling... darling... darling.... My darling..
PIETRO	What kind of joke is this? Now where am I going to find another partner for tomorrow evening? / Damn, that's women, damn! //
CARLO	Marchese Manelli Guidi./ Marchese / Professor Portabella canon law teacher. / Marchese.
	(doorbell)
ORNELLA	(FC) Mommy, somebody rang the door, I'm going to open, Rosina is not here.

Woman 7	(FC) Yes Ornella, go. / (FC) Honey, Who's at the door?
ORNELLA	(DSP) I don't know, there's no one.
Man 7	(FC) Don't move, if you move, I kill you.
Woman 8	(FC) Leave me, let me go.
Man 7	(FC) No, stay here.
Woman 8	(FC) I want to go out, leave me.
Man 7	(FC) Come on, stop.
Woman 8	(FC) Get off me, I want to get out.
Man 7	(FC) No, no.
Woman 8	(FC) Yes, leave the door.
Man 7	(FC) Damn.
Woman 8	(FC) I hate you, leave the door!
Man 7	(FC) Come here, come on.
Woman 8	(FC) I want to get out!
Man 7	(FC) Shut up, Do you want to start a scandal?
Woman 8	(iFC) I don't want to see you anymore, (fFC) I hate you, you disgust me, I hate you!
Man 7	(ACC) Come on, go inside. I love you, you know.
Woman 8	I don't want to see you anymore.
Man 7	Come on, don't make a fuss that people can hear us.
Woman 8	(ACC) No, no, they told me but I didn't want to believe them. No!

Man 7	(ACC) Come inside, let's stop this show.
Woman 8	(FC) You're a vicious, even if you feel a superior man!
	(door slamming) //
01:44:39:04	A SUPERIOR MAN
	(gate slamming) //
RAFFAELE	(DSP) Idiot.
LILLI	Oh! Raffaele you scared me.
RAFFAELE	If anyone has the right to get scared, actually to be surprised, it's me. Why are you wearing that ridiculous dress? Why?
LILLI	Because my boots are broken, I had to send them to the cobbler and they will be ready on Wednesday. I can take the crop if you want.
RAFFAELE	Disgusting, you don't have the slightest sense of decency, a sailor with the crop.
LILLI	But I don't know, with all these antics that you force me to do! I'm wearing this because I thought it was one of your favourite. If you develop idiosyncrasy for the sea force, advise me.
RAFFAELE	Oh, I know, the marriage is difficult. Dear Lilli, don't you see the cemetery of married life around you? Only a few resists and do you know why? Always

	<p>the same old stuff, always the same old stuff... /</p> <p>Oh, you can't even make a soup.</p>
LILLI	<p>Why? Is it salty?</p>
RAFFAELE	<p>(iFC) There is a percentage (fFC) of sodium chloride increased by 80%, so it's disgusting. /</p> <p>And it is cold, like a corpse. /</p> <p>(iFC) After all (fFC) how can I expect you to understand the logic of my thinking when I have continuous proofs of your inability to use the organ named brain. And I still haven't solved the dilemma, do you just not think or do you just have a limited ability to think? For example, when you turn on the air conditioning and you leave the window open, I ask myself, how do you explain such a foolish action? The brain cells, the meninx, why doesn't it warn you, doesn't it spring, doesn't it work, huh?</p>
LILLI	<p>Raffaele, stop it! Now I'm really tired, I'm sick of these stupid fourth-rate dancer costumes, of doing the Hawaiian, the horsewoman, the sailor boy. Stop, what the hell! Hear you calling me idiot from morning to night,</p>

	<p>(iFC) wearing a sailor outfit, is something crazy.</p> <p>(fFC) Because then when I look myself in the mirror I think that you are right, I feel like an idiot dressed like that. But this is my fault because I tried to follow you in your mania and do you want to know something instead? It is precisely when I follow you that I feel hopelessly idiot. (iFC) What are you looking at? Yes, I put on black stockings, yes, those that you consider horribly banal (fFC) and I'm doing this intentionally. Be careful, because you can never know what can do a woman who hears always someone call her (FC) idiot.</p>
RAFFAELE	But I'm not the one who tell you that Lilli, you really are an idiot.
LILLI	Raffaele, stop it!
RAFFAELE	Don't be offended, it is a disgrace, something, like a virus. What can you do?
LILLI	Be careful Raffaele, don't exaggerate.
RAFFAELE	(FC) But I don't think so.
LILLI	Very soon, you'll realize that I'm not idiot as you tell me and repeat me every day in the hope of convince me since we

	got married.
RAFFAELE	(FC) Wow.
LILLI	You just can irritate me.
RAFFAELE	I don't understand why you get angry against the evidence of the facts; your idiocy is irrefutable. Anyway, if you want, I can prove it to you once again. Go and bring me (FC) the toothpaste.
LILLI	What?
RAFFAELE	Go and bring me the toothpaste in the bathroom.
LILLI	(iFC) Which toothpaste? (fFC) I don't understand, what does the toothpaste have to do with it?
RAFFAELE	Yes, you understand it.
LILLI	(DSP) But no, is this another of your whimsies?
RAFFAELE	Come on, don't do the silly girl, go and bring me the toothpaste.
LILLI	(DSP) That's stupid, what does it mean?
RAFFAELE	Okay, if you prefer, I will go.
LILLI	No no, no worries. If you insist, I'll go (iFC) but it seems an idiocy, (fFC) (DSP) it makes no sense to send me to take the toothpaste now that we are eating, I don't know, for me it's crazy.
RAFFAELE	(DSP) No.

LILLI	Oh!
RAFFAELE	(DSP) No that one, the one that is in the bathroom.
LILLI	Oh, I understood (iFC) Raffaele, now I'll (fFC) take it.
RAFFAELE	<p>(DSP) Ready for me. /</p> <p>It is childish, simply childish. /</p> <p>Come, come, do you smell something?</p> <p>No, come, come. Have a seat, sit down, please sit down. /</p> <p>The smell of bitter almonds stands out very well, doesn't it seem curious in a toothpaste that notoriously tastes like candy? Hm, my love, if you want to use a poison that tastes like bitter almonds, the most basic discernment should advice you at least an almond toothpaste to hope that I don't feel it.</p>
LILLI	Raffaele, look, I swear I don't understand.
RAFFAELE	<p>No darling, you don't have to be childish even if you are idiot. This time you can understand me very well. /</p> <p>(DSP) You decided to kill me with the poison inside the toothpaste, idea which presents its originality, despite it is very imprecise. /</p>

	<p>The first mistake was to keep under the pillow the crime book “Morte nel bagno” that you have already read one year ago (DSP) and it’s obviously the one that has inspired the idea. The second was this candy toothpaste, just talking about the most evident. My love, you can’t do these things, because you are idiot, while I’m (FC) clever. You overrate yourself Lilli.</p>
LILLI	(ACC) Raffaele.
RAFFAELE	<p>(iFC) Oh yes, (fFC) you think that I don’t know that you are the mistress of Ferrini since 14<sup>th</sup> January 1962. /  My assistant with the tuft. /  Who’s almost as idiot as you? /  I know that very well.</p>
LILLI	But what are you saying Raffaele, I swear you that...
RAFFAELE	<p>(iFC) Come on, let’s not start with the typical stutter (fFC) of the adulterer. You meet twice a week in Piazza Indipendenza 103 at 5pm and that’s where you make this plan, this idiot plan. I follow you with interest (DSP) my Lilli, with an affectionate interest. /  I really wanted to see how was my idiot</p>

	wife managing the situation. Ridiculous, now I tell you, it's admissible also to be idiot, but you shouldn't exaggerate.
LILLI	Please, I beg you, stop! (crying)
RAFFAELE	(ACC) Can you bring me a banana please? I still have some appetite. The meal was so frugal, it's unacceptable.
LILLI	(crying)
RAFFAELE	Well, now she's crying. She's crying, she can't handle the discussion (DSP) imagine a murder. Bah, let's think about serious things, try to solve my game. Where was I? / Check to the king hmm, it's time to say that I screwed myself. I'm my only fearsome rival aah...
LILLI	(DSP) Raffaele.
RAFFAELE	Ouch, ouch, ouch.
LILLI	Raffaele.
RAFFAELE	Hmm?
LILLI	I understand that you have noticed the poison in the toothpaste, I know that it's horrible but the idea wasn't mine, you know?
RAFFAELE	(DSP) I know, I know. The ingenuousness with which you made me

	do the life insurance six months ago is the typical of Ferrini, naïve, avid and idiot. Be wary of men (DSP) with the tuft. No, tell me, I'm curious, how were you planning to eliminate my corpse?
LILLI	Raffaele, please, I can't!
RAFFAELE	Please tell me, it amuses me. How were you planning to eliminate my corpse? Tell me.
LILLI	We were thinking to put you in the car and simulate an accident and burn everything. But you will naturally find it another stupid idea, as usual.
RAFFAELE	My love, but why do you put yourself in these adventures? With Ferrini... A killer, a real criminal, he must be super smart, a scientist, almost a genius. Ferrini doesn't know how to make by memory, for example, the algebraic calculation of the fission (DSP) of the atom. Who is less suitable as accomplice? Come on. / (IC) It is very easy to kill me. / (DSP) You tell me: "Raffaele, I finished the wood for the fireplace, please go in the basement and bring it to me" (DSP) I go, (iFC) you unscrew the third step,

	<p>(fFC) with my foot in the semi-darkness, I don't see the unscrewed step and I fall.</p> <p>(iFC) At that point, despite you are an idiot, if you want to do these things you must necessarily have (fFC) a minimum of brave, so you take (iFC) my gun that as you know in the third drawer of the desk, (fFC) you shot me in the head and you bury me in the basement. Then put one of my coats on that imbecile of Ferrini, one of my hats and a pair of moustaches and you leave for South America.</p>
LILLI	Raffaele, you are a monster.
RAFFAELE	<p>Instead of dedicate yourself to such idiot considerations, you should notice (iFC) that in my plan there isn't one of the fundamental (fFC) pillars of your project, the insurance. Believe me, forget the insurance, you can't cheat them, it's statistically proved that you can't cheat them, (DSP) before paying they fleece you increasing the VAT tax. On the contrary tell to Ferrini to take all my notes about the new book of nuclear Physics that I'm preparing and that imbecile will publish them in South</p>

	<p>America, earning more than the money of the insurance. In addition, this ensure you some o- /</p> <p>(FC) These banal sexual solicitations invite me, stop it! As you want... /</p> <p>(IC) As I was saying my notes ensure him great job offers even if of short term because after a while, they understand that it is copied and (DSP) they expel him as he deserves, so like a perfect imbecile. And you don't even have considered the possibility that despite you are idiot, I need you and the day you would have decided to leave me, I could have killed myself. /</p> <p>Come on. /</p> <p>(FC) Come on! /</p> <p>(IC) Come here Lilli. /</p> <p>(DSP) Take the gloves, otherwise some tracks could remain.</p>
LILLI	Tracks... what do you want to do Raffaele?
RAFFAELE	Come Lilli, come. The gun is here on the shelf near the light's recess. I unscrewed the fourth step in order to show it to you. Okay, look, you can't see it at all. I would have fallen like an idiot. Now I

	<p>don't fall, I could get hurt, honestly.          Damn lamp. / They continue to hang it up along the stairs, maybe they do it intentionally. /</p> <p>I would have fallen here more or less. I have already digged the grave for you, (FC) otherwise you would have panicked and who knows what you would have do, something stupid. Lilli, put on the gloves. /</p> <p>(IC) (DSP) Take the gun, pay attention because it is loaded and without the safety lock. Stupid as you are, you should shoot yourself on the foot. /</p> <p>And now keep calm, because it could be really a perfect crime and not as the stupid thing that you have organised. /</p> <p>Come on Lilli, take aim and shoot. (DSP)          Shoot Lilli.</p>
LILLI	<p>No, now I will not shoot you. Damn you, you didn't give me the satisfaction, I hate you!</p> <p>Neither the satisfaction to kill you, I hate you! Also in this context you treat me like an idiot.</p>
RAFFAELE	<p>I was sure Lilli, 99 chances out of 100 with the perfect crime prepared you</p>

	wouldn't have shoot. And do you know why Lilli? Because you are stupid.
LILLI	You were sure that I wouldn't have shoot. You prepared all this and you were sure that I wouldn't have shoot!
RAFFAELE	Of course, mathematically sure Lilli.
LILLI	(shooting) / Raffaele, Raffaele! / (screaming) Ahhh! / No, oh Gosh. / Raffaele. / Raffaele. / (FC) Oh Gosh. / (IC) No, oh Gosh, no, no, no, no, no! Let me go, no, no, help, no! (DSP) Aaaah!
RAFFAELE	That's the way I like you, alive.
LILLI	But how didn't you die? But I shoot you, why didn't you die?
RAFFAELE	But it is the appearance, I loaded the gun without bullet. Knowing you, I couldn't exclude the possibility that you would have shoot me. Lilli, always remember that you are the idiot (DSP) and not me.
LILLI	(ACC) No, don't call me in this way, I hate you! I hate you! / (DSP) No, no. Not in the grave! I don't

	want, you are a monster.
RAFFAELE	This is the way I like my little killer, furious like a baby tiger.
LILLI	Ah! I don't want, let me go!
RAFFAELE	You are so relaxing for me, so deliciously idiot. My Lilli.
LILLI	(DSP) (crying) No.
RAFFAELE	Kiss me.
LILLI	(DSP) No, you also have the lips stained with blood.
RAFFAELE	Don't worry darling, it's cherry, (FC) the cherries came off good this year! //
	(ring)
CARLO	Sir, listen, sir.
Man 8	Who is? Who wants me?
CARLO	It's me. / Sir please, help.
Man 8	Are you talking to me?
CARLO	I'm here, behind you.
Man 8	I can hear you but I can't see you.
CARLO	(FC) Look here in the lift.
Man 8	Ah.
CARLO	Goodmorning.
Man 8	Goodmorning.
CARLO	(FC) Can you call me the concierge, please?
Man 8	Why?

CARLO	Because I'm naked.
Man 8	And don't you feel ashamed?
CARLO	(FC) I'm a good man.
02:02:20:02	A GOOD MAN
	(rooster crowing)
ANTONIA	Maria, Michela, hurry up, hurry up. / (DSP) Rosina, Antonietta, jump out, come on.
Girl 2	(ACC) Come on, it's cold.
Children	(FC) (complaining)
Boy 1	(FC) Mom, is the milk ready?
ANTONIA	(DSP) Hurry up, it's late. / (DSP) Hurry up, go go.
Children	(ACC) (FC) (moaning) Oh Gosh, Oh Gosh. /
ANTONIA	(DSP) Are you still like this?
Girl 2	(FC) I go to get dressed by the fire.
ANTONIA	(DSP) Hurry up, you have to go to school.
Girl 3	(ACC) (FC) My feet hurt.
ANTONIA	Rosina, come on!
Girl 2	(FC) My knee hurts.
Girl 3	(FC) It hurts me. / (FC) I don't want to go to school today, my feet hurt.
Girl 2	(FC) So I bring the schoolbag with me.
Girl 3	(FC) No no, you brought it with you also

	last night.
Girl 2	(iFC) Why do you care, (fFC) you always bring it with you.
Children	(arguing)
ANTONIA	(ACC) Be quiet, be quiet.
SALVATORE	(FC) But for God's sake, shut up!
Boy 2	(crying)
ANTONIA	(ACC) (DSP) Quiet, quiet sweetie. Well, well, sweetheart. Sweetie, sweetie. / And shut up, you woke up your father. / Sweetie, sweetie... //
ANTONIA	And change profession.
Woman 9	Shut up!
Woman 10	He can also be a mechanic or an electrician.
ANTONIA	To uncork bottles of mineral water, is a good job, isn't it?
Woman 11	What did your husband say, Antonietta?
ANTONIA	If I didn't run away, he would have flayed me alive!
Woman 12	What beasts are they!
ANTONIA	They are men, it takes patience. //
SALVATORE	(snoring)
ANTONIA	(iFC) (ACC) (singing) (fFC)
SALVATORE	(ACC) Oh gosh, who knows what she is singing... / What are you singing? /

	<p>There's no respect for who is sleeping.          Infamous destiny, it's absurd that you can't wake up well, not even at home. /          Is it possible that in this era, a person doesn't even wake up and has to hear singing? One has still the brain stunned for the sleepiness and she sings. May they kill you and all the family Fragiacomio! She looks like Manicuccia the crazy. More debts she had and more she sang.</p>
ANTONIA	(DSP) What do you want?
SALVATORE	<p>The trousers. /          It would be necessary to seal women's lips as soon as they are born. If they were even born without tongues it would be even better. /          The shirt. /          What are you doing?</p>
ANTONIA	(DSP) I am taking you a clean one.
SALVATORE	<p>And who told you? /          Have we suddenly become lords that we change the shirt without any reason? Or is it Easter and I didn't realise it, eh? I want my shirt, the one that I always wear.</p>
ANTONIA	That's it, that's it, it's here.

SALVATORE	I think that you fool yourself. This month is the fourth time that you try to do that, it seems that you do it in order to make me angry, otherwise I can't explain this fact of the clean shirt.
ANTONIA	Father Cesare wants to know if you will go to harvest his olives this morning.
SALVATORE	He will go to harvest them by himself, the slavery time is ended.
ANTONIA	So, you can come to work in our field.
SALVATORE	(DSP) It takes nerve to call it field. That is a tiny plot of rocks that seems to be tarmacked like the Autostrada del Sole. You brought me the dowry; with this you can't even feed a goat. If a blade of grass will be born there into stone and stone, it's so anaemic that will cause you a disease. It will finish that I will make a restorative injection also to the goat. Go to work it, you women, who don't have anything to do all day. We, men, have to protect our rights. And if Father Cesare will not arrange to do it, we are capable of not working for the whole winter. Give me 500 lire.
ANTONIA	500 lire?
SALVATORE	500, 500 did I say 400? Have you

	<p>become deaf? Oh uh, last thing we need is that women meddle in husband's affair. And always remember that in my house my grandfather commanded, my father commanded and until I'm alive I command. /</p> <p>The clean shirt, (DSP) I can't think about it.</p>
	(door slamming) //
Woman	(FC) Irresponsible, traitor, always without doing anything.
NICOLA	(FC) Shut up!
Woman	(FC) It's necessary that you bring home some money.
NICOLA	(FC) Mind of your business, this is men stuff.
Woman	(FC) And what should I give to eat to the children?
NICOLA	(FC) Didn't I tell you to shut up?
Woman	(FC) No, I won't shut up!
NICOLA	(FC) I'm going to give you two slaps.
Woman	(FC) That's what you're good at.
NICOLA	(FC) So, take that.
	(slaps)
Woman	<p>(FC) Crook /</p> <p>(FC) (crying) /</p> <p>(FC) How this crook takes advantage of</p>

	it. I will send you in the jail, I send you, I report you...
SALVATORE	(DSP) Hello uncle Giovanni.
GIOVANNI	(FC) Hello.
SALVATORE	Ah, women.
NICOLA	Damn!
SALVATORE	But why people get married?
NICOLA	Hmm, damn!
SALVATORE	It couldn't have been worse.
NICOLA	Damn.
SALVATORE	I mean, that day couldn't you stop me? You were also my best man; you were next to me. When Father Furgenzi asked me: "Are you happy?" you should have suggested me: "No".
NICOLA	Eh...
SALVATORE	And the children?
NICOLA	Damn.
SALVATORE	Those evenings we could have spent well our time in the tavern playing <i>tressette</i> but we went home and we had children.
NICOLA	Which evening? We always were there.
SALVATORE	How many children do you have?
NICOLA	(FC) 4.
SALVATORE	And I have 5 (DSP) and those 5 evenings it was closed.

NICOLA	(DSP) No 4!
SALVATORE	The death of the late aunt Concetta, the marriage of the son, the May Day, the disinfection and the election day. And they are 5 and I have 5 children, look how the figures add up.
NICOLA	So why do I have 4?
SALVATORE	It means that one time you weren't able to get it up. / And now they even put a weekly mandatory closure on the tavern. /
NICOLA	Damn.
SALVATORE	We have to make a complaint to the mayor, the tavern must never close. That is the only comfort for a father, at least he comes back home drunk.
NICOLA	Yes, but you have a family anyway.
SALVATORE	Okay, but when I'm drunk, I don't think about it. / Let's go Nicola, it's the women who ruin us.
Man 8	Hello.
SALVATORE	(DSP) Hey, mate.
NICOLA	(DSP) Hello.
SALVATORE	(DSP) Another day has come.
NICOLA	(DSP) How did you spend the night?
Man 8	(DSP) I always sleep, it's you who need

	to be worried.
SALVATORE	(DSP) (laughing) You reached the inner peace mate. //
ANTONIA	The land is tough and meanwhile it gave us a sack of wheat everyone last year.
SERENA	But couldn't Francesco and Salvatore come? For them work our field is a dishonour.
ANTONIA	Shut up, work, because I have to go to the professor at 11am to do the laundry.
SERENA	Even this!
ANTONIA	Eh, we have to earn some money in any way, no? It's useless to talk about this, let's work. / Come here Serena, help me to remove this stone.
SERENA	What an horrible land. //
FATHER FURGENZI	Is there Salvatore?
Everyone	(greeting)
FATHER FURGENZI	(ACC) You all are already in the office, huh.
SALVATORE	(DSP) Unfortunately there isn't work father Furgenzi, we are discussing in order to understand what we can do.
FATHER FURGENZI	Instead of discussing, why don't you go to harvest the olives of father Cesare? Can you give me two candies?

SALVATORE	It's for a matter of principle.
FATHER FURGENZI	(DSP) Is it still for those 100 lire?
SALVATORE	Bring here the jug, (DSP) would you like a nip father Furgenzi?
FATHER FURGENZI	(DSP) No thanks, I don't like it at morning.
SALVATORE	Of course, it's not good as the one (DSP) of the Mass huh.
FATHER FURGENZI	Salvatore.
SALVATORE	(DSP) Why don't you tell it to father Cesare? Maybe on Sunday morning at the sermon. You can tell him that those 100 lire are sacrosanct and you can also tell him that he is a great scoundrel if he doesn't give them to us.
Man 9	We need to work.
SALVATORE	Huh, if there was work, were we waiting for him? That son of a thief and thief he himself, with due respect, father Furgenzi.
FATHER FURGENZI	Huh, he is more stubborn than you.
SALVATORE	And mine isn't sensitive.
FATHER FURGENZI	Salvatore, I was looking for you to do a job, in fact.
SALVATORE	I'm here.
FATHER FURGENZI	But that's a job for one person.
SALVATORE	Huh, alright.

FATHER FURGENZI	And anyway, you can come in two, I can't do more than this.
SALVATORE	(FC) Ah, yes yes.
FATHER FURGENZI	And it means that in addition to unload only the barrels, I don't know, (iFC) you can help me to clean the basement and since you are there, I don't know, (fFC) you can pour some wine and in case you can also chop the wood.
SALVATORE	It's very easy, this is nothing.
FATHER FURGENZI	(FC) So shall we go? Who comes?
SALVATORE	But when? Now father Furgenzi?
FATHER FURGENZI	(FC) Oh yes, now, otherwise when?
SALVATORE	My father Furgenzi, but what do you do? Suddenly? If you had told let's see, see you tomorrow, pass by again. Now it isn't possible, we are busy with this discussion father Furgenzi huh. We need to solve the problem (DSP) of the 100 lire.
FATHER FURGENZI	But if you have spent three months discussing.
SALVATORE	But we didn't solve it.
FATHER FURGENZI	I understood, you don't want to come.
SALVATORE	Yes, but how can I do it now, I can't abandon it. Let's see if there is someone freer. Is there anyone who doesn't have

	something to do? (FC) because father Furgenzi would make him earn a good day.
NICOLA	And when is that?
SALVATORE	(FC) Right now, when do you want to go?
NICOLA	Oh, I thought so.
FATHER FURGENZI	Well, hey, I'm going away, (DSP) do what you want.
SALVATORE	(DSP) Yes, don't worry father Furgenzi, we will see to it. / (iFC) Father Furgenzi is right, (fFC) someone has to go there. Hey, think about it and make up your mind, meanwhile we continue the discussion.
LUIGI	Can I take the playing cards?
SALVATORE	Hey Luigi, make us a speech.
LUIGI	Friends, fellow citizen, Roman people listen to me and my cause and be quiet so you could listen me better.
Everyone	(applauding) Well done Luigi!
Man 8	(DSP) Isn't it that if we continue discussing, father Furgenzi will make the day labourers of the valley come to harvest the olive?
SALVATORE	Those of the valley? Here, if we don't work, nobody has to work. And in that

	case, do you know what we will do? We make an agreement with those of the valley and we will go on general strike.
NICOLA	And then what would we benefit from these strikes?
SALVATORE	What would we benefit? That nobody will go to work, I'd like to see then.
NICOLA	And what are we doing now?
SALVATORE	But you are so rude dear Nicola, huh. Now we aren't working because we wait a job, tomorrow we go on strike and so we don't work in principle, which is a completely different thing.
Man 9	We are all cowards.
SALVATORE	Yes, keep chatting.
NICOLA	Anyway, France or Spain, we don't eat here.
SALVATORE	Cheers. // It's useless to cultivate vine. When you worked a lot on it, it comes the hail and destroys all your efforts.
NICOLA	So, it's also useless to plant the fruits.
SALVATORE	And it's for this reason that I eliminated everything. Huh, if it isn't a disease, it's about taxes or hail. Here it's impossible to understand the weather, it becomes like the government.

NICOLA	Well, I greet you.
SALVATORE	(DSP) But where are you going?
NICOLA	I'm going to Simona for a moment.
SALVATORE	(DSP) But do you have something to do?
NICOLA	No, I need to tell her something.
SALVATORE	(DSP) And when will we see?
NICOLA	Well, I'm going to eat later, how long will it take? 5 minutes. (DSP) Enjoy your meal.
SALVATORE	Let's go to make this penitence. // (whistling)
	(ACC) (CAR HORN)
SALVATORE	Huh, for God's sake, you have all the road and (DSP) you're walking inside the holes.
Man 10	No, I'm sorry, it was just for an information.
SALVATORE	(ACC) Yes.
Man 10	Do you know where is the Di Nardo farmhouse? It should be close to Fountain Nera.
SALVATORE	It's close to Fountain Nera. Go straight up to the junction. Do you know the junction of the Madonnella?
Man 10	Huh, no.
SALVATORE	Well, you can't make a mistake, there is a fountain that wasn't there before,

	<p>then they remove it and then they put it back, but it was better if they didn't put it back. /</p> <p>You go in front of this fountain, at the left, there is thicket called the big scrub, you don't have to consider that. But you turn immediately right and there is a red house.</p>
Man 10	And it should be Di Nardo farmhouse.
SALVATORE	No, that it the house of Peppe the gimp, that because he had the mania for hunting, he used to make his own cartridges, one day everything blew up and he ruined his leg. Imagine if would have been hit in the eye, who knows, they would have called him Peppe the one-eyed. After the red house... but are you the son of Nicola?
Man 10	Nicola who?
SALVATORE	(DSP) Nicola Di Nardo, the brother of Rocco. The one that has a son in Rome who was studying in a seminary as a priest.
Man 10	No.
SALVATORE	(DSP) And he retired himself and now he is working as a professor.
Man 10	No no no, I didn't know him either.

SALVATORE	Aren't you the professor?
Man 10	No, if I say no. (DSP) But instead, tell me where is this Di Nardo farmhouse? Is it far?
SALVATORE	It's very easy. You will find a small wood bridge after 200 meters; it lacks some planks but you can pass through it with the car without problems. After the little bridge, there is a small gate.
Man 10	(DSP) It would be the gate of the farmhouse.
SALVATORE	No, that the gate of the nuns. You will see that there is the writing "Cave canem" on it, that means "Beware of the dog" but they don't have the dog anymore, so you don't have to get scared.
Man 10	(DSP) Huh well. We understood "Cave canem".
SALVATORE	(ACC) Yes.
Man 10	(ACC) (DSP) Now, tell me where is the farmhouse.
SALVATORE	What? I'm telling it to you, no? But are you looking for Rosetta?
Man 10	(DSP) But no, Rosetta who?
SALVATORE	Rosetta Di Nardo, the one a bit ugly (DSP) who is called Rosetta the Bermuda

	grass, are you the boyfriend?
Man 10	But which boyfriend, please, tell me where is this Fountain Nera.
SALVATORE	(DSP) It's close to the Di Nardo farmhouse, but if you don't know where is Fountain Nera how will you arrive to the farmhouse? Oh, now you make me forget the conversation's topic, where were we?
Man 10	To the gate of the nuns.
SALVATORE	(DSP) You don't have to consider that. Be concentrate now, have you seen where the civil genius made the aqueduct hut of the Aurunci?
Man 10	(DSP) But how did I see it? I have never been there.
SALVATORE	But how you didn't see a beautiful hut, all made of cement.
Man 10	(DSP) But no, no, look...
SALVATORE	But how can be possible? Well, now that you pass there, you'll see it. Huh, if you have never seen it, how can I explain it to you? Damn.
Man 10	(DSP) So, tell me more or less which is the route to go to this blessed Di Nardo farmhouse.
SALVATORE	(DSP) Yes. But did something happen?

Man 10	Where?
SALVATORE	(DSP) To the Di Nardo farmhouse.
Man 10	No, look, forgot about it, I will ask for information to someone else.
SALVATORE	(DSP) But I'm explaining it to you and do you want to ask to someone else? Huh, Saverio the railway worker could explain it to you in a good way, I can call him if you want. But since you are a bit deaf, before that you explain each other, it becomes night.
Man 10	So, try to explain it before that it becomes night.
SALVATORE	It's very easy, after the aqueduct hut there is an all white house.
Man 10	That for sure it isn't the Di Nardo farmhouse.
SALVATORE	But is it my fault? Those went to build in an isolated place. Anyway, it's also a lack of ignorance because knowing that the professor was arriving, they could have sent some one towards you, no?
Man10	But which professor?
SALVATORE	(DSP) Huh you, no?
Man 10	But if I've already told you that I'm not the professor.
SALVATORE	(DSP) Do you feel ashamed because you

	retired yourself?
Man 10	Ah.
SALVATORE	If you have no longer felt the vocation you do it right, the important thing is that you go to the church in any case. Anyway, after the white house the road is interrupted, you leave the car... / But where is he going? / I haven't even explained it to him. (DSP)
Woman 12	They arrive at home, they eat, they swear and they go back to the tavern.
ANTONIA	Well, now they are dazed because of the olives of father Cesare. Huh, they are men, they can't be subjected to the prevarications.
Woman 10	(DSP) Prevarications? And if doesn't father Cesare have them? At any rate, we know that we've always been missing something.
ANTONIA	Huh but 100 lire are a kilo of spaghetti, why should them give up to them?
Woman 13	They have to do it for the children.
Woman 10	(DSP) Huh, how many discussions, it seems me a lot. They don't use to discuss either.
Woman 12	If we continue to think, would it lead to a sickness in our head?

Everyone	Let's go away. //
SALVATORE	Mate, are we falling asleep?
Man 8	(iFC) I throw a (fFC) trump card.
SALVATORE	I'm throwing a trump for the skein.
Man 11	(DSP) 10 and 11, 21 and 24, 45.
SALVATORE	Take with the knight, no? Excuse me for a moment, huh why didn't you take with the knight? Huh no, now you have to explain to me why you didn't take with the knight.
NICOLA	For God's sake, because I don't have the knight!
SALVATORE	But how, you make me the sign.
NICOLA	Me?
SALVATORE	(FC) You scratched your ear, it means that you had it, no?
NICOLA	But I scratched my ear because I have pimple.
SALVATORE	So, I can't play with you, you can't understand nothing. When you are scratching for the signs and when you are scratching for the pimples.
Man 8	(FC) Do we want to lay or are we joking?
SALVATORE	Huh well, let's play, we los anyway, take that.
Man 12	Of course, if he had the knight you

	would still have been in.
SALVATORE	Huh, we really needed Giovanni here, I have to play with this senile.
NICOLA	(DSP) Play, play.
SALVATORE	That was quick, tit for tat, he didn't make you lose at <i>briscola</i> .
Man 11	For this, he's gone and he also made money.
Man 12	Now he also bought the (FC) Fiat 500.
Man 8	Why didn't the son of Antonio the cobbler buy the German Volkswagen?
NICOLA	Huh, everybody's settled down and we can't solve the situation of the 100 lire here.
Man 8	What do you suggest to do?
SALVATORE	Let's make the re-math.
Man 8	But I wasn't talking about this, I was talking about the olive tree of father Cesare.
SALVATORE	I can't hear you; I want the 100 lire.
NICOLA	This time father Cesare will call the ones of the valley.
SALVATORE	I could have an idea, but we should stick together.
Man 8	(DSP) Maybe the Madonna had illuminated you.
SALVATORE	Let's go to enrol ourselves to the

	communist.
Man 13	And with this? What do we solve?
SALVATORE	First thing, we occupy the land of father Cesare and no one has to move close it to harvest the olives. Second thing, and I think that it's the most important, we can hit father Cesare in the political aspect.
NICOLA	So are they better?
SALVATORE	(ACC) Why?
NICOLA	They are determined, they go to the bottom of it, as Mussolini said during the declaration of war.
SALVATORE	Eh, but we've become poor because of war.
Everyone	(laughing)
SALVATORE	(ACC) Do you know something about it, huh mate? // (singing) "huh what a beautiful and serene air, what a beautiful night to stole women, what a beautiful night to stole women."
Man 8	(ACC) (singing) "what a beautiful night to stole women".
SALVATORE	(DSP) Nicola.
NICOLA	Oh.
SALVATORE	(DSP) Where did he go now?
NICOLA	I'm here.

SALVATORE	Ah. / (singing) "Who stole a woman isn't a thief, his name is young man in love."
Man 8	(singing) "His name is young man in love."
SALVATORE E NICOLA	(ACC) (singing) "In love."
Man 8	Goodnight mate.
SALVATORE E	Goodnight.
NICOLA	Goodnight.
SALVATORE	(singing) "Courgette flower, a woman in love is half-mad and when she's married, she's completely (iFC) mad. (fFC) (DSP) Water makes you ill and wine makes you sing." / (DSP) Well, God bless you. Do you like Sophia Loren, Nicola?
NICOLA	(DSP) Damn, but in my opinion, to be my precise ideal, she's a bit too thin.
SALVATORE	Because you are a pervert and a screw-up. When a woman is dressed, she has to be skinny, when she is undressed, she has to be shapely. / But have you ever heard how she says "I love you"? You can feel the blood becoming knotted, burning and reaching the end of the ears. Our women are churlish instead, they can't

	<p>tell you anything. /</p> <p>I tried 3-4 times to make Antonietta say “I love you”, they just can’t say it. I told her “Shut up, don’t say anything, it would be better.”</p> <p>Of course, she has a real majestic figure.</p>
NICOLA	So-so.
SALVATORE	You have to explain me why she doesn’t like you.
NICOLA	Well, lacking something better...
SALVATORE	<p>(laughing) you’re complicate uh. /</p> <p>Come on, would you like to merry me?</p>
NICOLA	But you’re already married.
SALVATORE	<p>Nicola, would you like to catch it off-guard, please? /</p> <p>Goodbye Sophia. /</p> <p>Goodnight, see you tomorrow evening at the same time.</p>
NICOLA	Tomorrow they will change the poster, they make “Red Desert” with Monica Vitti.
SALVATORE	<p>You deserve it! /</p> <p>(DSP) (singing) “Water makes you ill and wine makes you sing.” //</p> <p>(FC) Goodnight Nicola.</p>
NICOLA	(FC) Goodnight Salvatore.
ANTONIA	Salvatore, you have finally found the

	way home.
SALVATORE	What should I do? Do I have to go back? / Daddy's love.
ANTONIA	(DSP) What do you want? Do you want something?
SALVATORE	You became fat.
ANTONIA	(DSP) Salvatore.
SALVATORE	You've never been beautiful, but at least a bit more graceful.
ANTONIA	Salvatore what do you want now?
SALVATORE	I'm looking.
ANTONIA	What are you looking at? Am I Pulcinella?
SALVATORE	You are a wife, ssh and shut up!
ANTONIA	Go away, leave me in peace.
SALVATORE	You also have the belly.
ANTONIA	(FC) Salvatore.
SALVATORE	Mh.
ANTONIA	(FC) Go to sleep, it's better.
SALVATORE	You have become such a nitwit.
ANTONIA	(DSP) Salvatore, stop!
SALVATORE	Oh!
ANTONIA	(ACC) (DSP) Shh, for goodness sake, you'll wake up the children, Jesus.
SALVATORE	(DSP) Huh, you're lucky, you don't have problems.
ANTONIA	(DSP) Salvatore what do you want to

	do?
SALVATORE	Let's go to sleep, come on.
ANTONIA	(DSP) Turn on the light Salvatore, the bread.
SALVATORE	And you'll make the bread tomorrow.
ANTONIA	(DSP) I can't do it.
SALVATORE	(DSP) Come on, let's go to bed, come on.
ANTONIA	(DSP) (ACC) No, let me finish the bread.
SALVATORE	(DSP) Shut up, shut up.
ANTONIA	(DSP) Salvatore no.
SALVATORE	(DSP) Let's go to bed.
ANTONIA	(DSP) Salvatore, I'm tired, I don't want to.
SALVATORE	(FC) But who put this chair here?
ANTONIA	(FC) Stay fixed, is it possible that you don't have a bit of conscience? Let me go tonight, stay fixed, I'm tired, Salvatore, no.
SALVATORE	(FC) (stuttering)
ANTONIA	(FC) Don't make me distress tonight, I just can't do it. / Tomorrow we have also to pay the rent, we are still missing 700 lire.
SALVATORE	(FC) Shut up for a moment. Try to tell me "I love you".
ANTONIA	(FC) You're so ugly.

SALVATORE	(FC) Try, try, try to tell me "I love you".
ANTONIA	(FC) But how it come to you mind Salvatore?
SALVATORE	(FC) So shut up. / (IC) And turn on the light.
ANTONIA	But will you let me make this bread? Otherwise what will eat these children tomorrow?
SALVATORE	And couldn't you do that before?
ANTONIA	Salvatore, with all the things that I did, I haven't been fixed for a moment.
SALVATORE	Huh, a wife like you is a disgrace. You don't want to, you don't have fantasy, you are like a dresser. / A man has the right to receive a sop. No?
ANTONIA	(DSP) Shh, keep your voice down because you'll wake up the children.
SALVATORE	But it's useless to talk about this. / Uh, make the bread, it's better. / (snoring) //
Brigadier	(FC) Is he singing? Is he raging? What is he doing?
Man 14	(FC) No, no, he isn't singing, he's all naked inside the lift.
Brigadier	4 of you will remain here on the door, 6 of you will come with me.

Man 14	(FC) Brigadier, be careful because he is throwing the water!
Man 15	(FC) Be careful!
Brigadier	(FC) But he is mad, we need to advice the psychiatrist.
Man 15	(FC) Call also the firemen.
Brigadier	(FC) Notariani, don't let anyone pass, it's a man naked, it could be dangerous.
	(SIREN OF THE POLICE)
	SONG: "Oh yes baby, cha cha cha cha cha cha cha, I have to confess it Jennifer, cha cha cha cha cha you are very nice, cha cha cha cha cha, but you're not Madame cha cha, Curie baby, cha cha cha cha cha, oh no. Darling I prefer when you are quiet, baby don't talk believe me, Tell me just I love you, you are an idiot but you like me baby you are for me, cha cha cha cha cha cha cha, wonderful baby cha cha cha cha cha cha cha, you look adorable, cha cha cha."
02:30:49:19	END
02:30:55:21	STAB. SVILUPPO E STAMPA TECNOSTAMPA PELLICOLA DUPOINT

02:31:02:17	PRODUZIONE ESEGUITA PRESSO GLI STABILIMENTI DI CINECITTÀ S.P.A.
02:31:09:04	COSTUMI REALIZZATI DA ANNAMODE ARREDAMENTI FORNITI DALLE DITTE CIMINO – RIGHETTI – RANCATI
02:31:16:13	PARRUCHE DELLA DITTA ... ROCCHETTI GIOIELLI DELLA DITTA ..... GUATTARI CALZATURE DELLA DITTA ... POMPEI
02:31:23:06	GLI AVVENIMENTI E I PERSONAGGI DESCRITTI IN QUESTO FILM SONO IMMAGINARI. OGNI RIFERIMENTO A PERSONE O COSE È PURAMENTE CASUALE.