

**THE ROUTINE**

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translation by  
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1. INT. FILM STUDIO WORKSHOP - NIGHT

A Fresnel light suddenly fails.

In the dimness of the night, TIBERIO reaches out quickly for the distribution board, he restarts it and the light returns showing the small part of a film studio.

RUDY is sitting in silence on the floor, slowly sipping his glass of wine, holding the bottle which is placed in front of him. Between his legs he is holding a folder. Nearby, Tiberio adjusts the barndoors of the Fresnel light and goes to Rudy.

Rudy, around forty-five years old, looks up and sees him.

RUDY

I still have to thank you for the bottle.

TIBERIO

Oh, there's no need.

RUDY

I don't know if you realise that I'm completely drunk.

TIBERIO

I've also done nothing but drink...

Rudy scratches his head.

RUDY

It's disgraceful.

TIBERIO

Yes, it is.

RUDY

Tomorrow I won't remember a thing.

TIBERIO

Shame.

RUDY

Oh, don't think about it.

TIBERIO

What shall we do now?

RUDY

Do we still have the four kilowatts?

TIBERIO

Yes.

RUDY

OK.

Rudy gets up with effort.

## 2. INT. FILM STUDIO - NIGHT

Rudy goes towards the lights in the Film Studio keeping his folder. He clears the table of the mess of things and reflects.

RUDY

Think about this little woman,  
madly uncombed, who meets  
Rosanna: something clean, harsh,  
precise.

Rudy puts the folder on the table, lights a cigarette and empties the bottle into a glass.

RUDY

She is entirely a sharp image  
with strong shadows.  
It needs that black is truly  
black on this woman: the light  
goes where it must...

(Starts to draw on a  
sheet in the folder)

... and where it can't go, it's  
dark. I want this area to be  
rough. Not violent, but rough.

(Takes a sip)

Whereas Rosanna from there:  
completely soft.

(Drawing to the  
right of the sheet)

The light comes from her and not  
the opposite; goes onto the face,  
returns to shadow...

I want Rosanna to be in a side on  
diffused light.

Not white, but by those  
reflectors in the old lights,  
which give a delicate,  
pearlescent, easy light...

CLOSE-UP: THE DRAWN DRAFT

His lines come out as we see Rudy's draft.

RUDY (V.O.)

It's all becoming incredibly simple and we'll do it tonight. So, if you like: here we have the two women. And this will be the set.

The draft, which doesn't portray any woman, is in fact a lighting setup: white/silver reflectors, a 2,5 k discharge light, a pair of black net scrims, a 4 Kw Fresnel on a stand and then a plan of the scenery depicting the hold of a boat. The THEME MUSIC COMES UP as we go to the NEXT SCENE.

### 3. INT. FILM STUDIO - NIGHT

Tiberio looks around, calmly smoking a cigarette. He's now alone and slowly walking around looking at the result: the lights designed by Rudy are now completely ready.

Now there is a long slow walk accompanied by the same MUSIC as before, which finishes when Tiberio stops in front of the only scenery there: the hold of an old boat next to a cabin with two portholes.

A storm is brewing with DISTANT THUNDER. Tiberio turns towards the studio entry. We hear the RAIN starting to fall.

DISSOLVE TO:

### 4. INT. FILM STUDIO - NIGHT

Now the noise of the rain quickly invades the room. Outside it's raining furiously. In the dimness, we briefly catch a glimpse of a small film crew about seven people that is filming a scene with the actresses ALMA and ROSANNA.

#### *FILM SCENE:*

*ALMA, twenty-five years old, moves silently to the centre of a dark room. Her hair is uncombed and a bit soaked. ROSANNA appears out of the darkness. She has a stage costume under her arm and a pair of high heels in hand.*

ROSANNA

*(playing)*

*Come on, we're not staying here.*

*Rosanna retraces her steps.*

ROSANNA

*Let's go back there.*

*Alma agrees, but doesn't move. Rosanna goes back to her and takes her hand. Rosanna is around fifty.*

ROSANNA

*Do you still feel any attachment to your old job?*

ALMA

*(playing)*

*Yes.*

ROSANNA

*It's... a laudable feeling... but the tasks were far too simple.*

ALMA

*(vaguely)*

*Yes.*

ROSANNA

*Now you get the position. Do you remember what you say of this place?*

ALMA

*I say that this place involves all of us.*

ROSANNA

*All of us.*

*Rosanna arrives on set where the hold of an old boat is mounted.*

*HOLD OF AN OLD BOAT*

*It's a scenery, but it looks like the real hold of an old boat.*

ROSANNA

*(playing)*

*Let's go and try on the costume, Alma.*

*Rosanna puts her stage costume and shoes on a chair.*

ROSANNA

*Anyway, we've never had this love for an easy job, have we?*

ALMA  
No more easy jobs.

ROSANNA  
Yes, no more. Come and look.

Rosanna opens one of the two portholes and indicates with stretched arm what is outside.

*INSERT: PORTHOLE*

We see a bonfire outside.

BEHIND THE SCENES

It's clearly a lighting effect. In fact, Tiberio is getting this effect with a light behind the scene. Outside the RAIN has almost stopped and it is - again - Tiberio lowering the SOUND with the mixer.

*FILM SCENE:*

Alma moves close the porthole and looks out.

ROSANNA  
(playing)  
You'll be a new woman before you  
realise.

Looking up at the fake starry sky above the fake bonfire, Alma answers vaguely.

ALMA  
(playing)  
Yes.

Now it's stopped raining and silence has returned to the set, Alma turns to look at Rosanna.

ALMA  
(who hasn't  
realized)  
A new woman?

Rosanna leans a hand on Alma's tummy.

ROSANNA  
You know what's going on, right?

ALMA  
Yes, and...

Rosanna's hand is still on Alma's tummy. Alma gently removes it.

ALMA

... I don't know if I like it.

Alma runs out of the studio.

**5. FILM SCENE: EXT. COUNTRYSIDE OUTSIDE STUDIO - NIGHT**

Outside it is night and there is a real large bonfire, without anyone around. The rain has stopped and the reflection of the bonfire lights the humid countryside. Rosanna is with Alma, she followed her.

BEHIND THE SCENES

Behind, we see the small film crew shooting the two actresses. At the head is the director, a big lad around thirty five called PAOLO.

FILM SCENE:

Alma is so amazed to find herself in front of this enormous bonfire that...

ALMA

(playing)

I really must talk to Silvano.

ROSANNA

(playing)

Do you want to talk to Silvano?

ALMA

It just occurred to me that I had to tell him something. I waited until the storm stopped to tell him, but then I forgot.

ROSANNA

And what was it?

ALMA

I can't remember. But it will change everything if I tell him.

BEHIND THE SCENES

Behind the camera, Paolo watches attentively at the



actresses and starts to smile.

ROSANNA (V.O.)  
(playing)  
*Change what?*

ALMA (V.O.)  
(playing)  
*Me, that I'm staying here.*

Paolo is happy with the take of this absurd dialogue between the two actresses and laughs; but he doesn't want to be heard and covers his mouth with his hands.

NEARBY THE SET

Behind the crew, sitting not far from the set, is GERARDO, fifty-five years old, and SERGIO, around eighty.

PAOLO (V.O.)  
Cut!

Two crutches are leaning against the bench on which the two men are sitting. The bonfire (which is not included here) reflects the flickering on their two bodies. The sounds and the shadows which are projected on this couple imply that the previous shoot is finished and the crew is dismantling the set. Gerardo, calmly in his place, is rolling himself a cigarette. Sergio looks up to the sky.

INSERT: THE SKY

The image is a sky covered in clouds.

SERGIO (V.O.)  
What's today?

GERARDO (V.O.)  
The fourteenth.

BACK TO:

Sergio ponders.

SERGIO  
I think it's a full moon,  
tonight.

GERARDO  
Really?

Gerardo looks up to the sky, then returns to his cigarette.

SERGIO

In a bit, it'll all be lit up.

GERARDO

Umm..

(he licks the paper)

Clouds permitting.

Sergio looks at the countryside around him.

SERGIO

I know a footpath down there which is very pleasant. Today, I went to see the river. Do you see those hills? It was something I've wanted to do for a while and today, I've done it: there was the sunset, the day had ended and I'd done everything there was to do. Right, Gerardo?

GERARDO

Right.

He puts the cigarette to his lips.

GERARDO

Sometimes you need places like this..

(Pause)

That you know.

He lights the cigarette and smokes it looking at the landscape in front of him.

GERARDO

Some places enter your head and never leave..

SERGIO

Ah, you bring the Philippines to mind..

Sergio sighs.

GERARDO

Didn't you have to go back there last month?

SERGIO

(nodding)

To the Palawan islands.

GERARDO

Palawan.

SERGIO

You know, Gerardo, the Philippines have been the islands of my life.

GERARDO

Yes, I've heard you talking about them.

SERGIO

I was supposed to return with Paolo, but we had to give up.

GERARDO

And why?

SERGIO

First off, we're taken by this film. And then Paolo had a bad omen.

GERARDO

Oh, really?

SERGIO

... a question of the cards, I think. They suspected that we would die during the journey...

GERARDO

Ah, Sergio, that really is a pity!...

SERGIO

I agree.

Silence. Sergio says no more.

GERARDO

It's almost worse that having that other fear, isn't it?

SERGIO

Which fear?

GERARDO

... the 'plane... the fear of flying...

SERGIO

Living forever where you've spent  
your best years...

(looks at him)

Wouldn't that be splendid?

(He thinks for a  
moment and adds)

If, after I die, I also reached  
my islands, I could do without  
listening to Paolo.

GERARDO

Rather than these trips, it would  
be better to remember you for  
your drawings.

SERGIO

I want to tell you a secret,  
regarding Palawan Islands. The  
Palawan Islands are mostly  
Christian.

GERARDO

(who doesn't  
understand)

It doesn't seem to me a secret.

SERGIO

The secret is... that those islands  
are still in the hands of  
pirates.

Gerardo looks at him.

SERGIO

Because, you know, once it was a  
Spanish Dominion. And there, if  
you wanted to become a pirate,  
you had to be more than a  
Spaniard. Above all, you had to  
be a "lapsed" Christian.

Sergio looks into his eyes without adding anything.

GERARDO

(who wants to know)

Sergio?

SERGIO

Huh?

GERARDO

Satisfy my curiosity.

Sergio listens.

GERARDO  
You're of Spanish origin, true?

SERGIO  
(nodding)  
Castilian.

GERARDO  
(cheerful)  
Good luck to you, because you  
believe it!

Gerardo throws his cigarette on the ground and pulls his tobacco from his jacket. Pause for silence.

SERGIO  
What time will we finish tonight?

GERARDO  
Don't you want to stay here a bit longer?

SERGIO  
I'm very tired.

GERARDO  
Wait. First smoke this...

Gerardo lets him smell the tobacco after which he starts to make him a cigarette.

GERARDO  
So, today you went to see the river?

SERGIO  
Umm, yes... But I didn't see anything. When I arrived it was already dark.

Sergio turns to look up to the sky.

SERGIO  
It's this moon, which doesn't want to come out. Come out if you have the courage, Moon!

GERARDO  
(taking his cue)  
Go ahead!

They both look at the sky. Sergio raises his arm and

points at the sky.

                  SERGIO

                  (serious)

                  Go Ahead!

Gerardo pulls a match out of the box, lights it and moves towards Sergio's cigarette; and while he's doing it, he notices an old tattoo on Sergio's wrist. Gerardo stops to look at it.

INSERT: THE TATTOO

He sees the tattoo represents the skull of a pirate.

BACK TO:

Sergio makes a first draw on his cigarette, while Gerardo turns to look at Sergio through different eyes.

                  SERGIO

                  (enjoying his  
                  cigarette)

                  We're having a great evening,  
                  don't you agree?

Gerardo doesn't reply.

                  SERGIO

                  You haven't been here recently.  
                  How's the treatment going?

                  GERARDO

                  It's going. Slowly.

Gerardo continues to stare at Sergio who has glanced at the sky remaining silent as if for an instant enjoying only the taste of the cigarette. Then he murmurs.

                  SERGIO

                  Now we can all imagine being in a  
                  far away place.

                  GERARDO

                  Old loony.

                  SERGIO

                  Huh?

Sergio looks at him. Gerardo has an amused look.

SERGIO

What?

GERARDO

You... old loony.

DISSOLVE TO:

**6. INT. FILM STUDIO: DRESSING ROOM - NIGHT**

We return to the studio. Now, we are BEHIND THE SCENES of the film. What appears is just the half figure of actress Alma - back to us - holding a stage costume between her thumb and fore-finger: the same costume we saw during the PREVIOUS FILM SCENE.

Rudy, the director of photography, is checking the lighting effect on her while. He takes a couple of photos.

ALMA

How do you feel, Rudy?

RUDY

Well, you know, Alma...

ALMA

Huh?

RUDY

Going smoothly..

Rudy takes a last photo.

RUDY

I feel no-one is chasing after us.

ALMA

They woke you with a brandy again today, eh?

Alma, who has raised her hands to her head, immediately becomes another person as her untidy hair is nothing more than a wig. With her own hair, the actress has a totally different aspect although, showing us only her shoulders, no-one yet knows.

ALMA

You have a taste for it...

RUDY

Eh? Oh yes!

Alma passes him the wig which in taking, he seems very drunk. With a quick and precise movement, she takes her dress off. She has a bare back.

ALMA

I heard that you've been up all night.

Alma slips into the stage costume that, in the OPENING FILM SCENE, Rosanna held under her arm.

ALMA

(adjusting her dress)

Have you been here long?

RUDY

I've been here for ages, sweetheart.

FILM SET: HOLD OF AN OLD BOAT

Nearby, Paolo, the director, moves towards a trunk which he opens. Behind him, we can recognize the scene which reminds us of the steerage of an old boat. Paolo is on the next set which shows a cabin with a bunk and small wardrobe, clothes hooks and a desk, on the other wall a porthole.

PAOLO

I've been here all day... I've tried a sort of relief.

Paolo speaks to Rosanna while rummaging for something in the trunk.

PAOLO

Listen, wouldn't you be willing to work with us until Friday?

ROSANNA

Sure, but this thing of standing in front of the camera doesn't appeal to me much.

Rosanna, who is beside him, sees Paolo pull out some photos.

PAOLO

I have written a new scene, Rosanna: we'll start with Silvano and his cigarette...

(MORE)



PAOLO (CONT'D)  
(looking through  
some photos)  
As to Alma, the main character,  
I've already spoken to her about  
this. I imagined that Alma was  
rummaging through this trunk for  
the souvenirs of her father.

Rosanna glances at Alma, who we see in the dressing-room  
office.

PAOLO  
I told myself: in this movie Alma  
will shortly bring out her past  
and she will be very unhappy. I  
decided this because the secrets  
end when you throw them to the  
wind.

#### DRESSING ROOM

Always showing only her shoulders, Alma removes a shoe  
which has a broken heel and shows it over her shoulder to  
one of the crew.

PAOLO (V.O.)  
This evening Silvano will go to  
Alma and ask her what she sees in  
the trunk. She'll respond. She'll  
say: "I see nothing special".

Alma throws the shoe into the air. It's Rudy who jumps to  
catch it. It's like a game between old friends, which  
Alma and Rudy have just created.

ALMA  
So, Rudy.  
(With irony)  
How do you feel?

RUDY  
How do I feel? I feel that the  
lighting of this film is all an  
idea... which comes to me at night,  
no? And if we are all drunk, it's  
because we are still here  
working. Where's Tiberio?

A man is approaching them leaning heavily on a pair of  
crutches.

RUDY  
(to himself, but  
looking around).  
The distribution board... why  
haven't they told Tiberio to have  
switched it off?

The man who approaches is Gerardo. We see him arriving  
from far off.

RUDY  
(to Alma)  
What happened last night, do you  
know? Darkness!  
(Gesturing darkness)  
Sudden darkness!

Gerardo comes closer to them finishing in a CLOSE UP.

RUDY  
But you, Alma, who knows how to  
really enjoy yourself... I think  
you'd have laughed a lot last  
night...  
(changing tone)  
... and you'd have been frightened,  
too...

Rudy stops as Gerardo suddenly springs up in front of  
him.

Pause in which Rudy looks at him closer.

RUDY  
You've changed a lot. What have  
you done?

GERARDO  
I'm sure you'll get it, if you  
give it a thought.

RUDY  
(after a pause)  
Uhu.

GERARDO  
You've got it?

RUDY  
I reckon so.  
(Pause)  
Yes, I'm sure. It's the beard.

Alma greets Gerardo with a warm embrace.

ALMA

Hi Gerardo.

GERARDO

Hi Alma.

Alma caresses his cheek.

ALMA

(tenderly)

Do you want anything? Cigarettes?  
Tobacco?

GERARDO

Cigarette.

ALMA

Light? Normal?

GERARDO

Normal, thanks.

Alma passes him a cigarette which Gerardo takes but does not smoke immediately. Instead, he looks around where the film production is installed.

FILM STUDIO

Gerardo wanders between the sets and the film equipment. Then, pointing a sign at Rudy - who has come close to him - asks:

GERARDO

Why don't you heat this place?  
Have you no power again, or what?

RUDY

You've got to do us a favour.

GERARDO

What kind of favour?

RUDY

A favour for Tiberio. A light?

GERARDO

No thanks, I'll smoke it later.

FILM STUDIO WORKSHOP

Tiberio is attending to one of the electrical boxes. Rudy

and Gerardo, who are by him, stop and look.

INSERT: ELECTRICAL BOX

In front of them, one box is completely dismantled but still connected to the current.

GERARDO (V.O.)  
Have you news of the mains  
connection?

BACK TO:

Tiberio goes without any enthusiasm to the dismantled box, he restarts it as best he can and immediately the lights return.

Gerardo and Rudy look up in front of them. Feeling slightly apologetic, Gerardo lights his cigarette.

RUDY  
Only Tiberio knows better than me  
the current load.

Rudy points a finger towards the illuminated set.

RUDY  
A thousand... two thousand... eight  
hundred...

Tiberio now also looks up. MUSIC comes up during this action: Rudy counts with his finger while Gerardo and Tiberio are looking off.

FILM STUDIO

The MUSIC continues on RUDY'S POV with finger pointed towards the film studio, counts the watts of the lit bulbs.

RUDY (V.O.)  
Two thousand... a thousand... five  
hundred...

Along the walls, between one light and the next, there are many photos of locations, large boards, a long production plan full of penned corrections.

RUDY (V.O.)  
... five thousand... a thousand... two  
thousand...

On stands, very varied objects, scripts, folders, some stage costumes, rolls of drawings etc.

RUDY (V.O.)

... two thousand... a thousand... four thousand...

The count gets overtaken by the THEME MUSIC which leads us to the FOLLOWING SCENE of their film:

**7. FILM SCENE: INT. TATTOO ROOM - NIGHT**

*This scene is a "tableau vivant" of a picture by André Francois entitled 'Chez le tatoueur' which we now see in the reconstructed environment. It describes a small rather squalid room with a large mirror on the blue wall, a yellow lamp shade and an entrance covered with an Arabian tent<sup>1</sup>.*

*In the middle of the room a sailor is sitting with a naked torso in front of the mirror.*

*It is clear by lighting and scenery that this is Paolo's film scene, but we do not immediately appreciate that the sailor is a character.*

*He is played by actor SILVANO, who we see here for the first time: a young man around thirty, robust, with a hard face, silent, with small and penetrating but tender eyes.*

*Some lights which are illuminating the set are switched off. Under this light the sensation is that of a man who appears so alone, so desperate...*

DISSOLVE TO:

**8. INT. FILM STUDIO: DRESSING-ROOM - NIGHT**

Alma and Silvano are making up. Now we are BEHIND THE SCENES.

Rosanna has Alma's wig in her hand which she is fixing with her fingers.

Alma - who we see now with her own hair - is in front of the big mirror, smartly dressed and is putting the final touches to her stage make-up.

ALMA

We're having our drink; and we're doing it well. Extremely well. Say what you like.

---

1) See "Picture n°1" at the bottom of the script. That illustration has been modified in line with the story: the character of the tattooer has been removed. The original illustration can be found in the "Picture n°2".

ROSANNA

So, you've really thought about  
it?

ALMA

I think this drink is a  
masterpiece.

Alma looks at herself very carefully from the front and  
side glance; gets up and moves a lock of hair.

ALMA

When you talk about a man who  
treats you well, I would never  
leave him. No, Silvano?

SILVANO

Thank you!

ALMA

Specially if it's the young sea  
salt who treats me like that.

Silvano raises his glass.

SILVANO

And I thank you.

Rosanna moves in front of the mirror and finishes  
arranging the wig on Alma's head.

ROSANNA

(to Silvano)

I saw you last evening. You  
danced all the time.

Alma makes another touch with the comb and gives herself  
a last side glance.

ALMA

Silvano was so drunk he could  
have danced for hours.

(to Silvano)

Huh?

Silvano tries to remember.  
The two women look at each other for a moment as each  
guesses what the other is thinking.

ALMA

Silvano, the dancer.

ROSANNA

Yes, Silvano with the golden feet. Dancing... and how.

(to Silvano)

What were you really thinking about?

SILVANO

I thought about the room. It swayed... and it fell in on me...

The two women look at each other seriously, then smile again; they don't know if Silvano is making fun of them or not.

ALMA

(ironically)

It's not easy to say that.

SILVANO

(serious)

My daughter once said that if I had danced all my life... forgetting every problem... any woman would have fallen in love with me.

ROSANNA

Damn, then I've only got to ask.

SILVANO

(to Rosanna)

I'd say that if I had to... I'm almost afraid to say... but if I think about how you would press yourself to me and how you would move those legs... It doesn't matter if you don't know how to dance... you would be my favourite evening lady...

ALMA

(to Rosanna)

So, what do you think?

ROSANNA

Cheers! If we're nearly at the end of the shooting, this evening I'm willing to wait for you.

SILVANO

Sure?

ROSANNA

Do you know what you can tell by dancing?

(To Alma)

You tell him, Alma. If I don't dance with him, who else?

Alma winks at Silvano, showing him real feelings of friendliness.

**9. INT. FILM SET: TATTOO ROOM - NIGHT**

We are again on the set depicting the "*tableau vivant*" from '*Chez le tatoueur*'. Sitting on a director's chair, actor Sergio - dressed in his stage costume - is waiting for someone.

Paolo arrives. He takes a chair and sits beside him. The director looks at his costume: a coat and striped trousers. Also Sergio looks at his own costume.

SERGIO

Now I'm an André Francois' character.

PAOLO

It suits you well.

SERGIO

Do you know that it's from his drawings that I understood how to do the well-known '*slippery sketch*'. Normal people like you and I can't do it immediately... With all those lines...

(tracing lines in the air with his thumb)

... which go like this... and then this... Piff paff...

*INSERT: PICTURE BY ANDRÉ FRANÇOIS 'CHEZ LE TATOUEUR'*

*The real true picture<sup>2</sup> of André Francois appears and here we see the full screen: the man sitting has his torso covered by an enormous tattoo, which did not appear on the body of Silvano on the tableau vivant that we saw previously.*

*The tattoo shows a woman who holds a man's torso. The man standing up with the coat and the striped trousers is the tattooer... and the costume Sergio is wearing is the same.*

---

2) See "Picture n°2" at the bottom of the script.



*Meanwhile, their dialogue continues OUT OF THE FRAME:*

PAOLO (V.O.)

You knew Francois when you were  
in Bucharest, didn't you?

SERGIO (V.O.)

Yes.

PAOLO (V.O.)

... and during the first few years  
after your studies... where were  
you?

SERGIO (V.O.)

At first - I've never told you -  
I was at Poliakoff's.

BACK TO: TATTOO ROOM SCENERY

SERGIO

And then there was that other  
theatre... I can't remember what it  
was called... but mostly I was at  
Poliakoff's.

PAOLO

Do you want... would you like a  
glass of wine?

SERGIO

Wine, wine. Yes, thanks.

PAOLO

Tell me more about when you were  
in Bucharest.

Paolo leans towards the small table in front and moves  
the bottle towards Sergio.

SERGIO

In Bucharest I didn't work for  
the theatre. I wore a vest full  
of holes and a pair of shorts  
held up with a piece of twine. At  
the good age of sixteen, I earned  
my money on the streets. I played  
many instruments at the same  
time. On my front I put a card  
"I'll give a thousand crowns to  
who can play like me".

Sergio takes the bottle and fills his glass.

SERGIO

Sometimes someone tried. So I passed them my equipment and I enjoyed myself lots watching them struggling so much for nothing.

Sergio drinks.

SERGIO

Then one evening... perhaps because I'd drunk too much... I was a bit down... Well, I couldn't face wandering around with this stuff any more... I took a hammer, smashed wildly and reduced the whole thing to smithereens.

Paolo and Sergio were pondering this thought when suddenly a blackout comes.

TATTOO ROOM IN THE DARK

Paolo and Sergio are plunged into darkness.

SERGIO (V.O.)

(changing his tone)

Last night, Paolo, I tried to remember a dream.

PAOLO (V.O.)

Ah yes?

SERGIO (V.O.)

Yes... But I failed.

(Hesitates,  
restarts)

I was walking in a small market and my hand... I thought it was free, instead I realised I was holding someone else's. Looking down, it was the hand of a child. Then I woke up and as I did there was this music on the radio...

Sergio starts to hum.

SERGIO (V.O.)

(in Italian)

"Mio cuore, tu stai soffrendo...  
cosa posso fare per teee?..."<sup>3</sup>

---

3) 'Cuore' by Rita Pavone (1963).

PAOLO (V.O.)

What is it? Ah! Rita Pavone!  
She's one of my favorite singers.

SERGIO (V.O.)

I thought immediately that the  
child in the dream could be you.

PAOLO (V.O.)

(happy)

Me? Really? And how was I?

SERGIO (V.O.)

Oh, you were a tubby child, very  
tubby... I remember that you gave  
me something and I saw it was a  
photo. At first, you looked at  
your hand as well because you  
thought it was free. But, you  
realised that you were holding a  
photo. It was the picture of a  
captain... standing on a beach. You  
said you took it - in passing.  
Then... several hours later... when  
you passed the same spot... the  
captain was already dead. That's  
what you said in the dream:  
vanished in the twinkle of an  
eye. A corpse thrown onto the  
sand by the waves.

In that moment, the light returns on the set.

TATTOO ROOM ILLUMINATED

We see Sergio is holding Paolo's hand. Of course, Paolo  
let him. There is a brief pause for silence.

SERGIO

Do you know? I still can't cope  
with the idea of the dark...

PAOLO

(giving him a nod)

I think we are all fed up with  
this damned power line.

DISSOLVE TO:

**10. INT. FILM SET: TATTOO ROOM - NIGHT**

The atmosphere of the set is different, because the film

crew is now filming. We see a clapperboard. On it is written "Tattoo room". It shuts and withdraws, leaving a medium shot of the tattoo room.

*FILM SCENE:*

*The tattoo room is still the tableau vivant of 'Chez le tatoueur'. Besides actor Silvano, this time we see also Sergio, who plays the tattooer.*

BEHIND THE SCENES

Rosanna and Paolo observe the filmed scene. Behind them, actress Alma is in her stage costume and is walking, rehearsing her part.

*FILM SCENE:*

*Sergio, playing the tattooer, has just finished drawing the tattoo as we saw it in the André Francois' picture.*

CLOSE UP

*He is now tattooing the hands of the woman holding Silvano's back.*

BACK TO SCENE

*Sergio uses his brush, moving it as he said in the dialogue with Paolo: "With all those lines... which go like this... and then this..."*

*Sergio now puts his brushes away.*

*Silvano takes his shirt and starts to button it up.*

*Sergio then slowly leaves the set.*

BEHIND THE SCENES

Sergio walks keeping a straight face, as if he was still the character in role. MUSIC accompanies this SCENE. We leave with him the set and follow his way, which Sergio does without hurry; almost as if no-one needs his acting anymore.

SERGIO'S WORKSHOP

Sergio goes to his small workshop and slips his shoes off with his feet.

Then he slides them under a make-shift bench on which he stretches out.

DISSOLVE TO:

*FILM SCENE:*

*Tattoo room. Silvano, the sailor, takes a cigarette from the packet, gets up carefully from his stool and sits himself on the only ramshackle armchair near the mirror. There is a shaded lamp on a small table which throws on his face a warm but uncertain light with much shadow and yellowish darkness. He lights the cigarette.*

BEHIND THE SCENES

While the crew shoots actor Silvano, Paolo is sitting in a corner behind the scene, his jacket thrown on a chair. He is not really noticing the shooting; in fact he's looking at one of the photos taken from the trunk, when he was with Rosanna.

INSERT: THE PHOTO

It shows a man on the beach in the uniform of a CAPTAIN: the same photo that Sergio talked about in his dream. The captain in the photo laughs casually and happily at the camera.

BEHIND THE SCENES

A sudden feeling of fatigue has induced Gerardo to stop on a nearby chair. On the set, there is a complete silence. Gerardo leans his crutches on one side of the chair and carefully pulls his legs up which have become rather weak. He closes his eyes tightly to combat his tiredness. When he opens them again, in front of him is the crew observing Silvano's acting with attentive eyes.

*FILM SCENE:*

*We see Silvano sat on the armchair. Serious and reflective, he is smoking a cigarette. We hear the tired and slow breathing of Silvano, who smokes. The hair on his forehead is damp with sweat.*

BEHIND THE SCENES

... and then we see the entire crew, in the middle of which is Gerardo who observes the scene, such that a group of men stare at the one who smokes.

DISSOLVE TO:

**11. FILM SCENE: INT. OLD BOAT'S HOLD - NIGHT**

*Filming is in progress: the lamp on the writing desk gives a faint light on the bunk. Sitting on the ground, Alma is playing her own role and in her acting there is something intense: we see that Alma is gathering her things into a trunk (the same trunk that Paolo was looking at) with a strange and obstinate calm, an abandoned numbness and full of mystery. Alma moves those objects and almost hides in the bottom of the trunk, as if they were palpable and offensive things.*

*INSERT: THE TRUNK*

*Among those, stands out a child's CABIN BOY UNIFORM.*

*BACK TO:*

*Alma is suddenly tired and has a great desire to leave there.*

*When Silvano stops a few steps away from her, Alma is distracted looking towards Sergio's workshop.*

*SERGIO'S WORKSHOP*

*From the other part of the studio, a beam of light appears behind the scene...*

*Sergio enters carrying all his instruments on him: he's returned to do his one-man-band, exactly as his story. Sergio starts to play all the instruments, wandering around the film studio, swaying his body in rhythm to music we don't hear... These instruments have a surreal form...*

*... and this FRAME opens in SLOW MOTION with NO SOUND, because it is clearly a phantom only seen by Alma.*

*BACK TO:*

*When she turns back again, Alma finds Silvano in front of her, looking at her. He is playing his role of sailor in a very natural way. There is a silent pause.*

ALMA  
(playing)  
That old man... You know each other  
well, right?

SILVANO  
(playing)  
Yes.

ALMA  
Is he still there?

SILVANO  
Yes.

*Alma glances once again at the workshop.*

*SERGIO'S WORKSHOP*

*She sees that Sergio is laid out on the bench and seems to sleep. He also seems dead.*

ALMA (V.O.)  
But staying here inside... and  
meeting people like him... is that  
part of our job?

*BACK TO:*

*Silvano looks round the room: sees that around the open trunk, several things are lying around.*

SILVANO  
(playing)  
Why do you ask?

*Alma seems absorbed, after a few moments, she goes and sits herself on the edge of the bunk.*

ALMA  
(playing)  
If you take me with him... to tour  
the world... would the nightmares  
get out of my brain?

*Silvano goes and sits next to her. She is struggling to explain herself.*

ALMA  
Before leaving my job I had a  
frightening image of myself...  
(MORE)

ALMA (CONT'D)

And I told no-one. Rosanna said  
it was because of the way I  
lived.

SILVANO

What image are you talking about?

Alma hesitates at this question; she leans her head on  
the cushion and looks at the deep shadows made by the  
lamp on the ceiling.

ALMA

There is a straw dummy and four  
women who toss him in a sheet...  
and each time I seem to be there  
in his place. At the top of the  
tosses, I see people who go to  
work, who come out of shops... who  
go about their every day lives  
with pleasure... and that life for  
me is terrible. I must get down  
from there if I want to feel  
free... I must clear the air.

Alma's words reflect her sad expression.

ALMA

I'm very tired Silvano. I want to  
go away as well... and be brave  
like you.

Silvano looks at her attentively. His face is completely  
calm.

SILVANO

Stop these thoughts. They only  
come at night.

Under Silvano's stare, Alma's eye-lids get heavier.

SILVANO

It's late, you know?

Alma lays back.

ALMA

... You... yes you are brave...

SILVANO

... and it's very long, Alma, the  
journey is very long.

Silvano, staring at her, goes to her and talks calmly to



her.

*SILVANO*

*You would like... to be able to  
sleep... now...*

*ALMA*

*How can I?*

*SILVANO*

*(in a low voice)  
Close your eyes...*

*Alma obeys and closes her eyes.*

*SILVANO*

*Now, do as I do... Now you don't  
exist...*

*Silvano, at the side of the bed, looks at her and says  
nothing more. On his face there is a strange  
tranquillity. Alma falls deeply asleep.  
Silvano looks at her attentively.*

*FADE TO BLACK*

FADE IN:

**12. EXT. ESTUARY - MORNING**

It's the first light of dawn. A small boat floats over a boundless lagoon area accessible only by water and swathed in mist.

Paolo is sat at the stern of the boat; he is rowing gently doing little more than drifting with the flow of the river - Paolo seems particularly taken by this lagoon, in which total silence contrasts with the vastness of the surroundings...

INSERT: LAGOON LANDSCAPE

The CAMERA moves back from him, panning down onto that evocative place.

BACK TO THE RIVER

Paolo's boat arrives at the mouth of the river, from where someone - the voice of a child - is calling.

DANILO

Paolo! Paolo!

Paolo turns. It's a distant voice.

SET NEARBY THE ESTUARY

In the middle of a sparse wood, on the grassy banks of the river, Rosanna and a child called DANILO are walking. They are holding hands.

As the boat moves along the river, as a slow tracking shot, we see through PAOLO'S POV the whole crew in open marshy countryside.

PAOLO'S POV

Rosanna and Danilo, who is about eleven years old, walk trying to keep pace with Paolo.

Alma and Silvano, seated on the edge of a canal, are talking between themselves.

A little further over, there is all the film equipment, left lying around an off-roader, next to an umbrella and a seat.

Lastly - Tiberio, Rudy and Gerardo walk together in

silence over a clearing with weeds and few plants. They are immediately over taken by Danilo, who has separated from Rosanna and is running to Paolo.

**13. EXT. UNDERGROWTH NEAR SET - MORNING**

Gerardo is looking up at the sky. He looks at it as something which gives him almost a solemn calmness. Dawn is breaking and the landscape is already beautiful. Then, suddenly, he stiffens and points with his finger to the horizon at a black spot under the soft fringe of the clouds.

GERARDO

Look down there. A crane! And we're only in February.

He stops, waiting for agreement that perhaps it is, even if Rudy and Tiberio don't see anything extraordinary about the arrival of a crane.

GERARDO

That's a Siena goose. That beat of the wings is typical of the species. Let's wait a minute, here comes the female.

The three wait.

INSERT: THE UNDERGROWTH

In fact, from the clump of trees, a second black spot appears.

BACK TO:

Satisfied, Gerardo nods. A subtle but insistent THEME MUSIC comes up.

GERARDO'S POV

From his POV we see that Gerardo raises his arm to indicate the landscape in front of him. It's a long PAN. The sun, very low, is a light pink circle. A light breeze rustles the leaves in the trees.

DISSOLVE TO:

**14. EXT. BANK OF THE CHANNEL - MORNING**

There is a small landing stage for the boats from which a narrow path climbs up to the edge and which rises again to the canal. There, Danilo is waiting. Paolo rows the tiny boat and he quickly nears the bank.

DANILO

Is it true you will teach me to fly, today?

Paolo quickly takes off his back-pack without speaking. Danilo, who everyone here calls DILLO, stops and looks at him for a moment: he's a child with a round clear face with straight hair and small eyes.

DANILO

My uncle says that the real magician here, amongst you, is Sergio.

PAOLO

And... does your uncle Gerardo know that Sergio was a pirate?

DANILO

I only know that he punched out the teeth of a man who made him angry, just with the power of his thoughts.

Paolo unloads his back-pack on the pier, the oars, then gets out of the boat and ties it to the landing stage. Every movement says - despite his size - he is familiar with the area.

PAOLO

You have to be very careful with magic.

**15. EXT. BANK OF THE CHANNEL - MORNING**

We see that Silvano and Alma have their stage costumes, but they are clearly waiting to start the day's shooting. They are sitting on the edge of a lagoon, their backs to us. Silvano puts his bag on the grass and pulls out a bottle.

SILVANO

We must celebrate our departure.

Silvano pours the wine into a glass which he gives to Alma. Alma is without her dress wig.

ALMA

So, in the morning, you'll sail.

SILVANO

(pouring himself  
wine)

What about you?

ALMA

Yes, me too... but I'll use the  
car. Like everyone.

(Raises her glass)

Cheers.

SILVANO

Cheers.

The two drink. Alma smiles. Silvano doesn't. Alma,  
looking at him, asks:

ALMA

Why do you never smile?

SILVANO

Oh! I've got a ruined lip.

ALMA

But when you're drunk, of course  
you laugh. And a lot.

SILVANO

Do you think I can do it?

ALMA

It would be better, you're very  
handsome when you smile.

SILVANO

Do you want to know something?  
Working on a set is not serious at  
all.

ALMA

You've got it, damn it!

SILVANO

You always have a narrow escape.  
Don't believe I didn't realise  
it.

Behind them a dog is heard panting.

ALMA

And you? Are you always a fisherman?

SILVANO

Once a fisherman, always a fisherman.

With a long hanging tongue, the dog nears and puts its nose between Silvano's knees.

Alma looks at Silvano with some admiration.

ALMA

How many sailors do you think there are on the seas at this moment? A million?

Silvano, playing with the dog, shakes his head.

ALMA

Ten million?

SILVANO

A hundred million.

Silvano raises his sleeve, bare up to his shoulder.

SILVANO

Touch my muscles here.

Alma looks at his body.

SILVANO

Once I used to drive the fishing boats alone. Big ones, small ones. The only thing they can blame me for is being too disciplined and a drudge.

Silvano lowers his sleeve.

SILVANO

Two months ago, my father sold the boat and then gambled away the money at a casino. He lost it all in one night. So, I went to a friend and started to repair his boat. I put it straight in a month.

(He pats the dog)

I earned ten thousand Dollars and immediately took back to the sea.

DISSOLVE TO:

**16. EXT. SET NEAR ESTUARY - MORNING**

Paolo's stare is fixed on Dilo: they are both under the umbrella beside all the film equipment around an off-roader.

PAOLO  
I am seeing many things...  
(peering at his  
face)  
this... and this... and this other...

Dilo is comical, because of the crushed costume he's now putting on: a CRUMPLED UNIFORM of a cabin boy. He feels no discomfort by this.

PAOLO  
Give me your hand.

Paolo takes Dilo's hand. There is a moment of silence while Paolo looks at it with a calmness which becomes increasingly strange. Dilo looks at him uneasily.

DANILO  
What are you doing?

PAOLO  
I only need a look there to know someone.

DANILO  
I know... I mean, I understand why...

PAOLO  
This line, for example, should finish here. But it continues... to the end... and that's a warning.

DANILO  
I don't see anything.

PAOLO  
(reading the hand)  
Gosh...

DANILO  
What?

PAOLO  
A curse.

Paolo indicates the central line on Dilo's hand with his forefinger.

PAOLO

I told you there was a curse.

DANILO

Why?

PAOLO

Every flower that you touch will  
wither immediately.

Danilo draws back his hand immediately.

DANILO

I don't want to know that!

PAOLO

You are still afraid of death.

DANILO

No!

An evil but tender voice, comes from Paolo's lips.

PAOLO

Listen, Danilo, do you still love  
me?

Dilo, offended, runs away.

**17. EXT. UNDERGROWTH NEAR SET - MORNING**

Immediately after this dialogue, Danilo is seen beating the trunk of a sapling with a stick until he breaks it. It's a long job which tires him, but he doesn't stop until the tree has completely fallen. After which, Dilo steps away, stands still to look at the beaten tree, turning his gasping back to us.

DISSOLVE TO:

**18. FILM SCENE: EXT. TRACK ALONG THE LAGOON - MORNING**

*Filming is in progress: Silvano walks holding Alma in his strong arms.  
Here, the Alma character is still asleep.  
Both of them are in their costumes and clearly in their role - Alma with her wig.  
In one long TRACKING SHOT moving backwards, we follow them to the lagoon.*

DISSOLVE TO:



**19. FILM SCENE: EXT. WOODS OF THE LAGOON - MORNING**

*Silvano and Alma are in a small motor boat in a channel. Alma continues to sleep heavily, under a thick blanket.*

BEHIND THE SCENE

Along the bank, we see a camera dolly, placed on tracks, following the motor boat in the channel. The camera is moving under the silent direction of Paolo: pushing the dolly is Tiberio, while Rudy operates the camera. The positioning of the film crew shows that a masterly routine has been established among them.

DISSOLVE TO:

**20. FILM SCENE: EXT. UNDERGROWTH NEAR ESTUARY - MORNING**

*Filming continues: Silvano, with the motor boat, arrives in the river delta area which no tourist knows and where there is no animated life. Only the shadow of the motor boat accompanies him. A pale sun projects itself onto the water. Away from the bank a group of houses appears on the coast and then the pine spinney again.*

**21. FILM SCENE: EXT. OLD PORT QUAY - DAY**

*Silvano's boat slows and the motor is switched off. A young sailor, around eleven, comes to the quay where the motor boat stops, exactly next to a fishing boat. The bow lights - normally used at night - are still lit. Silvano gets out of the motor boat. The character of the young sailor, of a round and clear face, is interpreted by Dilo. He's wearing a CRUMPLED UNIFORM, full of stains. The two greet each other in dialect, then Silvano gives him his shoulder bag. Dilo takes a few steps towards the boat and stops...*

CLOSE UP ON ALMA

*... to look at Alma's face.*

DISSOLVE TO:

**22. FILM SCENE: INT. SILVANO'S CABIN - DAY**

*Silvano reaches his bunk with Alma in his arms: opens the door with a push and enters. A dog next to the bunk bears*

*his teeth and raises his hackles.*

SILVANO

*(playing)*

*It's me, stupid.*

*When the dog hears the voice, it lowers its ears and starts to wag its tail and runs to meet him. It doesn't bark nor whine but writhes against him.*

SILVANO

*Go away.*

*Close up of the dog.*

DISSOLVE TO:

**23. EXT. OLD PORT BAR ROOM - DAY**

We are outside the vacant bar room used for make-up and dressing.

The crew is having a break. There's Rudy, Alma, Tiberio and Gerardo. They are all sitting about a round table and have started to eat the fish which Gerardo has just placed in the middle of the table. Rosanna greets them one after the other, she doesn't know what is happening because the crew are eating and drinking and whispering in an indistinct way. Rosanna is carrying in two clothing dummies with female stage costumes on them.

Gerardo, standing upright, looks at his friends who are eating with gusto, then he drops a couple of olives into two glasses full of gin (it's clear from the bottle on the table).

GERARDO

In Madrid... I think it was the Plaza... For the alcoholics, they pour iced water with an olive and peddle it as a Martini cocktail. The trick is simple: enough to say to anyone with a finger pointed at their nose: "this is your Martini" that people become like dogs with tongue out. Isn't that so, Rudy?

Rudy applauds. He's drunk.

RUDY

That's the truth.

*(He points his  
finger at his nose).*

Life is often juuust like that!

GERARDO

Be good, eh.

ALMA

We need a toast, Gerardo.

GERARDO

Whereas here...?

(Smiles)

Well, here...

Gerardo refines his cocktail with mint.

GERARDO

(whispering to Rudy)

Now offer this to our sweet friend.

Rudy obeys and offers the glass to Alma. Tiberio intervenes.

TIBERIO

(to Alma)

First, drink this...

Tiberio gives her another drink.

ALMA

With great pleasure!

GERARDO

Here instead... I said... We have "The Bastardo": a refined bomb, softened with one leave of mint and one of basil.

ALMA

OK, let's have a slightly more serious toast, this time.

Tiberio sees the tears on Gerardo's face.

TIBERIO

What's wrong, are you crying?

Gerardo dries his eyes and raises his glass as if to suggest a toast.

GERARDO

Now you give me the pleasure to raise and... ssssh, no more joking, now.

(Serious)

I want to toast my brother.

Gerardo takes the last cocktail, he adds the basil and offers it to Tiberio.

GERARDO

I don't know why I'm here... I just know that you all seem to appreciate your work, drinking and everything else. I raise my head to this table and renew my pledge.

TIBERIO

Pledge?

GERARDO

Yes, my pledge! Goodbye to worries and old remorse.

After which, he raises his glass again saying as if casually.

GERARDO

"When you feel alone and you are alone and it's almost midnight and you don't know what to do..."

... he seems to end in: "so you drink!". Indeed, Gerardo drinks it in one gulp.

#### **24. INT. OLD PORT BAR ROOM - DAY**

The toast is now seen through the eyes of Rosanna from the inside of the room, through the window, thus it becomes a SILENT SCENE. We see the party standing around the table and raising their glasses.

#### **25. EXT. OLD PORT BAR ROOM - DAY**

When we return outside, with them, the atmosphere seems to have returned to that at the beginning. They are all seated. Tiberio, who has just finished drinking, is saying:

TIBERIO

I remember during the shooting of the last film, one day I was very unhappy looking at what was happening around me.

I remember it was raining hard and we were asking ourselves what we could do.

(MORE)

TIBERIO (CONT'D)

We couldn't continue to shoot with weather like that. We had worked hard and in spite of the sweat, making the movie was easy. Anyway, I remember we were all worn out. We were worried about learning nothing else. We covered the equipment and waited under a church porch; then we went back to the hotel. I was thinking how strange we're no longer excited. The director carried on working, but for us he was one person with whom we had nothing left to do. During dinner, I asked the gaffer if he knew why we were all so strangely silent. He thought about it; he looked at me and said that it was the loneliness. It was this he wanted to tell me: the loneliness of who spends too much time on set...

CLOSE UP of Tiberio.

DISSOLVE TO:

**26. EXT. FISHING BOAT - DAY**

Paolo is walking alone on the fishing boat, silently. The floor is covered in a mass of electric cables and along the external corridor are some lights switched off. At the portholes, there are the gel sheets which lower the lighting.

BOAT BOW

When he arrives at the boat bow, he finds himself in front of Dilo who is fishing. The weather is bad and Dilo is well wrapped, wearing a woollen scarf which covers his neck and part of his face. They stare at each other for a moment. Then, seeing the end of his rod moving, Dilo whips it into the air so strongly that the rod almost flies out of his hands. Paolo follows the cables again along the internal passage until...

COCKPIT

... he reaches Rudy.

PAOLO

Rudy, it's me.

Paolo opens the small door and meets Rudy, who is checking the effect while the Fresnel light is being repositioned.

PAOLO

How's it going?

Rudy has a drunken face, but seems to have the situation in hand and on top of things.

PORT PIER

Tiberio is on the pier underneath, in the middle of fluttering sea-gulls and pointing the light inwards to the fishing boat. He moves it to create...

COCKPIT

... a subtle back-light towards the windows of the cockpit. Rudy, very serious, glances at Paolo.

RUDY

So, Paolo.

PAOLO

Huh?

RUDY

In the movie, someone dies, or something like that, huh?

PAOLO

Something like that.

RUDY

Umm...

Rudy nods and moves slowly towards the boat deck.

BOAT DECK

Rudy leans on the side aft of the boat deck. With a nod, he tells Tiberio to switch off the light.

RUDY  
It's a serious question.

PAOLO  
Yes.

Rudy offers him a cigarette. Paolo takes it and leans next to him.

RUDY  
Who are we burying this time?

PAOLO  
We're burying the captain of this boat...

Paolo quickly lights his cigarette. Then, he says:

PAOLO  
... And Gerardo's brother. And Danilo's father.

Rudy thinks about it for a moment.

BOAT BOW

Dilo is still on the bow. He's put the rod on the stand and is staring at something in the water. He seems to be following a fish which has evidently escaped him...

RUDY (V.O.)  
So, it's as I thought.

PAOLO (V.O.)  
What?

BOAT DECK

Rudy looks at Paolo.

RUDY  
This time the drama is on the set; it's not in the movie.

The two turn to look at the port.

PORT PIER

Above is Tiberio: there's no-one else. Evidently Tiberio tries to make the time pass in a routine which this circumstance makes particularly sad: gathering up the

cables, closing the stands and taking down the reflectors...

RUDY (V.O.)

Do you know Paolo? I was thinking we could film with a hand-held camera.

PAOLO (V.O.)

Yes. OK.

RUDY (V.O.)

I'll tell Tiberio to switch on the lights in an hour.

BOAT DECK

Paolo looks at the lighting set.

PAOLO

Have you got the light you want?

Rudy nods indicating slowly behind him.

RUDY

A Fresnel there... One here...

Rudy points at the lights.

RUDY

... the entire sky... and then the clouds... there...

Rudy points above. Paolo calmly listens to him. Suddenly, Rudy totters.

RUDY

Hold my hand tightly, boy, I feel my legs weak.

CUT TO Rudy who is looking for Paolo's hand.

## **27. INT. OLD PORT BAR ROOM - DAY**

Time has passed. Gerardo is alone in the main hall of the bar.

He looks at everything carefully: four female dummies with costumes stand out; while a corner of the lounge has been reserved for make-up.

In the frame of the make-up mirror - which is lit - Gerardo finds a photo. He goes to check it.



INSERT: PHOTO

It's a picture of a captain on the beach: the same photo Paolo looked at in a PREVIOUS SCENE.

BACK TO GERARDO

Something is clearly moving in Gerardo's mind, because the man shown is probably his brother - as well as the father of Danilo; yet his face doesn't show any emotion. While he looks again at the photo, suddenly he sees something strange in front of him. He looks up. There: he sees his reflection in the mirror with his crutches. He stares at the mirror and no longer knows what to do. In that moment Rosanna appears in the entrance hall. Gerardo sees her and moves from there to sit on the couch. He asks:

GERARDO

What time are you starting?

ROSANNA

We're waiting for the sun, which means a few technical problems.

GERARDO

But there are many things you could shoot.

ROSANNA

And if it starts to rain? It'll be a problem.

GERARDO

If it starts to rain, I'll send the coast guard to the church. Ask the priest to plead with the angel of calm rather than that of storm.

ROSANNA

(who doesn't believe)

Yes?

GERARDO

You can all calm down.

ROSANNA

And if the rain doesn't stop?

GERARDO

(quickly)

If the rain doesn't stop then it means the priest got the wrong angel.

ROSANNA

It didn't rain at all last month...

GERARDO

Meaning?

ROSANNA

I want to know about something.

GERARDO

What d'you want to know? Is it why I didn't come, eh? Is that it?

Rosanna stares at him, upset.

GERARDO

Well, I don't know.

ROSANNA

Don't mess with me, Gerardo. Do you know what you are now - rain and everything else apart?

GERARDO

What am I?

Rosanna looks at his crutches.

ROSANNA

Does anything else come to mind?

Gerardo is vexed, because he notices what Rosanna is looking at.

ROSANNA

(smiles)

A cripple with crutches, think what a scene!

GERARDO

Elegance doesn't enter into your character, right, sweetheart?

ROSANNA

How is it that you suddenly disappeared?

(MORE)

ROSANNA (CONT'D)

Paolo wants you to have a part in the film. Don't you think you've thought enough about your accident?

GERARDO

Thought... think... You know well what I think. What does the film have to do with me, now? Come here, come on.

ROSANNA

Uhm?

GERARDO

Don't say anything else now. Have a pastis with me.

Gerardo sits in a way that he can look directly in her eyes.

GERARDO

You're so beautiful, one never forgets it.

ROSANNA

Eh, I believe it: you're drunk. What is it? A Ricard?

GERARDO

Go on, sit down.

Rosanna sits. The two look at each other.

GERARDO

What is it you like so much about me? Once you said it was my face. This inglorious face.

ROSANNA

(who looks into his eyes)

I still haven't understood what's changed.

GERARDO

It's changed what's inside here...  
(pointing to his head)

... it's been wiped off, paved over, get it?

(MORE)

GERARDO (CONT'D)

You know that I adapt myself to anything... And anyway, you can't always drag me around with you.

ROSANNA

How is Danilo behaving?

GERARDO

Now he's living with me, I think he seems better. Why this thing for the film? What does Paolo care about someone who can hardly walk?

ROSANNA

(shrugs her  
shoulders)

What do you want to hear? There are those who take women, the friends and the life of others and then... simply... they thank them. Paolo is like that. You get it don't you? You don't have any ambition left, do you?

Gerardo doesn't speak.

ROSANNA

Well?

GERARDO

Well, what?

Rosanna looks at him.

ROSANNA

Huh?

Gerardo looks at her.

GERARDO

What I understand is that when I look at you, I think of fire.

ROSANNA

(ironically)

Oh!

In truth Gerardo had said it with much affection. Rosanna smiles, she is embarrassed.

ROSANNA

If I inspire you to think like that, one should be frightened..

GERARDO

You still owe me a couple of drinks.

ROSANNA

No sir, absolutely not.

GERARDO

There are loads of women who look for men like me. My brother made this very clear and you know it. Men like me take centre stage.

ROSANNA

Many women loved your brother.

GERARDO

My brother was always in love. He loved the world. In my family we do everything with enthusiasm. We even die with enthusiasm.

**28. EXT. FISHING BOAT BOW - DAY**

Paolo is deeply reading the script, comfortable on his chair and is still on the bow with Dilo. Dilo is concentrating on fishing. However, Paolo sometimes looks at Dilo in silence.

PAOLO

Are you still angry?

Dilo, who is concentrating on his fishing, doesn't respond.

PAOLO

What do you think has happened?

DANILO

Nothing, why?

PAOLO

You were frightened, though.

Dilo doesn't reply.

PAOLO

Tell me you were afraid.

Dilo doesn't reply.

PAOLO  
So, you won't tell me?

DANILO  
(resentful)  
You said I couldn't touch flowers  
any more.

PAOLO  
But it could have been worse for  
you.

DANILO  
Absolutely no.

Paolo observes him for a moment in silence, then  
continues to speak to him in a different tone.

PAOLO  
Last month I had prepared a trip  
with Sergio to the Philippines  
and I had to cancel it. Do you  
know why? Because, before I  
departed, a magician had spent an  
afternoon reading my hand; he  
told me I would die in a faraway  
sea.

DANILO  
If I had been there that  
afternoon, I would have sent you  
anyway.

Paolo, who is now no longer looking at him, lingers to  
look at the sea in front of him, in silence.

PAOLO  
(to himself)  
Reading hands is always a trap.  
My star told me that there's  
danger..

INSERT: THE PORT

A couple of sea-gulls fly low over the sea. Below, the  
water sometimes laps onto the deserted and half destroyed  
pier.

PAOLO (V.O.)  
And to think that Sergio made a  
beautiful film in the Philippine..

BACK TO BOAT BOW

Paolo looks at all this with some nostalgia. Then he turns to look at Dilo.

PAOLO

You do well to fish today because  
no one wants to work.

DANILO

Nor you?

PAOLO

No, nor me. But, tell me, is it  
true that you are very good at  
juggling with spheres?

DANILO

Yes.

PAOLO

So, you'll show me later?

DANILO

OK.

PAOLO

As a kid, I wanted to be a  
 juggler. Can you image, me, a  
 juggler?

Now, Dilo seems to have other thoughts in his head.. Dilo, instead of listening Paolo, raises his arm in front of him and stares curiously at the palm of his hand. After which, struck by a sudden idea, gets up quickly from the stool and runs away, leaving the fishing rod unattended. Paolo is momentarily surprised and subconsciously curious.

PIER

Dilo is walking quickly along the pier looking at his palm in front of him.

BOAT BOW

At that moment, a fish pulls on the line and the rod bends.

Paolo catches the rod just in time. He sees that the rod is pulling but that the fish doesn't surface.

DANILO'S POV

With his hand still raised, Dilo is quickly approaching the statue of St Apollinaris...

BOAT BOW

Meanwhile, the rod has stopped pulling. Paolo has lost the fish. On the hook, is a ball of wet paper.

PIER

Dilo's run ends in front of the statue of St Apollinaris which we see through his eyes.

BOAT BOW

Paolo is opening the paper taken from the hook. Something is written on it.

PIER

Dilo plunges his hand into the stoup under the statue, leaving it there for a few moments.

INSERT: PAPER FROM HOOK

Paolo has put the paper up to the light and reads in block capitals: "The bait".

BOAT BOW

Paolo, arm extended, is holding the piece of paper in front of him. This whole sequence is accompanied by MUSIC...

PIER

... which takes us to Dilo pulling his hand off the holy water and picking up A BUNCH OF JASMINE nearby. He carries them away holding them tightly in his hand.

DISSOLVE TO:



**29. INT. OLD PORT BAR ROOM - DAY**

Two crystal glasses clink together... Two mouths sip at their wine... They are those of Rosanna and Gerardo. Sensual music coming from a radio underlines the intimacy of this moment.

BAR AREA

Rosanna and Gerardo are drinking while they sway together to the music of a gentle blues. They are truly two friends now. Gerardo is wearing a navy Captain's jacket. She seems very relaxed and lets herself sway; he also, even if he is clearly drunk and sometimes staggers (he doesn't have the crutches), continues to hold himself tightly and elegantly to Rosanna's body. An atmosphere has grown between the two which goes well with the music coming from the speakers, lasting only until Gerardo sees himself in the mirror on the wall behind the bar top. He realises that he is still in his underpants. He explodes with laughter, almost incredulous. Rosanna also laughs and continues until the arrival of Dilo.

ENTRANCE OF THE BAR

Dilo enters at this moment to go and sit himself at the dressing table. During his walk, Dilo slows a few times to look at the two, at once sensing their intimacy.

MAKE-UP CORNER

Dilo sits at the dressing table.

DANILO

Where's Alma?

ROSANNA

Alma?

DANILO

Yes.

Dilo starts to change and unbuttons his shirt as best he can.

BAR AREA

Gerardo - standing up leaning on a table - only now

realises it's Dilo.

GERARDO

I am the captain of the boat.

Dilo looks at his bare legs.

INSERT: GERARDO'S LEGS

On his legs, scars are visible from his ankle to his thigh.

GERARDO (V.O.)

Big noise, Danilo...

BAR AREA

Gerardo looks at himself in the captain's jacket, laughing again.

GERARDO

Many, many thanks!

ROSANNA

Before, you weren't so pleased.

GERARDO

That was before.

(Gerardo grabs the  
trousers of the  
uniform)

But now I'm the captain.

MAKE-UP CORNER

Dilo intervenes.

DANILO

*Silvano* is the captain.

Gerardo, cheerful, moves close to him.

GERARDO

Silvano will never take me...

Gerardo and Rosanna raise their glasses and look into each other's eyes. They sip and swallow together.

GERARDO

Do you know, Dilo? With this jacket... and with this gracious lady... Your father and I have spent the most beautiful evenings together.

Rosanna remembers all the places.

(To Rosanna)

Sure you do, eh?

Rosanna interrupts the allegory with a blunt comment and recovers Gerardo's arm.

BAR AREA

Rosanna moves him to the other side of the bar.

ROSANNA

Come on, let's be calm here...

GERARDO

Do you remember? We always believed the fun was just around the corner...

Rosanna seats him on a chair, while he talks with the slurred voice of a drunkard.

GERARDO

We truly believed in this - the three of us... And you know what I think?

ROSANNA

Eh?

GERARDO

We were no slouches in our evenings.

ROSANNA

It's true. We were no slouches.

Rosanna reaches out to get the trousers of the uniform. Neck a little raised, Gerardo looks for Rosanna's glance moving his neck awkwardly.

ROSANNA

(laughs)

Before, I thought that with your laughter, you'd bust a gut!

GERARDO

Huh? Ah yes, yes.

Rosanna puts the trousers into his hands and gets up.

ROSANNA

What are you doing, eh? What are you trying to teach this boy?

GERARDO

Don't go, please.

Rosanna who sees something childish in him, looks at him tenderly.

ROSANNA

Wait for me here, thick head.

Rosanna moves towards the make-up corner, where Dilo is.

#### MAKE-UP CORNER

Moving towards the child, she takes with her a glass of rum. Then, suddenly lucid, Rosanna lets herself fall onto the small armchair next to Danilo and looks at the ceiling of the room. The music continues to play loudly from the speakers.

Rosanna turns to look at Dilo and stays in that position; she has a serene face and we see that she wants to talk to him.

ROSANNA

D'you like it here?

DANILO

(looks around himself)

Yes, I like it.

ROSANNA

No, I mean, working with us. Our film. Gerardo has spent all his money on it.

DANILO

Is it true we finish tonight?

Rosanna nods sweetly.

DANILO

And then?

ROSANNA

Then we say "arrivederci".

Dilo thinks for a moment.

DANILO

But how does the film end?

ROSANNA

Oh, well, you'll have to ask Paolo.

Dilo is thoughtful. Rosanna looks at him; we see that she really likes him.

ROSANNA

Given that it's the last scene, what do you say if we make it special?

Rosanna puts the glass on the floor.

ROSANNA

You'd like that, wouldn't you?

DANILO

Yes.

From behind the small arm chair, Rosanna picks out and puts, as if by chance, a package near Dilo's hand.

DANILO

What's this?

ROSANNA

Open it.

Dilo takes the package. He puts it on the dressing table to see it better. Then Rosanna gets up and stands behind him. Dilo pulls a NEW UNIFORM of a cabin boy out of the package which, full of curiosity, he opens out with his hands.

ROSANNA

Paolo sent it to you.

Rosanna puts her arm round his waist from behind.

ROSANNA

And when Paolo sends something..

INSERT: ROSANNA'S HAND

Rosanna slips a letter into the trouser pocket.

ROSANNA (V.O.)  
... so the fun starts.

Cut to the letter.

DISSOLVE TO:

### **30. INT. OLD PORT BAR ROOM - DAY**

Time has passed and MUSIC has now changed. Gerardo and Rosanna's arms are entwined again. The couple have started dancing again and they are serious and concentrated. Gerardo is now in full uniform.

#### MAKE-UP CORNER

Sitting under a small table, Dilo - with his uniform under his arms - is opening the letter Rosanna gave him. He seems immersed in his thoughts and takes no notice of the other two...

The letter is a message from Paolo:

DANILO  
(reads to himself)  
"As soon as you hear the boat  
siren, run to me at the pier and  
I'll do whatever I can for you.  
Paolo."

#### BAR AREA

The whole building is now illuminated by the bright light of day which comes from outside. Gerardo and Rosanna dance slowly and tightly together not wanting to stop.

### **31. EXT. PORT PIER LIGHTHOUSE - DAY**

Large grey clouds hang over the lighthouse and pier. Alma - during this work break - has decided to go with Silvano onto the small beach at the end of the pier. We see him, followed by his mongrel dog, climbing up the rocks and going towards the edge of the pier. Now, in front of Silvano there is nothing but sea. The sky is even darker, but he is very calm. So, he starts to undress himself completely to his underpants. At

Silvano's whistle, the dog goes towards Alma - who is going onto the beach - so it runs quickly further away. Silvano dives into the sea, disappears under the waves, emerges and swims a perfect crawl. Alma watches him while she walks along the shore with the dog. From her position she sees that Silvano is swimming out to sea, so she waves strongly to him. But in vain. She puts her hand into the water and bathes her face to refresh herself and then stops and turns her eyes to look across the sea.

THE SEA

Silvano, floating on his back, is observing the cloudy sky above him.

INSERT: CLOUDY SKY

He watches it for a long time...

BEACH NEARBY THE PIER

When Silvano decides to return, rubbing his face with water, he realises that Alma is no longer there. Silvano looks for her. Meanwhile, his dog, jumping across the rocks, suddenly stops and starts to bark at its master as if it had heard a call. Then, it is distracted by something else and so it runs OUT OF FRAME.

DISSOLVE TO:

**32. INT. OLD PORT BAR ROOM - DAY**

A different music fills the bar. Dilo is looking around the scene using the make-up mirror, which he holds to his cheek. It is the enlargement side, such that the images are all distorted.

DANILO'S POV

There is the long reflection of Gerardo, for example, who is laughing because he can't believe that the trousers Rosanna got for him are right...  
... or that deformed image of Dilo who turns the mirror on himself and we see him in an EXTREME CLOSE UP.

## BAR AREA

We continue to walk with him back and forth inside the bar, not caring whether what Dilo sees is realistic or not. A mumbled conversation between Gerardo and Rosanna is occasionally broken by spontaneous laughter.

## DANILO'S POV

There is a suspended atmosphere: distorted images, indistinct voices and isolated actions by characters who contribute to this sensation. So, there is now a distorted and flickering image of Rosanna who falls onto the couch and continues to laugh at Gerardo's advances.

## ROSANNA

Oh, oh, ah!...

... and then there are make-up items, the ashtray full of ends, Alma's wig, some photos in the frame of the mirror, among which is that of his father - who here is veiled and blurred like a distant memory. Wandering restlessly, Dilo looks at the entrance of the bar because he has heard someone enter. It is Alma, who passes by Danilo as she sees him. Alma (who in Dilo's eyes is a type of grasshopper) gives him a solemn wink. Then she turns her back on him and quickly starts to make herself up, taking off the elastic band to let her hair fall. Dilo now points the mirror towards the exit. His eyes are now firmly fixed upon the gap between the door and the jamb.

## INSERT: THE GAP

We see the fishing boat at the pier of the harbour.

## ENTRANCE OF THE BAR

This is where Dilo finally takes the mirror away from his eyes. The exploration has ended: Dilo is still in front of the bar entrance and only now we see him dressed completely in the NEW CABIN BOY'S UNIFORM. Concentrating on the door, he gnaws the cuticle of his nails.

## BAR AREA

Meanwhile, the conversation between Gerardo and Rosanna



has completely relaxed them.  
Rosanna is taking off his shoes.

ROSANNA  
Give me your foot.

Gerardo clings to the arms of the chair to throw a glance  
at Alma.

ROSANNA  
Hey, help me!... Where are you  
going?

GERARDO  
(to Alma)  
And you, how long have you been  
sat there?

MAKE-UP CORNER

Alma, who is putting on her make-up, gives him a slight  
nod without looking at him.

ALMA  
Gerardo, how fit are you? Better?

GERARDO (V.O.)  
(sarcastic)  
Much better.

ALMA  
Oh yes?

GERARDO (V.O.)  
(more seriously)  
Much better.

Alma peers at him through the mirror.

ALMA  
I see you're drunk.

GERARDO  
(reflected in the  
mirror)  
Yeah.

ALMA  
Yeah.

She seems not to want to add anything else.

BAR AREA

But when Gerardo turns to recline on the sofa, easing Rosanna's work of putting on new shoes, Alma intervenes again.

ALMA

Soon, we'll all be on the boat.

GERARDO

(irritated)

Yes, I know. And I already understand what it means.

ALMA

(pressing)

This evening you'll show the honest face of your character.

GERARDO

Huh, the honest face of my character... I do really want to see...

Gerardo pushes away the glasses on the floor and grabs his crutches.

GERARDO

... then what'll I do tonight? Will it be another sleepless night? Eh? You tell me, ladies.

The two ladies look at each other without saying anything.

GERARDO

How does a man who provoked his brother's death, sleep?

Gerardo starts to rise, but Rosanna quickly grabs his ankle as to show a certain confidence.

ROSANNA

So? What do we do now?

GERARDO

I want to drink.

ROSANNA

Sssh!

Gerardo lets himself fall on the chair and turns his head away, while she continues dressing him. Now he is really sad and Rosanna knows it.

MAKE-UP CORNER

Touched by Gerardo's words, Alma lights a cigarette to cover her discomfort. With a piece of cloth, which she dips in the water, continues to prepare her make-up. In time, she sees on the table the letter Paolo wrote to Dilo.

She reads it quickly.

Still in the middle of the room, Dilo watches her.

Alma, who realizes, glances at him.

Their stares meet; a strange melody fills the bar.

Alma puts the letter on the table.

Dilo turns to her almost whispering, he seems calm, it's clear that he hasn't heard Gerardo's words.

DANILO

I thought of something wonderful,  
Alma.

ALMA

Tell me.

DANILO

I don't know if I can

ALMA

Go on. Tell me

Alma is even more attractive with the make-up incomplete: her hair dishevelled, the cigarette held in her lips her eyebrows arched..

ALMA

Please, tell me.

DANILO

I thought that we could go and  
see the bonfires this evening.  
Just you and me.

She looks at him with a vaguely mischievous air.

DANILO

Will you go with me to see  
bonfires?

Alma looks down and sees his trousers. Dilo also looks down.

INSERT: DILO'S NEW UNIFORM

Dilo notes that his trousers are a bit too big.

BACK TO THEM

So he turns his eyes back to Alma and again Alma looks at him with a cordial smile, a bit ironic.

ALMA

Do you see how handsome you've  
become in this costume?

Behind Dilo a shadow has approached. When he turns, he finds Gerardo who is waiting for him standing upright on his crutches with a good natured face. At that moment the sound of the BOAT SIREN is heard from the pier. It's Paolo's signal. Dilo would have been ready to go, but for a moment had the feeling of upsetting his uncle.

GERARDO

So, Danilo, where did we get to?

Nephew and uncle finally face each other, both in uniform.

DANILO

We got to the captain.

GERARDO

Ah yes, the captain and his  
ship's boy.

The siren is sounding louder. Dilo has to hurry.

GERARDO

Are you ready?

Dilo hesitates, stays there a few seconds. Then he decides and runs away a bit too quickly.

INSERT: GAP OF THE DOOR

Now in the gap between the door and the jamb, we see him running along the pier.

BACK TO:

Gerardo, who follows him staring, has become serious. A slow TRACKING SHOT joins Dilo running with a CLOSE UP of Paolo's letter on the dressing table...

INSERT: PAOLO'S LETTER

With this message, there is also a sketch of a flying child. The flying child is Danilo in his cabin-boy's uniform.

**33. EXT. PORT PIER - DAY**

On the pier, Dilo has just finished running and stops in front of Paolo, who was already waiting for him. Dilo is panting. Soft PIANO THEME accompanies this SCENE.

PAOLO  
Hi, Dilo.

DANILO  
Hi.

PAOLO  
How old are you now?

DANILO  
Eleven.

PAOLO  
I thought you were already on the boat with the others.

DANILO  
Not yet.

Paolo tries to talk to him more directly.

PAOLO  
Did Rosanna tell you that this uniform was on your father's boat?

DANILO  
No.

PAOLO  
Do you often think of him?

DANILO  
Yes.

PAOLO  
But you're not afraid of death, uh...?

Dilo shakes his head.

PAOLO

So if I give you my hand, will  
you take it?

Paolo tries to gather the effect of these questions  
through his gaze.

DANILO

Teach me to fly.

PAOLO

But you don't learn it in a  
flash. Mysterious tricks are  
needed.

Paolo offers him a hand.

DANILO

Use your power.

Paolo lowers his hand.

PAOLO

I'll use my tricks.

DANILO

So how is it, then, I never see  
anything?

PAOLO

OK, come here.

Paolo offers his hand again, looking for approval.  
Then Dilo takes it, which Paolo holds gently saying:

PAOLO

Turn towards the water, now, and  
open your arms.

Dilo obeys and turns towards the canal. He waits. But as  
Paolo says nothing more, Dilo opens his arms wide. After  
a moment's hesitation, his feet start to leave the ground  
as if without any force. After a bit, Paolo - who is  
controlling the game - lets his hand go and Dilo is  
hovering alone.  
The trick is not seen and the effect has a formidable  
visual impact.  
Dilo is looking under his feet, more amazed than  
frightened.

DISSOLVE TO:

**34. FILM SCENE: INT. SILVANO'S CABIN - DAY**

*This is a scene from Paolo's film: we see a woman who sleeps in Silvano's camp. It's the form of Alma, even if we are not sure because the image is in dim-light. A bunch of flowers in a vase appears on the side table.*

*INSERT: A VASE OF FLOWERS*

*It's the JASMINE taken by Danilo from the statue of St. Apollinaris...*

*CUT TO:*

**35. INT. OLD PORT BAR ROOM - DAY**

Gerardo, now without the captain's jacket, holds the two female dummies with his hands and has his back to us. In front of him is the make-up mirror. The MUSIC in the bar is now more vivacious. Gerardo pours himself a last generous dose of cocktail "Bastardo" which he sinks with an "amen".

GERARDO

Alma, bring me the "Bastardo", *ti prego!*

Gerardo is in the mood to show his exuberant feelings in a cheerful way.

GERARDO

(calls out)

Alma!...

(Listening to the music)

Listen to this, Alma... Let's get together... me and you... nice and slow... cheek to cheek.

Gerardo hits a chair and staggers away from the table, the jacket held in his hands, very crushed. He wants to reach Alma, but has to lean on a table.

GERARDO

... calm, elegant... Above all intense.

*INSERT: THE HANDLE OF THE FRONT DOOR*

At that moment a hand enters INTO FRAME and grabs the handle of the door.

BACK TO:

The door opens slowly, Silvano appears at the door. He is looking at Rosanna.

Rosanna realises it's him when she hears him entering the bar.

In turn Gerardo also realises and gets up, having seen Silvano at the door.

Silvano walks without taking his eyes off her: he is just back from the sea and still has wet hair.

These are moments filled with promises.

Rosanna looks at Silvano in silence: she realises the significance of his appearance in front of her; and when he gets close, it's like her heart is beating harder.

ROSANNA

What's on your mind, now?

SILVANO

I don't know and I don't care. Do you care?

ROSANNA

Nor do I.

(She thinks)

Or perhaps yes, I do.

SILVANO

And how much?

ROSANNA

I don't know... and you?

Silvano grabs her waist and at once pulls her to him.

SILVANO

(as a real charmer)

Listen to me Rosanna. I want your attention, 'cos I'm going to throw you to the ground and, for doing this, I need to have you very close.

Their dialogue is so ironic that even Rosanna is delighted.

ROSANNA

Right, Silvano.

She immediately stretches her hands around his back..



EXTREME CLOSE UP ON ROSANNA'S HANDS

... and the stretch of those hands reminds us for a moment Silvano's tattoo.

BACK TO:

Rosanna and Silvano start dancing. Something which could be impulsive quickly becomes something between two people who know each other well. There is nothing intimate, they dance together with nonchalance as if they have already done in the past.

With an empty glass in his hand, Gerardo - with his eyes already lit with alcohol - is spellbound looking at Silvano and Rosanna. He perceives that there is a confidence between them. Gerardo would like to add something but seeing Silvano and Rosanna so allied, he keeps quiet. Alma, however, is laughing like a child at this dance and now she wants to dance as well.

Gerardo lurches and leans on the bar tables. He feels excluded. He grabs a towel to dry his sweaty face; he wants to drink but on the table the bottle of "Bastardo" is already empty... Then this happens: outside, the BOAT'S SIREN sounds; so at least we hear this.

Gerardo is listening: he hears that the PROPELLER of the boat is running and suddenly, as if fed up but actually only drunk, Gerardo goes behind the speakers. He grabs the cord and pulls the plug out of the wall. Rosanna and Silvano stop dancing and stand still.

Now, the music only comes from the little radio's tiny speaker. Thus, Alma is also obliged to stop, while Gerardo - ever more distracted from the outside noises - has already gone to the bar to switch it off.

Now the silence is broken only by the rumbling propeller of the boat...

Staggering to get his crutches, Gerardo nears the window, and looks out through it.

INSERT: OLD PORT QUAY

On the pier, at that moment, Paolo is unhooking the rope from the mooring, while Dilo mounts the gang-plank.

BACK TO:

Gerardo quickly throws his uniform jacket on the floor, leans badly on his crutches and gets OUT OF FRAME. The others stare at him as he goes.

Commotion (probably the tables Gerardo moved to get by with his crutches) and finally a door that opens and closes, predominate the SOUND of this FRAME.

DISSOLVE TO:

**36. FILM SCENE: INT. FISHING BOAT - DAY**

*Gerardo is very slowly climbing the last steps of the gang-plank. Moving with great difficulty, he drags himself along the external corridor towards the cockpit.*

COCKPIT

*Now Gerardo comes into the cockpit; lets go of his crutches and clings as best he can to the unattended wheel. He holds it firmly with his hands and straightens his back with confidence.*

GERARDO

*I'm the captain.*

*A man appears behind him. It's Silvano.*

SILVANO

*You?*

*Staring at Gerardo darkly, Silvano holds his arm straight ahead and points a finger at Gerardo.*

SILVANO'S POV

*Silvano moves forward with his arm pointed at Gerardo until he presses his finger on Gerardo's chest.*

BACK TO COCKPIT

*We see Gerardo - clutching at the wheel spokes - who does not give way. Therefore Silvano pushes him slowly but with force, until Gerardo falls and throws the wheel completely around. Silvano seizes it at once, corrects it and pushes Gerardo's crutches away.*

BEHIND THE SCENES

*PAN on Rosanna and Paolo. Gerardo drags himself slowly towards his crutches: before he is able to seize them, Rosanna stoops slowly to the*

floor and moves them away from him. Once again Gerardo wants to get them and Rosanna - with an almost defiant gesture - pushes them further away from him. In a certain way she guides him towards herself. Gerardo now looks up to tell her something.

GERARDO

(slowly)

I am the captain...

The boat headlight is flashing, Silvano is at the wheel and Rudy is filming him with hand-held camera. Around him are standing Paolo, Tiberio, Rosanna and Alma. Now we get the facts: they are filming a shot where Gerardo is playing his part as defined by the script. Nonetheless, in Gerardo's eyes the others now seem to be powerful and hostile figures. Gerardo looks around a little disconcerted.

GERARDO

(at the crew)

You're chasing me away...

The others seem to nod, but they are mostly staring at Silvano, because it's him they are filming now. They put themselves in a semi-circle around him and when Silvano says to them in an imperious tone:

SILVANO

Don't bother me!

The crew back away, as per the script; but instead of keeping their original positions, they gather and pan the camera towards Gerardo to film him again. Gerardo throws a last hopeless glance at Rosanna and Paolo. But the two, involved in the scene, don't exchange no more than a glance of cruel comprehension.

DISSOLVE TO:

**37. FILM SCENE: INT. SILVANO'S CABIN - DAY**

*The film continues: Silvano's bunk is dark, illuminated only partly by a glimmer of light which filters through the curtain of the port hole. The light and the obscurity in this room, are quite distinct. The noise of the seagulls penetrates the room. Alma, who is very slowly walking, looks around the inside of the cabin.*

*INSERT: FLOWERS BOWL*

*The JASMINE which Dilo collected are next to her.*

BACK TO:

Slowly Alma rises and goes to the door. She looks across the opening for a moment.

**38. FILM SCENE: EXT. FISHING BOAT DECK - DAY**

When she exits, the day-light is so strong it dazzles her and she is unable to see the horizon. She seems only to realize that Silvano is in the cockpit and at the wheel. Around him, an open sea.

EXTERNAL CORRIDOR

Alma comes silently forward and peeps inside the cabin next to hers. Finding the door ajar, she leans her hand on the handle and opens it carefully.

**39. FILM SCENE: INT. DANILO'S CABIN - DAY**

The cabin is furnished only with a table lamp and a pinball. A radio stood on a corner shelf is playing "Cuore" by Rita Pavone. Someone, a shadow, is playing the pinball and Alma can hear the NOISE of the balls.

DANILO

Come in. Come in, but don't close the door.

ALMA

Dilo?

DANILO

Yes... but don't close the door.

Dilo interrupts his game of pinball. Wearing the NEW UNIFORM of the cabin boy, now his movements are pleasantly more effeminate and his voice is clear - even if a little lower.

DANILO

This is your home... Also my pinball is yours.

As Alma moves forward, the shadow of Dilo becomes more clear and distinct. Alma sees that Dilo is holding some pinball balls in his hand. Alma is, however, as if saddened and stops.

Dilo now starts to play a conjuring trick and with elegant movements of his hands, makes the balls disappear and reappear. Alma sees how Dilo plays in a masterly way

and smiles like a child. She asks for a ball - which seemed animated between Dilo's fingers - and tries to repeat the movements. She proves to be clumsy. Meanwhile from the radio, RITA PAVONE'S SONG is filling the cabin:

RADIO

"Mio cuore, tu stai soffrendo...  
cosa posso fare per teee?..."

Dilo puts the pinball on the floor.

DANILO

Do you know what, Ami? Look,  
you'll have to learn as well. Be  
careful.

Cut to Alma's face. Dilo turns his back to her.

DANILO

When I raise my arms, it's the  
signal.

Dilo raises his arms and slowly starts to raise himself from the ground flying in the air. A slow tracking shot - which brings Alma's face to Dilo's - let's us see the trick, which is that of the false leg in the cabin-boy's trousers, the costume given to him by Paolo. There is immediately something tender in his act. Dilo goes down again to the floor, lowers his hands and lets them fall to his thighs. So for Alma the magic finishes in that moment. Suddenly, the cabin is silent. Now the contented expression of Dilo has gone. Alma understands what Dilo is thinking and says to him:

ALMA

Come and sit next to me.

Dilo goes and sits next to Alma.

ALMA

Tomorrow, I'll take you to the  
old boat. I want to show you a  
photo that you've never seen:  
it's in the trunk in the hold. A  
photo of Daddy on the beach.

Alma's eyes look for Dilo's.

DANILO

It's for him you went away,  
isn't? For Daddy?

ALMA

Yes.

*Alma lowers her glance for a moment. Then she raises it to look at Dilo.*

ALMA

*How are you now I'm back?*

*Dilo is happy to have his sister with him again.*

DANILO

*Today while you were sleeping, Silvano showed me some magic: he took my hands... he wanted them to reach out to you... So I felt two strong sensations - at the same time. One was Daddy who protected you... and the other that you're pregnant...*

*(Pause)*

*It's important isn't it?*

*Dilo seems really content; he gets up and runs to the port hole.*

DANILO

*Alma.*

*Alma doesn't reply. Her face is different now.*

DANILO

*Alma?*

*Alma raises her eyes and looks at him.*

DANILO

*I've thought of something great.*

ALMA

*Tell me.*

DANILO

*I don't know if I can.*

ALMA

*Tell me. Come on.*

*(Silent. Continues)*

*Please tell me.*

DANILO

*Tonight there'll be bonfires, uh?*

*Alma nods.*

DANILO

*We could go along the coast*

*Dilo stands looking out of the porthole, towards the sky (which we don't see).*

DANILO

*Would you come with me to see the bonfires?*

*Alma goes towards the porthole and now looks up at the sky. Together they seem to be the same age now. Shortly after they both look down, perhaps towards the coast.*

ALMA

*(surprised)*

*Look!*

*Alma raises her arm and points to the countryside outside the porthole. CUT TO Alma with arm straight and finger pointing.*

*INSERT: BLACK FRAME*

*A CAPTION gradually appears onscreen: "Then the lights appear in the fullness of the night".*

*DISSOLVE TO:*

#### **40. INT. FILM STUDIO - DAY**

*In the dimness, two Fresnel lights are switched on... Complete silence in the room... The film studio differs from how the crew left it the last time. The scenery has gone; the production plan has been taken down from the walls. The floor is no longer covered with a jumble of cables. Here and there some lights are off - like a film studio being dismantled. It's not clear where the crew are, nor the film equipment.*

*CUT TO: MAKE-UP CORNER*

*The CAMERA falls on the make-up mirror which still has lights switched on.*

*DISSOLVE TO:*

#### **41. INT. FILM STUDIO WORKSHOP - DAY**

*Rudy is sitting in dimness at the table and slowly sips*

his wine. He is drinking in front of his papers, when a little further away Tiberio starts to appear. Rudy doesn't see him.

Tiberio adjusts the barndoors of one of the Fresnel lights and goes to Rudy.

Rudy raises his stare and finally sees him. He's drunk. Tiberio looks at him in silence, as a good friend.

RUDY

Have I ever thanked you for all  
the bottles?

TIBERIO

Oh, forget it

RUDY

I can't get to the end of the day  
anymore without drinking  
something.

TIBERIO

(sincere but  
resigned)

Laugh it off, 'cos it's finished.

Rudy turns with some difficulty to look at the empty set behind him.

RUDY

We've done well.

Rudy is satisfied as only a drunkard can be.

INSERT: A FRESNEL LIGHT

At that moment, we see one of the two lamps EXPLODE.

BACK TO RUDY

RUDY

Given that everything works  
magnificently, I'm going.

Rudy makes to get up, while behind him the Fresnel light has started to smoke. Then he falls on his knee right in front of Tiberio. For a moment he is amazed because Rudy doesn't immediately get up: he seems completely rigid. Tiberio looks at him sadly as if he doesn't recognize his boss any longer.



Then he takes him by the arm and very slowly, with much care, helps him to sit down.

DISSOLVE TO:

**42. INT. FILM STUDIO - DAY**

The Fresnel light continues to smoulder. Tiberio is quickly crossing the set. At the back people are coming and going as usual. In the centre of the studio is the dolly on track and we can see in the darkness the profiles of Paolo and Rosanna.

SERGIO'S WORKSHOP

We see this FRAME from that corner of the set where we find Sergio on the bench. He is not yet awake from his long sleep. No-one has disturbed him until now. Dilo - still in his cabin-boy's uniform - is the only one now standing in front of Sergio. He observes him with interest. Moving himself quietly around the body, Danilo stops at his bare feet. On one ankle, he spots something where the trousers end and which Danilo notes immediately. It's a faded tattoo. Dilo now lowers the hem of this sock.

INSERT: THE TATTOO

It is the drawing of a matador, facing a bull.

DISSOLVE TO:

**43. INT. FILM PRODUCTION OFFICE - DAY**

Silvano is with Gerardo. They are in the kitchen nook of the office. Silvano has his dog and shoulder bag.

SILVANO  
Have you seen Alma?

GERARDO  
She's gone to pack her bags.

SILVANO  
Have you found the flight she asked you for?

GERARDO

And you, Silvano, have you put  
currants in the spirit?

SILVANO

Certainly... Do you know what?

Silvano pulls a bottle out of his bag.

SILVANO

Now we'll have a snifter.

Gerardo goes towards the sideboard; takes two glasses.

GERARDO

(serious but with  
irony)

You did your job.

SILVANO

We did our job.

Silvano opens the bottle of currants in spirit.

SILVANO

Oh... The "Bastardo" yesterday was  
really good.

GERARDO

(puts the glasses on  
the table)

Ah, yes, the "Bastardo".

Silvano starts to pour.

SILVANO

Even if in the last drinks there  
wasn't much water.

GERARDO

If there wasn't much water, it  
was only to give the day a lift.

The two friends toast and drink.

GERARDO

They only think of starting a new  
day with the job.

Gerardo slowly pulls out a cheque book. While he signs  
one, he says.

GERARDO

Put the job out of your minds and  
think only about what you've  
done.

Gerardo pulls the cheque from the stub and puts it in  
Sivano's hand.

SILVANO

Okay.

But then Silvano shakes his head. He cannot stand  
Gerardo's little lectures. Gerardo, who knows, smiles at  
him with a smug twinkle in his eye.

Silvano pockets the cheque; then he pulls a couple of  
cigars from his bag and offers one to Gerardo. Silvano  
had reserved them for this moment. Gerardo lights the  
cigar, followed by Silvano and they both smoke, smiling  
at each other.

**44. PICTURE BY ANDRÉ FRANÇOIS "COUPLE, LUNE, ARAIGNÉE"**

*We see on full screen a picture by Andre Francois  
("Couple, lune, araignée"<sup>4</sup>).*

**45. INT. FILM STUDIO - DAY**

The crew has mounted the camera on the dolly and move it  
slightly towards the burnt lamp, which had caught fire  
and is now smoking on a completely darkened set. We  
discover immediately that the fire is false: with the  
crew is Tiberio who operates the smoke machine. The SCENE  
could remind us of the bonfire we saw at the beginning of  
the story.

Amongst the people we also see Silvano, who watches the  
shooting from the side.

The only absence is Rudy. Paolo is operating the camera,  
helped by Rosanna.

**46. INT. SERGIO'S WORKSHOP - DAY**

Dilo is playing behind the crew: in the half-light of the  
fire, he's tied something to the hook, which now he  
raises from the ground. It's a model spider which is  
holding a paper moon between its feet.

Dilo fixes the fishing rod on its stand and goes to  
stretch out next to Sergio. As if to try an experiment on  
him.

The paper moon has stopped swinging, it has arrived above

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4) See "Picture n°3" at the bottom of the script.

them, hence the SCENE is identical to Andre Francois' drawing "Couple, lune, araignée".

#### **47. INT. FILM PRODUCTION OFFICE - DAY**

Now Gerardo is alone. He is looking in the mirror, his arms leaning on his crutches.  
His reflected image is very comforting: so Gerardo lets his crutches fall to the floor and he stands on his own feet. Pleased with himself, he continues to smoke the cigar Silvano gave him.  
A haunting TRUMPET SOUND leads us back to the set.

#### **48. INT. SERGIO'S WORKSHOP - DAY**

LONG SHOT on Sergio and Dilo laid down with the paper moon above their heads. We realise that they meanwhile are levitated and now stay like that: suspended in mid-air a few inches from the moon - as if hypnotised.  
The FRAME lingers over them, as if to fix that moment of suspension, while the TRUMPET SOUND stops on the following scene.

DISSOLVE TO:

#### **49. INT. CAR - DAY**

On the dashboard of the car there are takeaway leftovers.. The car is slowly moving forward on the cobblestones alongside the film studio..  
Beyond the dashboard we see the tall side of the building passing by..  
The wind is blowing and the trees look somewhat sinister, under the clouds of a stormy sky..

Paolo is in the driver's seat, he juts out the window, looks around and finally turns on an unmetalled wide clearing behind the film studio, stopping next to the truck carrying the film equipment.  
The rest of the crew seems to have left.

#### **CLEARING BEYOND THE STUDIO**

Paolo gets out of the car slowly moving forward to the center of the clearing. Inside the truck, all the film's equipment is neatly loaded.  
We catch a sight of Tiberio arranging the last stands.

## EQUIPMENT TRUCK

As Paolo listlessly looks around the clearing, we see Tiberio tightens his hand into a fist, pointing his thumb at his chest again and again, as if to say that the deal is his. He does so with such calmness that is hard to grasp the true meaning of the gesture.

## CLEARING BEYOND THE STUDIO

At that moment Alma appears, walking quickly and carrying a suitcase and a purse. Paolo turns around, he looks at her without saying anything. Then he starts walking steadily towards her.

Alma slows down...

Paolo, still walking, moves his hand under his jacket...

Alma puts down the luggage...

From the inside pocket he pulls out an envelope full of cash...

Paolo and Alma are now facing one another.

Paolo looks at the girl with a knowing glance.

Alma's expression is now also unequivocal.

They are both playing their role.

PAOLO

So, what would you like as a  
souvenir of our work together?

ALMA

Do I really need to want  
something, darling?

The tone of her reply is ironic, but clearly to the point and Paolo can only keep playing the part.

PAOLO

I spoke to Gerardo.

ALMA

I know you did. I raise my hat,  
in front of that crazy man.

Paolo waves a bunch of bank notes, then casts one last glance at Alma, who's still confidently standing there, and tells her:

PAOLO

It's a pile of money.

ALMA

I'm sure it is.

Paolo hands her the money, which she takes without

glancing down.

ALMA

And now do me another favour.  
Make sure you hit the gas pedal,  
my plane leaves in two hours.

Moving like an actor in a gangster's movie, Paolo heads towards the car. Alma observes him with a light, really tender smile. Then, for a moment, she takes a look at the money she's holding, she places it with care inside the purse and she finally heads carelessly towards the car as well.

CAR INTERIOR

Paolo opens the door and starts clearing the leftovers from the dashboard. Instead, Alma kneels down behind the passenger's seat and stretches herself trying to fit the luggage.

CLEARING BEHIND THE STUDIO

Paolo is now throwing the leftovers aiming at the trash can in front of him. However he's so clumsy that none of his throws hits the target.

The title "THE ROUTINE" appears on screen.

CAR INTERIOR

Paolo, once more - big as he is - with masterly slowness goes back to the car and makes himself comfortable at the driver's seat.

He then closes the door and starts the car..

Alma takes her place next to him, and sits down lazily on the seat..

They don't show it, yet both of them are glad to be leaving the set together.

CUT TO:

**50. EXT. CLEARING BEHIND THE STUDIO - DAY**

The car steers past the equipment truck and rapidly races away towards the main road.

A BACKWARD PAN brings us back to the truck and stops on Tiberio. He is leaning on the hood while placidly rolling

a cigarette. He then begins to smoke.

The ending credits start rolling on screen.

Tiberio has just finished loading the truck and we now look at him as if expecting something.

#### SURROUNDING COUNTRYSIDE

A strong wind announces the sun coming out, which is still hiding behind the rumbles of a distant storm: the trees and bushes next to the studio are shaken.

#### BACK TO THE CLEARING

We return on Tiberio: the sky starts clearing up and the first ray of sun lands right on him. He then stays there, inside the ray, facing up, holding the cigarette with his fingers.

THE END

## Notes





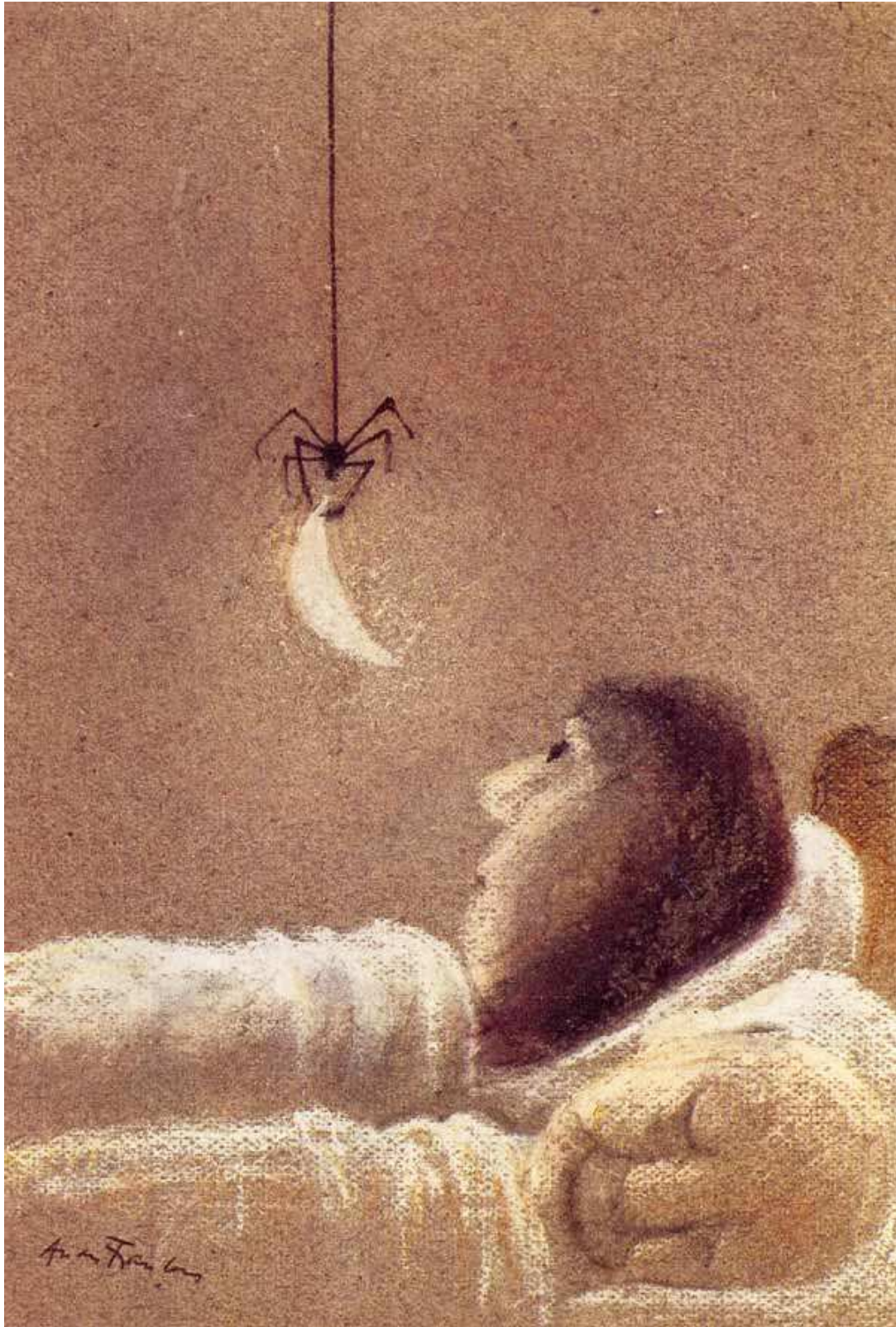
**PICTURE N° 1**

This illustration has been modified in line with the story: the character of the tattooer has been removed. The original illustration is at the next page.



**PICTURE N° 2**

André François 'Chez le tatoueur' 1950



**PICTURE N° 3**

André François 'Couple, lune, araignée' 1975