



The Continuity Script

From the film with screenplay by

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AN UNDERPASS

Throughout this scene, the images are marked by a stark black-and-white contrast.

- 1 MS: the back of Guido's head through the rear window of his car. (We will not see Guido's face at all until the film's next sequence, shot 31.) Caught in a traffic jam, Guido's car inches forward. The camera tracks forwards slightly, as if it too were caught in the jam. The only sound is a regular drumbeat, suggestive of a heartbeat.
- 2 Pan right, starting at the level of the cars' roofs, rising to the level of the windows of a bus on the left side of underpass.
- 3 CU: the back of Guido's head. Pan left to the face of a man in the adjoining car, staring at Guido, then to a woman, apparently dozing in the driver's seat, then back to the interior of Guido's car. Guido takes a piece of cloth from the dashboard and begins to wipe the interior of the windshield. Pan to the occupants of the car on the right, then back to Guido's dashboard. A whiff of smoke escapes from the car's ventilation system, accompanied by a whooshing sound. Gasping for breath, Guido vainly tries to adjust the ventilation, then to open the door.
- 4 LS: top half of frame, a row of arms hanging out of the windows of a bus; bottom half, the occupants of the cars, staring in Guido's direction.
- 5 MS: Guido continues to bang against his door. More smoke fills his car. He tries to open the window on the passenger's side of the car. CU of his hands banging and clawing against the window. Pan right to a man in an adjoining car, looking on impassively. Track right and pan left to Guido's hands, banging on the window.
- 6 MS: in another car a man, smoking a cigarette, is caressing and sexually arousing a scantily dressed woman. (We will later recognize this woman as Carla, Guido's mistress.) Pan right past the faces of a couple in another car to Guido's smoke-filled car. Guido bangs on the window on the opposite side.
- 7 MS: Guido crawling onto the roof of his car.
- 8 CU: a man looking in Guido's direction. The camera rapidly rises and pulls back slightly to reveal, in LS, a man and a woman in the front of the bus, staring impassively. Pan right follows Guido, his arms outstretched, floating over the roofs of the cars.

9 MS tilts up Guido's back as he floats, stretching out his arms, his black coat billowing. When he leaves the frame at the right he reveals, against a stark white sky, the overhead wires of a tram.

THE SKY

10 LS: following Guido as he gloats in the sky.

11 LS: from Guido's POV, advancing toward sun and rapidly-moving clouds.

12 LS: from Guido's POV, moving toward a structure of girders and wires that we will recognize as the spaceship superstructure of the film's final sequences.

A BEACH

13 LS: Claudia's Agent, wearing a cape, riding a horse. Pan follows him right.

CLAUDIA'S PRESS AGENT
Avvocato, I've caught him.

Claudia's Press Agent appears in MS. He rises from the sand, grabs hold of a cord and looks up. Claudia's Agent stops and points to the sky.

CLAUDIA'S PRESS AGENT (CONT'D)
Hey. Down. Come down.

14 High angle LS: from Guido's POV as he floats above the beach, of his own leg, a long cord attached to it, held by Claudia's Press Agent far below.

15 Closer high angle LS: Claudia's Press Agent holding the end of the cord, pulling on it and laughing.

16 As in 14. Guido tries to untie the cord around his angle.

17 Low angle MS, then zoom into CU of Claudia's Agent, rifling through some papers, on horse.

CLAUDIA'S AGENT
Down for good!

18 Extreme high angle from above the figure of Guido who falls precipitously toward the water, the sound of his gasps continues into the next shot.

GUIDO'S HOTEL ROOM, DAY

19 CU: Guido's arm stretched upwards, taut with anxiety. First Doctor enters, LS, from the right background, walking left toward Guido's bed, first looking up and to the right, then at Guido, who coughs repeatedly during this shot.

FIRST DOCTOR

Please forgive this early-morning intrusion. How do you feel? I am one of your great admirers. I am very happy to meet you. May we begin?

From behind Guido's head, pan left continues to an elderly nurse, entering through a white curtain.

NURSE

May I use your typewriter, sir?

Pan right to Second Doctor, with stethoscope, seated next to Guido's bed, MS.

SECOND DOCTOR

Please uncover your arm. Keep it relaxed.

20 CU: a newspaper, being read by the First Doctor, fills the right foreground; LS: Nurse in left background.

NURSE

How old are you?

GUIDO

Forty-three.

SECOND DOCTOR

Please get up.

The First Doctor drops the newspaper and leans affably on the bedstead.

FIRST DOCTOR

Well, what are you cooking up for us? Another film without hope?

NURSE

Is this the first time that you're taking the cure?

GUIDO

Yes.

21 CU: Guido's back, covered with sheet. Second Doctor first taps, then puts his ear to Guido's chest.

SECOND DOCTOR
A deep breath.

A knock at the door.

GUIDO
Come in.

22 LS: through an etched glass partition, we see Daumier, in bathrobe and pyjamas, entering Guido's room. Although during the course of the film he occasionally says a word in French rather than Italian, Daumier speaks excellent academic Italian with a strong French accent.

DAUMIER
Oh, I'm sorry. I'll come back later.

Daumier starts to back out.

23 As in 21.

GUIDO
No, come on in.

24 MCU: tracking Daumier entering and walking left.

SECOND DOCTOR (O.S.)
Breathe.
(pause)
Deeper.

DAUMIER
Good morning.

25 LS: Daumier.

DAUMIER (CONT'D)
May I smoke?

Absorbed in his own thoughts, Daumier sits in a chair on the far wall, smoking. He holds a script in his lap.

SECOND DOCTOR (O.S.)
Cough.

26 CU: Guido's hands; his head is hidden beneath his dressing gown. He coughs.

SECOND DOCTOR (O.S.) (CONT'D)
Breathe.

GUIDO
Have you read it yet?

27 As in 25.

DAUMIER
Yes.

28 As in 26.

SECOND DOCTOR
Breathe.

GUIDO
And what did you think of it?

29 As in 27.

Daumier runs his hand through the few remaining hairs on his head.

DAUMIER
Well, I've made some notes. But
we'll talk about it... later.

30 CU: Second Doctor's leg and arm, and Guido's bare leg that
the doctor has just finished tapping.

SECOND DOCTOR (O.S.)
Your system has been a little
overworked. Thank you. You may get
dressed.

Tracking pan follows the doctor's hands as he puts his hammer
into a case on the bed. The bed is strewn with glossy
photographs of women. He picks up one photograph.

SECOND DOCTOR (O.S.) (CONT'D)
A pretty girl. American, isn't she?

31 LS: Second Doctor walking right with his bag and Guido
walking right, putting on his dressing gown. This is the
first glimpse of Guido's face in the film. Pan right
revealing First Doctor who stands to shake Guido's hand, and
Nurse, who is typing out the instructions.

SECOND DOCTOR (CONT'D)
(referring to the
photographs)
You sure have a lot of good
merchandise here...

(When Guido begins speaking, some of the Second Doctor's
lines become unintelligible.)

SECOND DOCTOR (CONT'D)

This cure will certainly do you
lots of good.

(to Nurse)

So, Miss, every day, on an empty
stomach, 300 grams of mineral water
to be drunk in three doses, at
quarter-hour intervals. Every other
day, mud baths. After each mud
treatment, a bath in mineral water
for ten minutes, according to the
prescription. Diet... At the end of
the first week of the cure, suspend
all the prescribed treatments for
two days.

While Second Doctor paces left to right, giving these
instructions to the Nurse, and First Doctor paces and fans
himself with his newspaper, the camera tracks back to Guido,
his dressing gown half on, walks forward dazedly, past the
imperturbable Daumier.

GUIDO

What time is it?

DAUMIER

I'll wait for you at the springs,
if you like?

GUIDO

Yes, thank you.

Guido enters the bathroom on the right.

GUIDO'S BATHROOM

- 32 Tilt up to bathroom mirror as Guido walk into CU. The music,
Wagner's "Ride of the Valkyries" (Die Walküre, Act III),
continues through this scene into the next. Guido snaps on
the light and we finally see his face clearly. He looks
dejectedly at his reflection; his features are bloated, his
eyes rimmed with dark circles.
- 33 LS: Guido in the enormous bathroom. He scratches his head,
finishes putting on his dressing gown. The room is flooded
with bright light, accompanied by an "electric" sound. (Both
the light and the sound will be repeated several times in the
film. They are references to the floodlights and the buzzer
of a movie soundstage.) Guido walks to the right, starts
taking off the dressing gown. The phone rings. He turns in
annoyance and marks each subsequent ring by squatting lower
and lower.

THE TERRACE AND GROUNDS OF THE SPA, DAY

Shots 34-41 appear to be from Guido's POV.

- 34 Pan left over grounds. People are shown in a variety of attitudes and situations: walking, stationary, in CU, in MS, and in LS, acknowledging Guido's presence by looking directly at the camera, ignoring him, carrying glasses of mineral water, drinking the water. The women are dressed elegantly, in styles reminiscent of fashions of the thirties. Many of them carry parasols. An elderly man drinks mineral water. The camera follows him as he walks to a woman seated on a concrete bench with a high, curving back. She smiles, enchanted by the music. Pan continues to a priest, some nuns, a group of women in the foreground, one of whom blows a kiss toward the camera. MS of conductor waving his arms.
- 35 Pan right. In MS and CU: nuns walking away from camera; women seated in foreground, waving; an expressionless woman, wearing large dark glasses, a cigarette dangling from her lips, slowing twirling her black, polka-dot parasol; a portly woman in white, sleeping.
- 36 LS: a bearded monk, seated on one of the monumental concrete benches, swinging his short legs in time to the music, Two elderly women cross in the foreground, right to left. Pan to two nurses helping an elderly man in shorts to be seated, in background. As the pan continues, CU, in the foreground, of a woman in severely mannish dress.
- 37 Pan left: LS of a line of people, their glasses in hand, advancing right to left in time to the music. MS of nun in foreground, drinking her mineral water, smiling at camera, then turning away giggling, Pan continues left as other figures move left to right, mid-ground.
- 38 Pan follows a man moving right in CU, his cane shaking in one hand, his glass in the other hand; slight pan left follows in MS a man shielding his head from the sun with a newspaper. When he leaves the frame we seem stretching from foreground to background, a line of young women dressed in white uniforms. Standing in a trench several feet below ground level, they are filling the water glasses of the people taking the cure.
- 39 Low angle LS: people walking on a staircase at the top of which is placed the orchestra.
- 40 High angle ELS: the spa terrace, the spring circling from the right around the rear. People are standing in three lines, waiting for their mineral water. As the camera descends, two nuns and a man and woman appear in MS, sitting on a different part of the terrace, the orchestra ends its rendition of "The Ride of the Valkyries."

- 41 We now hear the overture to Rossini's *The Barber of Seville*. Two women in black uniforms walk from foreground, away from camera, and join the line of people waiting to have their glasses filled. One of them carries a black umbrella. LS showing the girls serving the water, on the left.
- 42 CU: faces of people moving in line, right to left. Guido's face appears. CU, track follows him. He is wearing dark glasses. He looks to the right and left, then drops his cigarette. He slides his glasses down the bridge of his nose. The music stops; there is an unnatural silence from here until just after Guido speaks in 50.
- 43 ELS: Claudia, dressed in a white uniform, standing in the woods, framed between the monumental walls that flank the spring.
- 44 MCU: Guido, looking over the rim of his glasses, tapping the end of his nose.
- 45 LS: Claudia coming forward between the walls. Her arms are crossed modestly across her breasts. As she approaches, she spreads her arms and continues to advance rapidly through the frame, from left to right, in a dancelike movement.
- 46 CU: Claudia smiling radiantly, moving to the right.
- 47 As in 44.
- 48 CU: Claudia bending down, out of the frame.
- 49 High angle CU: Claudia's hand, holding a glass of mineral water. Tilt up as she offers glass to Guido, her smiling face in MCU.
- 50 As in 47. Guido is fascinated.

GUIDO
(in a whisper)
Thank you.

ATTENDANT (O.S.)
Sir.

The music starts again.

- 51 In the place of Claudia, an impatient, tire, overheated attendant, wiping her brow with one hand, with the other offering Guido his glass.

ATTENDANT (CONT'D)
Sir, your glass.

52 As in 50. Drawn out of his reverie, Guido pushes his glasses back to their conventional place. After he accepts his water and exits from right, his pace is taken by a short old lady, carrying a parasol.

53 LS: the terrace, its high walls and the opening onto the forest, and the lines of people. Guido walks forward, waving his hand. MCU: back of Daumier's shoulder and head as he stands in response to Guido's greeting.

DAUMIER

Here I am.

54 Throughout most of this shot we see Daumier tracked in CU, alternately full-face and in profile, from Guido's POV. Daumier moves left to right, occasionally stopping.

DAUMIER (CONT'D)

You want us to talk about the film.

GUIDO (O.S.)

Yes. Of course.

DAUMIER

Well, I hope you'll tell me if you want your producer to see this report.

He brandishes a piece of paper.

DAUMIER (CONT'D)

Frankly, I wouldn't want to cause you any trouble.

GUIDO (O.S.)

No, don't worry. I'm the one who asked for your opinion.

DAUMIER

You see, a first reading makes plain the lack of a central idea that establishes the problematic of the film or, if you wish, of a philosophical premise...

GUIDO (O.S.)

Shall we sit down?

Daumier continues walking to the right.

DAUMIER

...and therefore the film becomes
(in French)
a series

(MORE)

DAUMIER (CONT'D)
 (in Italian)
 of absolutely gratuitous episodes.
 Because of their ambiguous realism,
 they may even be amusing.

He leans against one of the concrete benches. Beneath his arm, we see Guido seated, drinking his mineral water, in MS.

DAUMIER (CONT'D)
 One wonders what the authors really
 intend. Do they want to make us
 think? Do they want to frighten us?

Pan right on Daumier, in CU, as he turns away from Guido.

DAUMIER (CONT'D)
 Right from the start, the action
 displays an impoverished poetic
 inspiration.

Daumier rubs two fingers together to suggest the poor value of the scripts. Track back as he turns, bending down to brush dust off the leg of his trousers, and sits on the far side of Guido, in LS.

DAUMIER (CONT'D)
 You'll have to excuse me for saying
 so, but this may be the most
 pathetic demonstration that the
 cinema is irremediably fifty years
 behind all the other arts. The
 subject is not even worth that of
 an avant-garde film, even though it
 has all the weaknesses of that
 genre.

55 MS: pan right from Daumier to include Guido.

DAUMIER (CONT'D)
 I took some notes, but I don't
 think they'll be of much use to
 you.

GUIDO
 Thank you.

Daumier hands the notes to Guido, who begins to read them.

DAUMIER
 I'm really surprised you thought of
 me for a collaboration that,
 frankly, I don't think would work
 out.

GUIDO
 (folding the notes)
 No, no, no. Quite the contrary. You
 will be very helpful to me.

He leans forward, now alone in MS, and speaks hesitantly.

GUIDO (CONT'D)
 You see, the film... I really want
 to do this film. I postponed the
 start for two weeks... only...
 because...

He looks up to the left, is distracted by what he sees, then
 stands and shouts.

GUIDO (CONT'D)
 Mezzabotta!
 (Looking down in Daumier's
 direction)
 Excuse me.

Pan follows Guido to the left.

GUIDO (CONT'D)
 Mezzabotta! Mario! So you're here,
 too!

Over Guido's shoulder, Mezzabotta in LS, dressed in sport
 clothes, in sharp contrast to the formal attire worn by the
 other people at the spa.

MEZZABOTTA
 Guido!

Stooped, with bent legs, Mezzabotta laboriously makes his way
 up a little hill.

GUIDO
 Well, now. What happened to you?
 What's wrong with you?

When Mezzabotta nears Guido he laughs, springs erect, hops
 forward, leaps into the air with exaggerated sprightliness
 and embraces his friend,

MEZZABOTTA
 Hi!

GUIDO
 Go...

MEZZABOTTA
Hi, Guidone, how are you?

GUIDO
Fine.

MEZZABOTTA
Oh, you've grown some white hair,
old Snàporaz.

GUIDO
And what about you?

MEZZABOTTA
(looking down at Guido's
glass)
What are you doing? You're drinking
that stuff? It's crap. It'll make
you sick.

GUIDO
Yes. They said my liver doesn't...
And what kind of treatment are you
doing?

MEZZABOTTA
(with a serious
expression)
Wait a minute.

As he turns, pan right over his shoulder to Gloria, a young woman, in LS, walking forward, looking at the ground, her shoes in her hand.

MEZZABOTTA (CONT'D)
Gloria!

GUIDO (O.S.)
Your daughter! My, how she's grown.

Pan back to Mezzabotta and Guido.

MEZZABOTTA
No, she's not my daughter.

He looks again in Gloria's direction.

GLORIA (O.S.)
It's horrible.

57

CU: Gloria. Her head is bent forward so that most of the frame is filled with her wide-brimmed black hat. She speak faulty Italian and has a strong American accent.

GLORIA (CONT'D)
That cruel bee has sucked out the
life from these poor flowers.

As she looks up we hear the orchestra begin to play "The
Dance of the Reed-Pipes" from Tchaikovsky's *Nutcracker Suite*.

MEZZABOTTA (O.S.)
Here, dearest.

Gloria smiles.

MEZZABOTTA (O.S.) (CONT'D)
I'd like to introduce my friend...

GLORIA
Pardon me. My shoes.

58 MS: Guido and Mezzabotta. Guido steps forward to shake hands.

GLORIA (O.S.) (CONT'D)
Gloria... Gloria Morin.

GUIDO
Pleased to meet you.

GUIDO (O.S.) (CONT'D)
(in English)
How do you do?

GUIDO (CONT'D)
Fine, thank you.

59 As in 57.

GLORIA
I know all about you. Pupi always,
always tells me. We even had a big
fight because I was very critical
of your last film.

Mezzabotta enters left and puts his arm around Gloria.

MEZZABOTTA
That's not true. You liked it a
lot.

He laughs nervously.

MEZZABOTTA (CONT'D)
Shall we have something to drink?
Let's go.

60 MCU: Guido smiles, with some irony. He turns left and starts walking, camera tracking his movement.

MEZZABOTTA (O.S.) (CONT'D)
What about you? Are you alone?

61 MCU: tracking Gloria and Mezzabotta walking right.

MEZZABOTTA (CONT'D)
Your wife?

GUIDO (O.S.)
No. I'm alone.

MEZZABOTTA
Better that way. Well, I mean,
better in general. You've heard
about me and Tina, no?

GUIDO (O.S.)
Tina?

MEZZABOTTA
Well, we're waiting for the
annulment.

Mezzabotta and Gloria stop walking. Gloria is self-conscious about Mezzabotta's attentions.

GUIDO (O.S.)
Ah.

MEZZABOTTA
That's why we're here together.
We're engaged.

He kisses Gloria who, a bit embarrassed, continues to look intently at Guido.

GUIDO (O.S.)
Congratulations.

MEZZABOTTA
(laughing nervously)
Well, Guidone. What are you working
on? Something good?

Daumier stands up behind the couple.

62 MCU: Guido.

MEZZABOTTA (O.S.) (CONT'D)
This is surely an idea place to
think...

GUIDO
Excuse me. Daumier, the writer.
Miss...

63 MS: Gloria turns to shake hands with Daumier.

GUIDO (O.S.) (CONT'D)
Excuse me... what is your name,
please?

GLORIA
(turning in Guido's
direction, and smiling
broadly)
Gloria.

MEZZABOTTA (O.S.)
Gloria Morin.

Gloria turns back to Daumier.

GLORIA
I'm so happy to meet you. I'm a
great admirer of yours.

DAUMIER
You flatter me.

He puts on his glasses.

DAUMIER (CONT'D)
Are you an actress? I've seen your
photograph somewhere.

GUIDO
Actress? Yes. I have some ambition
in that area.

She turns to look in Guido's direction.

GLORIA
Actually, enormous ambition. But
that's all for the time being.

Mezzabotta appears between Gloria and Daumier.

MEZZABOTTA
She has a degree in philosophy.
(Introducing himself)
Mario Mezzabotta.

DAUMIER
Pleased to meet you.

GLORIA

I don't have the degree yet. I'm just writing my thesis. That's a bit different.

DAUMIER

What is the subject?

Pan follows Gloria as she turns, walks right and sits on one of the "benches," provocatively displaying her legs as she puts on her shoes.

GLORIA

Oh, it's a difficult subject. "The Solitude of Modern Man in the Contemporary Theater."

MEZZABOTTA (O.S.)

An interesting thesis, isn't it, Professor?

64 MCU: Guido, his head bent forward. Pan follows him right.

DAUMIER (O.S.)

And the unexpected appearances of the girl at the fountain... what do they mean? An offer of purity, or warmth to the hero?

Guido, lost in his own thoughts, reads a telegram.

THE TRAIN STATION, DAY

The station is small, bright, elegant, with flowers and graceful lamps.

65 LS: Guido seated on a bench, left, beneath a beer advertisement. Most of the frame is filled with an iron gate, through which we see the tracks extending into the distance. A porter stands behind the gate, right. A bell is ringing.

DAUMIER (O.S.)

(continuing to speak as in the previous shot)

Of all the symbols that abound in your story, this is the worst-filled with am...

The word "ambiguity" is interrupted by the sound of a train whistle. With a gesture of impatience, Guido throws the telegram to the ground. He thinks better of it, though, and stands. Pan right as he crosses to pick up the crumpled telegram.

Pan continues as, looking toward the approaching train, he continues to walk right, then leans on a barrier to watch the train slowly pull in to the station. It stop very near him.

66 MCU: Guido. Frowning, he does not seem eager to meet the train.

67 LS: train from Guido's POV. Passengers descend: a priest, a woman and child. The porter goes to meet them with his cart.

68 As in 66. Guido puts on his glasses.

69 As in 67. The porter closes the door, the three passengers walk forward. In the foreground, CU of the hand and the signal of the track attendant. He blows the whistle to signal the train's departure.

70 As in 68. Guido, mildly puzzled and bemused, turns and walks left.

GUIDO
(to himself)
She didn't come. So much the
better.

71 MS: Guido walking forward, fanning himself with a newspaper. Pan as he continues walking right, then stops, his back to the camera. As the train starts to back out of the station, Carla appears right, LS. She wears a large white hat and collar and carries a white muff and a hatbox. Behind her, a porter is picking up several of her valises. Taking a few steps, with her characteristically "Sexy" walk, she calls to Guido, waves, laughs, bends her knees and then straightens up as if to say, "Guess who's here?" Guido lamely waves his newspaper at her, then turns away to see if anyone is watching. He goes to meet her and she continues to wiggle toward him, giggling. The other passengers cross from left to right in the foreground.

72 MCU: Guido kissing Carla's hand.

CARLA
(smiling broadly)
Yak.

(Throughout the film, Carla often punctuates her speech with nonverbal sounds- "sgulp," "smak," "sgurp," "snap" -and largely drawn from the Donald Duck comic strip. These convey happiness, sexual desire, etc.)

CARLA (CONT'D)
How are you?

GUIDO
 (the back of his head to
 the camera)
 So-so. Not bad.

CARLA
 Does anyone here recognize you?

GUIDO
 No, I don't think so. But you
 brought all that luggage?

Track forward follows as Carla turns away, walking toward the porter and luggage.

CARLA
 Oh, there are just five suitcases.
 Evening gowns take up so much room.
 I brought one... just wait until
 you see it.
 (to the porter)
 Did you load everything?

PORTER
 Yes, everything.

Carla turns back and looks in Guido's direction.

GUIDO (O.S.)
 But Carla, here people go to bed
 early. There's nothing going on.

Track back as Carla walks forward in MCU.

CARLA
 But this is a fashionable spa.
 There must surely be a fashion
 show. Even in your hotel, there's
 got to be a little nightclub, no?

Guido appears at right, then crosses behind her as they walk forward.

CARLA (CONT'D)
 Have you been a good boy?

GUIDO
 Yes, yes, yes. But, I want to tell
 you something.

He nervously crosses back to the other side of the frame.

GUIDO (CONT'D)

I... I couldn't find a room for you in my hotel. And, in any case, it's full of people who know me. So, I decided it would be better to have you stay somewhere else. An excellent hotel, very sweet.

CARLA

(frowning like a disappointed child)
But why?

GUIDO

(looking down, then putting his hand on Carla's behind)
And how's he feeling?

CARLA

(delighted, laughing)
Sgulp! Just fine.

GUIDO

Mmmm.

73 LS: through an iron gate, of Guido and Carla walking left to right and then away from the camera, toward station exit.

CARLA

You look a little pale. How come?

GUIDO

There it is. Do you see? The hotel is right over there.

DINING ROOM IN CARLA'S HOTEL, DAY

74 Over Guido's shoulder we see in LS a narrow, unpretentious dining room. An old waitress is playing solitaire at one of the tables.

WAITRESS

(calling, without looking up from her cards)
Ma'am!

Pan right as Guido in MS turns back and takes a step toward Carla, who begins fanning herself with her hand and looking around.

WAITRESS (O.S.) (CONT'D)

Some people here.

GUIDO

You see... just as I told you...
it's not... but it's very quiet.

He takes off his glasses.

GUIDO (CONT'D)

If you're hungry, I'll have some
sandwiches brought up to the room.
It's a bit depressing here, isn't
it?

CARLA

Not at all. It's picturesque.

Pan follows her left as she walks toward the dining room.

CARLA (CONT'D)

And I'm hungry. You ate, but I
didn't.

Buttoning her blouse, the Hotel-keeper walks toward Carla.

HOTEL-KEEPER

(speaking in a strong
Venetian accent)

Good afternoon, sir.

CARLA

(walking toward the
Waitress playing
solitaire)

Good afternoon.

HOTEL-KEEPER

Good afternoon, ma'am.

CARLA

Is your solitaire working out?

WAITRESS

No.

HOTEL-KEEPER

(approaching Guido, in MS)

Everything is ready. The room...
the bathroom. You can rest assured.
Madame will be like one of the
family.

GUIDO

(back to the camera)

Yes, yes, thank you. You wouldn't
have anything to eat, would you?

HOTEL-KEEPER
Whatever you like.

CARLA
(coming forward)
The bathroom, please.

HOTEL-KEEPER
(pointing to the rear)
It's over there.
(Turning to Guido)
I'll prepare something myself.

GUIDO
Yes, please do.

HOTEL-KEEPER
(speaking to the Waitress
as she walks to the rear)
Soon, Madame will...

The rest of her exchange with the Waitress is covered by the dialogue of Guido and Carla.

CARLA
(coquettishly stroking her
own hands)
The train is terrible. It leaves
your hands black. Are you happy I'm
here?

GUIDO
Of course.

CARLA
But very happy, or just a little
happy.

WAITRESS
(in the background, to the
Hotel-keeper)
Shall I set that table?

GUIDO
I'm very happy.

CARLA
(delighted, playfully
bringing her fist to
Guido's face)
Mmm. Sbak.

She turns. Track follows as she walks through the dining room

CARLA (CONT'D)

Mmm. What a wonderful aroma. You know, Guido... Oop.

Her hat strikes a pendant hanging from a light fixture.

CARLA (CONT'D)

This black velvet... I was sure it would wrinkle.

75 MS: Guido bemusedly scratching his head, taking a few steps forward; behind him, jars of pickles and olives. Carla continues to speak during Guido's response.

GUIDO

Really? Good, good.

CARLA (O.S.)

Nothing of the sort. Not even a crease! Can you imagine? After traveling for three hours!

76 LS: through an open window on the right we see Carla washing up; through the half-open door on the left, a bicycle, propped against the wall. The sound of a train whistle. Carla sings, wordlessly.

77 MS: the Hotel-keeper putting on her apron, walking forward, looking right in the direction of Carla.

CARLA (O.S.) (CONT'D)

But you've not even told me you liked it. Don't you like it, Guido?

HOTEL-KEEPER

(turning in Guido's direction)

78 What a beautiful lady!

MS: Guido, who discards an olive pit into his hand.

GUIDO

Hm.

79 As in 77.

HOTEL-KEEPER

(gesturing approval by shaking her hand)

Elegant!

She brings her hand up to her head.

HOTEL-KEEPER (CONT'D)
 What she has on her head... is it
 plush?

(She pronounces it as if
 it were an Italian word)

80 As in 78.

GUIDO
 (pronouncing it correctly,
 in French)
 Ah, plush, plush.

81 As in 79.

HOTEL-KEEPER
 (repeating Guido's
 pronunciation)
 Ah, plush.

82 MS: Carla's reflection in mirror.

CARLA
 If you only knew how long it took
 me to find it. I was almost
 desperate.

Guido's reflection appears behind her.

CARLA (CONT'D)
 You know me. When Carla puts her
 mind to something...

GUIDO
 (burying his nose in her
 plush collar)
 Snak!

CARLA
 Sgulp!

She laughs.

CARLA (CONT'D)
 There was a really good one in last
 week's Donald Duck. There was a
 dinosaur...

GUIDO
 (speaking along with
 Carla)
 Here she is, my sweet piece of ass.

CARLA
Behave yourself. There was a
dinosaur...

A woman's voice is heard singing the "Ricordo d' infanzia"
("Childhood Memory") theme that figures so importantly in the
farmhouse scene. As Carla turns towards Guido, pan to their
reflected images in CU.

CARLA (CONT'D)
Guido, behave yourself. Well, what
do you want to do?

GUIDO
Mmm.

CARLA
(touching her forehead to
Guido's)
Have you really been a good boy?

GUIDO
Of course.

CARLA
Hmm. Well, in any case, now your
sweet piece of ass is hungry.

Pan left as Carla walks to the right. She is now seen in
reflection. Guido goes to the sink. We see both his image and
its reflection as he washes his hands.

CARLA (CONT'D)
Oh, my wedding ring.

She exits.

CARLA (CONT'D)
Listen, Guido... that little thing
you promised me...

GUIDO
What little thing?
(To himself)
Now you'll see... she'll start
talking again about her husband.
You don't think so? You'll see, old
Snàporaz.

83 At the table. MCU: Carla is holding and eating a chicken leg.

CARLA

Poor Luigi. He's not happy at all.
You know, my husband is not a pushy
type. Not him. It depresses him.
But he's not stupid, you know. On
the contrary, he's very
intelligent. Goodness, it's
terribly hot!

She wiggles her torso, then pats her bosom with her napkin.

CARLA (CONT'D)

Can you believe it...

84 MS: Guido smoking, playing solitaire with one hand,
distractedly swinging Carla's purse with the other.

CARLA (O.S.) (CONT'D)

...he knows Roman history backwards
and forwards. He needs someone to
give him a little push. He's still
there working for the fuel company
at the same salary.

85 CU: Carla.

GUIDO (O.S.)

(absentmindedly)

Oh, really?

CARLA

Be careful with my purse. You'll
break it.

86 As in 84.

Guido puts the purse on the table.

CARLA (O.S.) (CONT'D)

I'm very attached to that purse. He
gave it to me.

Guido picks up his newspaper.

87 As in 85.

CARLA (CONT'D)

(sweetly, with a little
laugh)

Why don't you find him a job? You
know so many people.

Guido hums the Rossini overture, off.

88 As in 86. Guido reads his newspaper and continues to hum.

CARLA (O.S.) (CONT'D)
You promised me so often. Guido!

89 As in 87.

CARLA (CONT'D)
You know, I've dreamt it. I dreamt
that you found him a job. And he
went crazy and killed...

90 As in 88. Guido starts from his newspaper.

CARLA (O.S.) (CONT'D)
...us both.

GUIDO
Who?

91 As in 89.

CARLA
You and me. Mmm.

Savoring the taste of her food, she drinks some wine.

CARLA (CONT'D)
Do you know where we were? In that
little street behind Via della
Corce, where I bought you that tie
that your wife also bought you?
Remember? And when you wore it I
never knew whether it was hers or
mine.

She speaks with her mouth full of food.

CARLA (CONT'D)
There we were, on a cot, in each
other's arms, naked. And he came in
a killed us both with a broom.

She smiles broadly, then laughs, vastly amused.

92 LS: Carla and Guido at the table. Guido is swinging the purse
again.

CARLA'S HOTEL ROOM, DAY

93 CU: Carla, in silhouette, from behind. Wrapped in a sheet, a
black veil tied around her head, she is looking out the
window.

GUIDO (O.S.)
 (whispering)
 Make it darker.

CARLA
 (whispering)
 Yes.

She closes the curtains.

GUIDO
 (whispering)
 Yes, like that. Now you go out into
 the hall and then, after a minute,
 you come in as if it were the wrong
 room and found a stranger.

Pan follows Carla in MCU. She stops in front of her
 reflection in the mirror over the sink, then faces forward,
 absolutely delighted at Guido's suggestion.

CARLA
 Oh, that's good. We've never done
 that one.

GUIDO (O.S.)
 Stop, just like that. Let me see.

She gives a lascivious expression.

GUIDO (CONT'D)
 No. You need makeup that's more...

Pan follows Carla as she turns toward a mirror on an armoire;
 in it is the reflection of Guido lying in bed.

CARLA
 (her back to the camera)
 More what?

The sound of a train whistle.

GUIDO
 More like a whore's.

We see the reflection of Guido rising in bed; then pan
 follows Carla who moves in MCU right toward the bed,

GUIDO (CONT'D)
 Come here. Give me the pencil.

Guido appears opposite Carla, in MCU. He begins to pencil her
 eyebrows.

GUIDO (CONT'D)

Don't move.

The dialogue of Guido and Carla overlaps in the next few exchanges.

CARLA

(looking up)

What a nice lamp.

GUIDO

(intent on making up
Carla)

Yes, yes.

CARLA

You see, I wanted one for my house.

GUIDO

OK, but don't move.

CARLA

What's the name of this hotel?

GUIDO

Della Ferrovia.

CARLA

Ah. I want to write to my husband.
Then he'll send me an express
letter right away. You should see
the beautiful letters he writes.
I'll let you read them.

GUIDO

(still intent on his
makeup job)

Yes, yes. But if you don't keep
still... Make a face like a whore.

Carla turns her face toward the camera, makes a "sexy" sound, parts her lips, closes her eyes, then starts laughing.

GUIDO (CONT'D)

(getting up)

Sgwee! Go out into the hallway.

CARLA

(putting her arms around
Guido's neck)

Oh, so it's a part I have to play.

GUIDO

Yes.

CARLA
You think I'm one of your
actresses.

GUIDO
Go. Get out.

Pan right as he lies down in bed and pulls up the sheet.

CARLA (O.S.)
Why? You don't think I'd be as good
as they are?

94 MS: Carla walking toward the door.

CARLA (CONT'D)
Well, it's not for me. I wouldn't
like their kind of life.

She opens the door to the little antechamber where her
traveling outfit is hanging. She stops for a moment in the
entrance and turns toward Guido.

CARLA (CONT'D)
I like to stay at home.

95 High angle MS: Guido settling into his pillow.

GUIDO
Go on. Out. I'm sleeping.

96 MCU: Carla going out the door, making the "hooker" face and
the sexy sound. Her head leaves the frame but her hand
remains on the door frame. Then she backs into view.

CARLA
Say, if I did this for real, would
you be jealous?

97 As in 95.

GUIDO
(turning toward Carla)
Buy why? Would you really do it?

98 As in 96.

CARLA
Mm. Who knows?

99 As in 98.

Most of the exchanges between the Hotel-keeper and Carla are
indistinct. Guido gets up on one elbow, smoking a cigarette.

HOTEL-KEEPER (O.S.)
Do you need anything?

CARLA (O.S.)
No. I've just come out for a moment.

HOTEL-KEEPER (O.S.)
Would you like a bath?

CARLA (O.S.)
No. It's only for...

HOTEL-KEEPER (O.S.)
It you're thirsty, do you want some mineral water?

CARLA (O.S.)
No. Goodbye.

100 The entrance to the room. Carla runs back in, giggling, signaling for Guido to keep quiet.

101 CU: Guido.

GUIDO
What did she want? What did she say?

102 As in 100.

CARLA
(still giggling)
It was the hotel-keeper who wanted to give me mineral water.

GUIDO (O.S.)
Come here.

As Carla seductively approaches Guido's bed the camera tracks toward her.

GUIDO (O.S.) (CONT'D)
Come. Open up the sheet.

Her face in CU, she makes the "hooker" face and opens the sheet, spreading her arms wide.

CARLA
Guido. But you do love me?

She throws herself on Guido, whose arms enfold her.

GUIDO (O.S.)
 (with a touch of
 impatience)
 Yes, yes.

DISSOLVE.

103 MS: Guido is asleep in the foreground. Behind him, Carla is propped up in bed, intently reading a comic book, munching on a piece of fruit. A plate with fruit is balanced on her knee. She starts to laugh at what she is reading, glances at Guido, suffocates her laugh, then goes back to her comic book and piece of fruit.

104 High angle LS: the bedroom. Gently blowing in the wind, the curtains create changing patterns of light and dark. Guido and Carla as in 103. At left, Guido's Mother dressed in black, moving her right arm as if she were wiping something. She takes small steps to the left. The unnatural silence of this shot, characteristic of the dream sequences of the film, is interrupted by lugubrious chords that accompany the next scene.

COUNTRY CEMETERY, GUIDO'S DREAM

This is a ruined cemetery without conventional tombstones. It seems to be composed of monumental walls and rows of columns and mausoleums.

105 MS: Her back to the camera, Guido's Mother in front of a large white surface that, after a moment, dimly reflects the cemetery behind her. Guido appears behind her, nearly unidentifiable in the reflection. She briefly continues her wiping gesture, then drops her arms with a weary shrug and steps back. After repeating the wiping gesture and shaking her handkerchief, she walks left. Pan follows her, showing more of the cemetery in LS.

106 LS: the cemetery. Guido's profile is silhouetted in CU in the foreground. His mother is in background, watering the ground with a watering can.

GUIDO
 You're Mama, aren't you?

107 MS: Guido's Mother in the foreground, bent over, weeding. Behind her, a cemetery wall. Track left/pan right brings her into MS, simulating Guido's POV. She looks up.

MOTHER
 How many tears, my son?! How many
 tears?!

She dabs her cheek with her handkerchief. Pan right continues in pursuit of Guido's Father carrying a straw hat, moving out of frame, right.

GUIDO (O.S.)
 (very anxiously)
 Poppa, wait! Don't go away!

108 LS with a slight up and down motion, again simulating Guido's POV; the camera pans left from the monumental wall, past a row of square columns, to the base of a mausoleum, in CU.

GUIDO (O.S.) (CONT'D)
 We've talked so little to each other. Listen, Poppa! I had so many questions to ask you.

The pan continues on the torso of the Father. He opens the glass door of the mausoleum and then stands to the left of a white bier. We finally see his face in MS. Guido's back appears at the right edge of the frame.

FATHER
 (smiling, in an excessively sweet, plaintive tone of voice that he maintains throughout the sequence)
 I cannot answer yet.

Turning his straw hat in his hands, he glances at the ceiling.

FATHER (CONT'D)
 Do you see how low the ceiling is here? I would have liked it higher. It's ugly, my son, it's ugly. I would have like it different.

109 MS: the Father. Pan follows him to the right as he walks around bier. Through a window, we see the cemetery walls stretching into the background.

FATHER (CONT'D)
 Couldn't you take care of it, Guido? You used to draw so well. I'd like...

As the pan continues we see Pace, the producer, walking toward the mausoleum. His black coat is draped over his shoulders; he carries a black hat. The Father is now off.

FATHER (O.S.) (CONT'D)
 Oh, the Commendatore. He shouldn't
 have taken the trouble.

Pace raises his arm in greeting as he continues walking toward the mausoleum. Pan continues right to door that opens. Conocchia, the production assistant, in a white sport shirt and white hat enters, in MCU, followed by Pace.

FATHER (O.S.) (CONT'D)
 Good morning.

CONOCCHIA
 (turning in Guido's
 direction)
 Hi!

Father appears to the left of Pace, in MS. His manner is obsequious.

FATHER
 How is he doing? How is my son
 doing?

Pace makes a gesture of disapproval with his hand.

CONOCCHIA
 (whispering to Pace)
 Don't let yourself be moved. Be
 careful!

FATHER
 What? Not well?

Pace continues to gesticulate disapprovingly while the other two men look in Guido's direction, judging him negatively.

110 LS: the cemetery, through the window of the mausoleum. Conocchia and Pace are walking away. Guido's silhouette appears in CU at left.

FATHER (O.S.) (CONT'D)
 It was sad to realize that one has
 been so mistaken!

GUIDO
 But I...

He turns to look at the two men receding in the distance.

111 CU: the Father, smiling pathetically. He repeatedly sways closer and farther from the lens.

FATHER

Mother prepared something to take
along with you. A little cheese...
two peaches. Don't worry about me.

112 The monumental wall of the cemetery crosses the rear of frame diagonally. Guido is in the right foreground, in MCU, nearly completely in shadow.

FATHER (O.S.) (CONT'D)

Of course, this place is a bit
lonely...

He appears behind Guido and drapes a cloak over his shoulders. It is now clear that, in this sequence, Guido has been wearing the uniform of a schoolboy.

FATHER (O.S.) (CONT'D)

...but your mother comes every day.
She keeps me company.

The camera tracks back to show the two men and the cemetery in LS. The Father pats Guido on the head and starts to walk away. Guido turns to watch. Through the remainder of this shot, Guido remains with his back to the camera while his father continues to walk off, his back to the camera as well.

FATHER (O.S.) (CONT'D)

She always keeps everything in
order. A little decorum is always
necessary. That's the way we were
brought up. And with your wife...
is everything all right?

GUIDO

(anxiously, taking a step
toward his departing
father)
Yes. Luisa...

FATHER

You two have been the joy of my
life. Goodbye, my son.

113 ECU: Guido's hands, covering his face. Although it appears that he is sobbing, he is actually sighing deeply. He then stops abruptly. He turns away from the camera and we see the monumental wall, diagonally marking the background. High Angle MS: the Father sitting on the edge of his grave in the right foreground.

GUIDO

But what is this place? Are you comfortable here?

FATHER

I still haven't really understood, Guido. But it's going better. Much better.

Guido walks forward and helps his father descend fully into the grave.

FATHER (CONT'D)

At first, my son... at first...

The Father almost completely disappears into the grave. Guido is not kneeling at the edge, holding his father's hand. The lower half of the Mother's body appears in CU at the left edge of the frame.

MOTHER

Guido, I do the best I can. What more can I do?

As Guido turns, stands and comes toward his mother, she spreads her arms, then fervently embraces him.

114 High angle CU: the Mother kissing Guido, holding his head between her hands. She then kisses him on the lips rapturously.

115 As in 114. Guido pulls his mother's hands from the back of his head. We see in the place of the Mother, wearing the same costume as the Mother, Guido's wife, Luisa. As she turns to the right and starts walking, the camera, from Guido's POV, tracks along side her in CU.

LUISA

Poor Guido! You must be tired. Do you want to go home?

She stops and turns back. Her expression has hardened.

LUISA (CONT'D)

I'm Luisa, your wife. Don't you recognize me? What are you thinking?

116 High angle ELS: the columns and the monumental wall receding into the distance, dwarfing the solitary figure of Luisa.

THE HOTEL, A CORRIDOR, DAY

- 117 LS: Guido walking down a long, dark corridor, toward the camera. He is singing the Overture to *The Barber of Seville*. He breaks into a funny little step reminiscent of Chaplin's tramp, punctuated by his whistling. A buzzer sounds. He stops in front of the elevator door, rings, turns, and leans against the wall to wait. A rushing sound signals the arrival of the elevator. This sound, as well as that of the opening and closing doors, are greatly amplified in this scene. Guido sighs deeply and casts his eyes down.
- 118 MS: Guido as in 117. He rhythmically raises and lowers himself on his toes, tapping his heels on the floor.
- 119 CU: the glass panel of the elevator door, through an elaborate wrought-iron gate. The elevator arrives; the elevator operator, an elderly woman, whose black uniform suggests a maid, and whose white cap recalls a nurse's, opens the door and exits to allow Guido to enter. Between them we see, in the background, the Cardinal's secretary, a thin-faced man in street clothes, with a long, thin moustache and small beard.

GUIDO

Good afternoon.

ELEVATOR OPERATOR

Good afternoon.

THE ELEVATOR CAR

- 120 MS, from inside the elevator, we see Guido entering. He looks up, a bit startled.
- 121 CU: the Cardinal, his head bent forward, absorbed in prayer.
- 122 As in 120. Guido takes off his hat and moves right. He turns, leans on the elevator wall and looks in the direction of the Cardinal and his party.
- 123 MS: the Cardinal between the Secretary on the left, and an older prelate on the right. The Secretary and the prelate acknowledge Guido's presence by nodding and smiling.
- 124 As in 122.

GUIDO

(in a respectful whisper)

Good afternoon.

Continuing to stare in the direction of the Cardinal, Guido screws up his lips nervously.

125 As in 121. The descent of the elevator from floor to floor is marked by the intermittent thump and illumination of a diamond-shaped glass panel behind the Cardinal.

126 MCU: Guido looking anxious.

127 CU: a second prelate reading. He looks up and smiles at Guido, then goes back to his breviary.

128 CU: the Secretary.

LOBBY, SPA HOTEL, DAY

129 LS: the brightly illuminated hotel lobby. The Cardinal's party exits from the elevator at the right. The buzzing sound heard in 117 is repeated. A hotel clerk escorts the party to the left rear, across the lobby. Guido's assistant, Cesarino, entering from the left foreground, CU, goes to meet Guido. Various other guests are walking in the lobby.

CESARINO

Guido! In a couple of days I'll arrange for an interview with him. You can get all the advice you want for the film. What a wonderful mystical type!

Guido and Cesarino are now in MCU. Guido looks to the right.

CESARINO (CONT'D)

Oh, I brought you the three old men.

GUIDO

(distractedly walking to the right)

Hm?

CESARINO

One's Russian. Another's a retired general.

Pan follows Guido and Cesarino as they proceed right. They have walked out of the set for the hotel lobby and are on another set being built by workmen.

GUIDO

What old men?

CESARINO

The ones for the part of the father.

GUIDO
 (surprised when he looks
 up and sees someone, then
 hiding behind his coat)
 Ah! Cover me, Cesarino.

Murmuring unintelligibly, he tries to escape toward the rear, walking with his knees bent, imitating Groucho Marx's mock stealth.

GUIDO (CONT'D)
 Smak, smak, smak.

CLAUDIA'S AGENT
 (his shoulder appearing in
 the right foreground)
 Come here, you clown.

GUIDO
 (stopping and turning)
 How are you? What a pleasure to see
 you Super-Tarzan.

Track follows Claudia's Agent as he approaches Guido.

CLAUDIA'S AGENT
 I telephoned you six times.

He shakes hands with Guido. They are now side by side in MS.

GUIDO
 (apologetically)
 Yes, I know. I understand. It's
 about the script for Claudia.

Claudia's Agent puts his hand around Guido's shoulder; track back as they come forward.

CLAUDIA'S AGENT
 Well?

GUIDO
 I thought I'd sent it to you. In
 fact, it's practically in the mail.

CLAUDIA'S AGENT
 (annoyed)
 Oh, yes?

GUIDO
 (placatingly)
 You look young as ever! Why aren't
 you acting anymore?

Pan slightly to right as Conocchia enters, taking Guido's arm and pulling him away from Claudia's Agent.

CONOCCHIA

I was awake all night. I got an idea for the spaceship. If we made the upper story...

GUIDO

(very annoyed, extracting his arm from Conocchia's grip)

Eh, Conocchia. Don't take me by the arm. It bothers me. And why don't you wear a jacket!

Guido continues walking, leaving Conocchia behind.

CONOCCHIA (O.S.)

(wounded and angry)

Now I have to put on a smoking jacket to talk to you.

Suddenly smiling, Guido continues to walk right. Pan follows. He shakes the hand of a markedly effeminate young man, the Actress's Agent.

GUIDO

How are you?

ACTRESS'S AGENT

(with an American accent)

Fine.

GUIDO

Have you had a good trip?

ACTRESS'S AGENT

Yes, thank you. It's been an hour...

He implies that the Actress has been waiting for an hour. He gestures to the right and Guido bows in that direction.

ACTRESS (O.S.)

(broadly, in French)

Hello.

We hear an orchestra playing Tchaikovsky's *Nutcracker Suite*.

GUIDO

What a blinding vision! Beautiful!

Pan follows Guido as he walks toward Actress, spreading his arms in admiration. Dressed all in white, with a white fur piece around her neck and wearing a cloche hat, she is seated next to a statue on a pedestal. Daumier stands beside her, reading.

130 MS: the Actress extending her hand to Guido, who kisses it.

GUIDO (CONT'D)
Beautiful!

The Actress speaks Italian with a strong French accent. She switches indiscriminately between the two languages throughout the film.

ACTRESS
(half as a question, half
as an assertion, in
French)
That's true! You always tell me
that I am
(in Italian)
beautiful, but you never speak
about my part.

She rises. She and Guido are seen in profile, MS. Between them, in the center of the frame, Daumier, inattentive to what they are saying, his glasses perched on his forehead, is bent over what he is reading.

ACTRESS (CONT'D)
How was my screen test?

GUIDO
Very good. Otherwise I wouldn't
have asked you to come.

ACTRESS
But I still don't know anything.
You told me to be maternal.

MAN (O.S.)
Guido!

ACTRESS
That I ought to eat lots of
spaghetti!

131 CU: the Actress laughing.

ACTRESS (CONT'D)
(in French)
Well, I've put on three kilos.
(MORE)

ACTRESS (CONT'D)
 (in Italian)
 Is that all there is to it?

GUIDO (O.S.)
 You see, you know more than I do.

ACTRESS
 (disappointed, turning
 toward Daumier, in
 French)
 Well now, really...

132 As in 130.

ACTRESS (CONT'D)
 ...you're taking your time!

MAN (O.S.)
 Guido!

ACTRESS
 You could tell me something more
 about it.

DAUMIER
 (looking up)
 What is it that she's supposed to
 play?

In the distance, over Daumier's shoulder, we see the American
 Journalist wave in greeting and stand.

GUIDO
 But haven't you...

AMERICAN JOURNALIST
 (in English)
 Oh, hello!

Pan left shows his approach.

GUIDO
 Hello!

He looks to the left.

GUIDO (CONT'D)
 Agostini!
 (In the direction of the
 Actress)
 Excuse me.
 (to Daumier)
 Excuse me.

Over Guido's shoulder, we see the American Journalist, a drink in his hand.

AMERICAN JOURNALIST
 (in a strong American
 accent)
 I don't want to be a pest.

GUIDO
 Please.

AMERICAN JOURNALIST
 The hotel is fine. The whisky is
 excellent, but I have three
 questions.

GUIDO
 Yes, yes. We can talk later.

Agostini appears at the left of the frame, interrupting.

GUIDO (CONT'D)
 (to Agostini, annoyed)
 What do you want? Oh, yes.
 (In the direction of
 Daumier and the Actress)
 Excuse me.
 (To the American
 Journalist)
 Excuse me.

Pan follows Guido who walks left with Agostini.

GUIDO (CONT'D)
 Agostini, we have to...

Guido lowers his voice.

GUIDO (CONT'D)
 It was nothing. I called you
 because I didn't want to answer
 this fellow's questions.

Guido looks left toward Claudia's Agent who then appears in
 frame.

GUIDO (CONT'D)
 Yes?

Guido continues walking to the left with his hand on the
 shoulder of Claudia's Agent.

CLAUDIA'S AGENT

Claudia has offers from all over the world. I can't keep her waiting any longer. You must tell her something. Does a script really exist? A couple of pages, an idea?

Guido and Claudia's Agent stop and face each other, in MS.

GUIDO

But does Claudia know that this might be a wonderful part, the best she ever had?

On the staircase, in the background we see a girl in white holding the hand of the Beautiful Unknown Woman, she too all in white, wearing a large hat.

GUIDO (CONT'D)

No? Now, I'm going to explain it to you.

Guido notices the Beautiful Unknown Woman. Pan follows as she crosses the unfinished portion of the lobby set, LS.

133 CU: the Beautiful Unknown Woman.

BEAUTIFUL UNKNOWN WOMAN

(in accented English)

Darling!

Pan follows her as she continues to walk through the lobby.

134 MS: Claudia's Agent and Guido. Guido is looking to the right, in the direction of the Beautiful Unknown Woman.

CLAUDIA'S AGENT

I'm talking to you as a friend. You are going to lose Claudia.

Track back: Cesarino appears on the right.

CESARINO

Do you want to see the old men or not?

GUIDO

(to Claudia's Agent)

Are you crazy? Everything's ready.

(Annoyed, to Cesarino)

Well, what do you want?

CESARINO

The old men!

GUIDO
Where are they?

CESARINO
They're here.

GUIDO
(to Claudia's Agent)
Excuse me.

Guido walks off to the right, in MS, with Cesarino.

CESARINO
Listen. It's Carla. She called. She
doesn't want to stay in that hotel.
It's ugly. She's right.

As Guido and Cesarino walk away, the American Journalist and
his Wife approach.

GUIDO
What can I do? Can I bring her
here?

AMERICAN JOURNALIST
(in English)
Excuse me.

CESARINO
(exiting right)
I'll call the old men.

AMERICAN JOURNALIST
(in Italian)
I'd like to introduce the little
woman.

AMERICAN JOURNALIST'S WIFE
(in strongly accented
French)
It's a great pleasure.

She then uses an incorrect salutation in Italian (also
heavily accented and particularly grating), "piacerissimo,"
and shake Guido's hand.

AMERICAN JOURNALIST
My wife writes too. Works...
(in English)
...in the ladies' magazines.
(in Italian)
She also has a question or two.

GUIDO

Of course.

Guido and the American Journalist's Wife walk right. In ever-increasing CU, she appears more and more grotesque.

AMERICAN JOURNALIST'S WIFE

My readers are crazy about love stories. Could you tell me something about your love life?

135 MS: Cesarino approaches with one of the old men.

CESARINO

Here they are.

(To four old men, three of whom are off at this point)

Say hello to the boss.

He motions for the others to come forward and the camera pans right.

CESARINO (CONT'D)

Come forward. Come forward. You too, General. Say hello to the boss.

They wave and bow, in MS.

GUIDO (O.S.)

Hello.

OLD MEN

Hello. Hello.

GUIDO (O.S.)

(to the second from right)
How old are you?

OLD MAN

Seventy.

GUIDO (O.S.)

(to the one on the far right)
You?

SECOND OLD MAN

Sixty-four.

136 MS: Guido, pensive.

GUIDO

You?

THIRD OLD MAN (O.S.)

Sixty-eight.

Guido chews his lip, seems a bit embarrassed. He looks in the direction of Cesarino.

GUIDO

They're not old enough.

137 MS: the back of Guido's head, Cesarino and the oldest old man.

CESARINO

(turning to the old man)

What? This one's about to drop dead. Next time I'll bring you three corpses. You asked me for someone pathetic. Just look at this one and you start crying.

Guido turns forward. He raises his arms and begins a high-pitched chant.

CESARINO (CONT'D)

(to the old men)

Move, move.

138 High angle LS: lobby from the staircase. We see the other characters already introduced in this sequence. They look at Guido, his arms upraised, chanting, walking toward the foot of the stairs where he kneels and bows.

CESARINO (CONT'D)

(to the old men)

Move... I'll call you later.

CLAUDIA'S AGENT

(in Pace's direction)

How do you do, sir?

139 Low angle LS from the foot of the stairs. The producer, Pace, his young Girlfriend and the Accountant are descending.

140 As in 138. The three figures descend toward Guido, still kneeling.

PACE

If you kneel before me, what would I have to do before you? Get up. You'll hurt yourself.

He laughs.

PACE (CONT'D)
How are you, Guidino? How is it going?

GUIDO
(getting up and embracing Pace)
Fine.

CESARINO (O.S.)
Hello there, Boss! Our sun is finally shining!

141 CU: Pace, over Guido's shoulder. The two men are still embracing, on one cheek, then the other.

PACE
I came by helicopter with this one...
(He indicates his Girlfriend)
...shouting all the way.

142 CU: Pace's girlfriend.

PACE'S GIRLFRIEND
Where's the pool?

143 As in 141.

PACE
Sweetie, we just arrived. Be quiet a minute.
(to Guido)
Has the cure helped you?

144 MS: Pace's Girlfriend, Pace, the Accountant, and Guido.

GUIDO
Yes.

PACE
(hading a small case to Guido)
Are you feeling well?

GUIDO
What is this?

PACE
A little nothing.

Pace and Guido walk into the lobby.

GUIDO
(delighted)
Oh, you're always giving me
presents.

PACE
It's just like mine.

145 As in 142.

PACE'S GIRLFRIEND
You never have to wind it.

146 MCU: Guido and Pace, walking forward. Guido proudly shows off
his new wristwatch to the right and the left.

GUIDO
Wristwatch, wristwatch, wristwatch.
Ladies and gentlemen, please look
at the wristwatch.

Various unidentifiable faces pass behind the two men. As they
traverse the lobby, always in MS, Pace acknowledges some
people, off.

CESARINO (O.S.)
My respects, Boss, my respects.

PACE
Well, young man. Are your ideas any
clearer?

GUIDO
Yes, I really think so. I'm
beginning to...

MAN (O.S.)
Commendatore, we have the Americans
in the palm of our hand.

147 LS: the entire group going toward the exit.

AMERICAN JOURNALIST'S WIFE
(in English)
You're the famous capitalist from
Milan.

THE TERRACE AND GROUNDS OF THE SPA, NIGHT

148 CU: Singer in silhouetted profile. As the orchestra begins its introduction she finishes her cigarette, picks up a microphone and begins to sing in German, "Nichts auf der Welt." The words of her song can be heard through 153. "Nothing in the world is easier for us than to forget what we still know in the morning. A thousand wishes in May that one forgot.... Glowing sentences from the new song, glowing words, as they were once written by a poet... they call out like a lover in the Café..." pan follows in CU as she walks left, and then, brightly illuminated, faces the audience. In her late middle-age, both her voice and her expression are hard-edged, her coiffure mannish.

149 LS: the grounds with the concrete-canopied benches. Tables have been set up. As a group of richly dressed women walk forward, the camera tracks back slowly.

150 CU: track shows two women walking.

FIRST WOMAN

(laughing)

I saw her passport. She's fifty-two years old!

SECOND WOMAN

Just a baby!

The two women smile maliciously.

151 CU: track shows two other women walking. One, quite old, is lighting her cigarette, the other is holding a handkerchief to her face.

MAN (O.S.)

Good evening.

OLD WOMAN

(delighted)

Who are you, dear, who are you?

152 LS: the improvised dance floor on the terrace where people lined up for their mineral water during the day. The tables are on a level a few steps below. The camera tracks in slowly, following the women in MS. Pan right follows a couple on the table level in the foreground walking up the steps. Other couples are dancing slowly on the terrace.

153 MCU: couple dancing. Both are wearing hats. Pan left and right to other couples in MS and LS. Some of the women are wearing furs. The music changes to a faster, more "modern" beat-the "twist."

- 154 CU: Gloria, first completely in shadow, her head down as in her first appearance. As she backs up in time to the music, she tosses her head, her face now fully lighted. She pulls Mezzabotta into the dance. Then, in silhouetted LS, they do the twist. Other couples exit, leaving Gloria and Mezzabotta nearly alone on the terrace.
- 155 Pan right, MS to LS, from behind, of an older couple leaving the dance floor.
- 156 MCU: Gloria and Mezzabotta. Her hands are behind his neck. Pan follows them as they turn, gazing intently at each other. They separate, Gloria dancing away from the camera, her hand over her own shoulder. She turns toward Mezzabotta.
- 157 LS: Mezzabotta framed by the monumental walls through which Claudia first appeared. He is trying to adapt his style of dancing to the more modern beat.
- 158 MCU: Gloria dancing, her hand together as in an Easter prayer.
- 159 MCU: Mezzabotta, very satisfied with himself, perspiring profusely.
- 160 MS: Guido at a table, wearing a false "Pinocchio" nose, apparently watching Mezzabotta and Gloria. At the other end of the table, in the background, LS, Pace and his Girlfriend.

PACE

(indistinctly)

I must admit, rather, that the
problem of mental illness...

AMERICAN JOURNALIST (O.S.)

Mr. Director. May I ask you another
little question?

Guido turns and the camera pans left to show the rest of the table. Pan stops, in MCU, on Daumier and the American Journalist, who is tying a sweater around his neck.

AMERICAN JOURNALIST (CONT'D)

(in English)

What do you think of the connection
between Catholicism and Marxism?

DAUMIER

(translating into Italian)

He wants to know about the
relationship between Catholicism
and Marxism.

161 MCU: Guido in right foreground, MS of Pace and Girlfriend in left background.

GUIDO
(to Daumier)
Thank you. I understood the question.
(to the American Journalist)
You want to know which political party I belong to.

162 As in 160. A waiter is pouring wine into Daumier's glass.

AMERICAN JOURNALIST
163 I think that you, an honest man-all you Italians are-you should be able to answer me. Is Italy, or isn't Italy...

MCU: Pace's Girlfriend, eating ice cream.

AMERICAN JOURNALIST (O.S.) (CONT'D)
...an essentially Catholic country?

PACE'S GIRLFRIEND
Yes.

164 MCU: Conocchia and Pace, who is reading a budget report.

PACE
Keep still. Eat your ice cream and keep still.

He snaps his fingers to call Conocchia's attention to an item in the budget.

AMERICAN JOURNALIST'S WIFE (O.S.)
(in English)
But if Italy is a Catholic country, why are all you films slanted to the Left?

Pace pulls down his glasses and looks in the direction of Guido. Some of the ensuing dialogue is spoken simultaneously.

CONOCCHIA
(to Pace)
It's an estimate for the space ship. And I would like to speak privately with you again for a moment because, really, it can't go on like this any more.

He becomes increasingly excited, raising his hand in frustration.

CONOCCHIA (CONT'D)
This is a madhouse!

PACE
Fine. We'll talk about it later.

He gives the budget to Conocchia and speaks to Actress's Agent, who is out of the frame.

PACE (CONT'D)
Excuse me. What were you telling me about cholesterol?

165 LS: Carla seated at a table alone, wearing the same outfit she wore at her arrival. She looks over her shoulder in Guido's direction and signals "hello" with a discreet gesture of her hand held low behind her chair. Sound of applause as one number ends and another immediately begins.

166 MCU: Guido, who surreptitiously acknowledges her, then looks around to see if the others have noticed.

AMERICAN JOURNALIST (O.S.)
(indistinctly, in French)
This making films without heroes...

AMERICAN JOURNALIST'S WIFE (O.S.)
(in English)
What the hell are you talking about, darling?

AMERICAN JOURNALIST (O.S.)
(in French)
I don't find it very interesting.
It might work in a novel, but a film must have a hero.

167 MCU: Carla, in profile, daintily eating, looking in Guido's direction.

AMERICAN JOURNALIST'S WIFE (O.S.)
(in English)
I don't understand a damned bit of that French.

AMERICAN JOURNALIST (O.S.)
(in English)
Oh, now, honey, don't drink any more.

168 As in 166. Guido looks more pointedly in Carla direction.

169 As in 167. Carla, delighted by Guido's attention, turns in sharp profile and forms her lips into a kiss.

AMERICAN JOURNALIST (O.S.) (CONT'D)
 (in French)
 Because the cinema id not begin as
 an intellectual game.

170 As in 168. Embarrassed, Guido turns away, playing with his hat.

AMERICAN JOURNALIST (O.S.) (CONT'D)
 (in French)
 It is only the simplification and
 the exaltation of...

PACE (O.S.)
 (in French)
 Where are our...
 (in Italian)
 ...great writers?

171 CU: Daumier, waving his finger.

DAUMIER
 Fitzgerald in his first novel...
 afterward, an orgy of pragmatism,
 of brutal realism.

Daumier turns away in disgust.

172 Pan follows a woman, carrying a frond, walking from right to left, in LS. People sitting at tables in foreground, MS, couples dancing in background.

DAUMIER (O.S.) (CONT'D)
 Finally, what does "Left" mean?
 What does "Right" mean? Are you so
 optimistic as to believe that in
 this confused and chaotic world
 there are people with ideas clear
 enough...

173 MCU: Guido, stroking his nose, then smiling in the direction of the Actress; Daumier looking in Pace's direction.

DAUMIER (CONT'D)
 ...to consider themselves entirely
 on the Right or on the Left?

174 MCU: Actress's Agent, looking off to the right in Pace's direction; the Actress, eating, smiling, looking straight ahead in Guido's direction.

ACTRESS'S AGENT

Now the Americans have a new
theory. To take care of
cholesterol, they have you eat...

175 As in 173.

GUIDO

(in French)

Is the asparagus good?

176 MCU: the Actress.

ACTRESS

(in French)

Very good.

She smiles and crinkles up her nose in an effort to be cute.

177 As in 175.

ACTRESS'S AGENT (O.S.)

(in English)

I beg your pardon. Can you tell me
approximately...

GUIDO

(in English)

Please?

178 MCU: Actress's Agent and Actress.

ACTRESS'S AGENT

(in Italian)

Approximately...

ACTRESS

(slightly annoyed, to the
Actress's Agent, in
English)

Not now, please.

ACTRESS'S AGENT

How many scenes will there be?

GUIDO (O.S.)

What do you mean?

ACTRESS'S AGENT

How many scenes will there be?

179 As in 177.

GUIDO
 (holding up his hand)
 Five.

Daumier begins to roar with laughter.

180 As in 178.

ACTRESS
 (in Italian)
 Only five?

GUIDO (O.S.)
 Perhaps six, perhaps seven. That's
 right.

Daumier, off, in indistinct dialogue, expresses his
 disbelief.

181 Pan follows Cesarino crossing from left to right in MS.

CESARINO
 (waving in Pace's
 direction)
 Good evening, Boss. Hi, Guido.

He kneels next to Guido.

CESARINO (CONT'D)
 Look, the Ambassador is giving
 Carla the eye.

182 LS: Carla at her table, a distinguished gentleman standing to
 the left, raising his glass to her.

183 As in 181.

GUIDO
 So?

CESARINO
 I just thought you should know.

GUIDO
 (turning away)
 Now I know.

CESARINO
 Do you want me to dance with her?

GUIDO
 Yes, yes. Dance with her.

Cesarino rises and exits right.

PACE (O.S.)

Oh, dear friend. There is only one truth.

184 The slow dance music gives way, suddenly, to the energetic rhythm of "Carlotta's Gallop." MCU: Actress, gesticulating broadly, on the left; Conocchia on the right.

ACTRESS

(in French)

Yes... perhaps... but I's so anxious to know... to understand the character well. I have to live with my character for a long time in advance.

She takes out a cigarette.

185 MS: Guido, biting his fingernail.

ACTRESS'S AGENT (O.S.)

Madame says that she must know her character in advance, of necessity.

186 As in 184. Pace's arm enters the frame on the right; he lights the Actress's cigarette. During this exchange Conocchia is engrossed in his notes.

ACTRESS

(in French)

I have to feel her flesh on me... her ideas. Without that, I just can't.

PACE

(leaning into the frame)

But hasn't our director explained the part to you yet?

ACTRESS

No!

The camera follows Pace as he leans back.

PORTER

I'm so sorry, beautiful lady. I have no information for you. I'm only the producer. Isn't it true, Guido...

187 As in 185.

PACE (O.S.)

...that I don't know anything?

GUIDO

That's right. You mustn't know anything.

188 Pan follows Mezzabotta running toward table, left to right, LS to MCU, huffing noisily. He kneels next to Guido who smiles.

ACTRESS (O.S.)

(in French)

Well, what did he say?

During this, and the next few shots, we hear the table conversation indistinctly.

189 MS: Gloria walking, with a mysterious air.

MEZZABOTTA (O.S.)

(he lets out a long whistle, like an engine running down, then laughs)

And now, three days of rest.

MCU as Gloria sits, then picks up a bunch of cherries and brings them to her nose to smell them deeply.

GLORIA

They look like glass. The first cherries of spring.

(in English)

Come along! Let's welcome in the springtime together.

She throws one of the cherries at Mezzabotta.

190 As in 188. Mezzabotta catches, then eats the cherry. Guido looks troubled, puts on his hat.

MEZZABOTTA

Thanks. And what about some for Guido?

GLORIA (O.S.)

(in English)

Good luck to Guido.

Mezzabotta catches another cherry and puts it in Guido's mouth. He then nestles his head on his hand, resting on the edge of the table.

MEZZABOTTA

Mario Mezzabotta... 96 kilograms...

He waves a finger at Guido.

MEZZABOTTA (CONT'D)
Shall we take a little walk?

Guido nods in assent. Mezzabotta blows a kiss in Gloria's direction. Both men stand and Mezzabotta takes Guido's arm; pan follows as they walk to the right, from MS to MCU.

MEZZABOTTA (CONT'D)
I know. Naturally you... think I'm
in my second childhood, don't you?

GUIDO
Yes.

They stop and face each other. Guido is nearly completely turned away from camera; Mezzabotta is fully illuminated.

MEZZABOTTA
I'm thirty years older than she is.
And so what?

GUIDO
That's fine.

MEZZABOTTA
I may be an idiot... an old
imbecile... the guy who picks up
the tab. Whatever you say. So what?

AMERICAN JOURNALIST (O.S.)
(in English)
Excuse me.

Guido turns.

191 MCU: American Journalist, seated at table, his wife behind him.

AMERICAN JOURNALIST (CONT'D)
(gesticulating with his
spoon)
Would you be able to create, on
demand, something true, important,
and beautiful? For example, if the
pope asked you to?

GUIDO (O.S.)
(impatiently)
Sure, sure, I'll think about it.
Excuse me.

192 In MCU, Mezzabotta and Guido continue to walk a bit, then stop.

MEZZABOTTA
I'm not fooling myself, you know.

He crosses in front of Guido.

MEZZABOTTA (CONT'D)
Oh, no. Maybe she stays with me just for the money. Actually, that's certainly it. But in my whole life I've never felt anyone to be closer to me.

He looks in her direction, off. Camera follows as he sits, in MCU.

MEZZABOTTA (CONT'D)
Just look at her. She's pretty... charming... intelligent.

He mops his face with his handkerchief.

MEZZABOTTA (CONT'D)
She has everything going for her. Just for the money? But nowadays, there are so many young men with money...

193 MCU: Guido looking down at Mezzabotta.

MEZZABOTTA (O.S.) (CONT'D)
...loads of them.

GUIDO
(reassuringly)
It's obvious. She loves you.

194 As in 192.

MEZZABOTTA
(nodding in agreement)
Yes. And she didn't try to pressure me.

He continues to mop his face.

MEZZABOTTA (CONT'D)
No... I decided myself, rationally. She... never once said a word against my wife... about my family. Never a reproach.

GUIDO (O.S.)
But how did you meet her?

MEZZABOTTA
(laughing slightly)
In London. She was in school with
my daughter.

195 As in 193.

GUIDO
How many years have you been
married?

MEZZABOTTA (O.S.)
Many. Thirty-one.

GUIDO
And how did your wife...

196 As in 194.

MEZZABOTTA
(rubbing the side of his
head)
My wife took it very badly. She
hates her. But Gloria... can you
believe it... Gloria is fond of
her.

He rises, now looking at Guido face to face. He takes a
challenging tone of voice.

MEZZABOTTA (CONT'D)
And now go ahead and say it... I'm
an ass.

The Actress's Agent appears between Guido and Mezzabotta, the
Actress in LS, behind them.

ACTRESS'S AGENT
(in English)
Excuse me.
(in Italian)
There must be a shooting
schedule... dates. Or she'll lose a
film contract in Germany. We have
other offers!

197 MCU: the Actress.

ACTRESS

(in French)

Will you leave me in total darkness
right up to the end?

198 MCU: the Actress's Agent and Guido, who addresses the Actress.

GUIDO

(as if he hasn't
understood)

Pardon me?

199 An in 197. Actress is disappointed.

200 As in 198.

GUIDO (CONT'D)

(smiling vaguely)

You look like a little snail.

201 Guido and Actress's Agent in MCU foreground, their backs to camera, looking at the Actress who is between them, still seated, MS.

ACTRESS'S AGENT

(in French, except for the
word for little snail,
"lumachina")

What is a "lumachina"?

Guido holds up his hand, his index finger and pinky extended to suggest the antennae of a snail.

GUIDO

(in French)

A little snail.

202 MCU: the Actress, laughing self-consciously, putting her hair to the ornament in her hair that, indeed, does look like antennae.

ACTRESS

(in French)

Snail!

203 MCU: Gloria bent backwards in her chair, then upright, then, in CU, leaning her head against the umbrella pole in the middle of the table.

GLORIA
 (in English)
 Silence!
 (ecstatically, in Italian)
 Listen to the voices of the spring.
 The Romans called it "Happy Water."

204 We hear the orchestra play a fanfare to signal the start of an act. LS: the terrace, almost completely in darkness. Two trees in the background are illuminated. We barely perceive the figure of Maurice. Then, suddenly lit from behind, he appears in silhouette.

205 MCU: Maurice. Same transition from darkness to silhouette. Finally he is lit from the front. First serious, he then begins smiling as he bends to the right to pick up his wand. We hear a crash of cymbals. Maurice bursts into sardonic laughter. Maya and her blackboard are barely distinguishable behind him.

MAURICE
 Maya!

He starts running to the right.

206 LS: terrace. Maya and her blackboard are still in shadow. Pan follows Maurice running to the right in a spotlight.

MAURICE (CONT'D)
 Let's give these bores a little diversion.

He stops at the table of two of the elderly women we saw at the beginning of the sequence and picks up a handbag, then addresses one of them in French.

MAURICE (CONT'D)
 Good evening, Madame. May I?

207 CU: Maya in profile, blindfolded.

MAURICE (O.S.) (CONT'D)
 Are you ready, Maya? Concentrate, now! What do I have in my hands?

Pan on Maya as she walks right, smiling.

MAYA
 A velvet evening bag.

MAURICE (O.S.)
 And what's inside?

208 MS: Maurice on left of frame, holding up a white handkerchief, a woman seated on right. Maya is seen between them, in LS. She walks backwards and forwards during the shot. Her silhouette appears in the spotlight projected on the blackboard.

MAYA
A white handkerchief!

MAURICE
(in French)
That's right.

During this shot, Maurice keeps pulling objects out of the evening bag.

MAYA
A red handkerchief... aspirin...

MAURICE
Not drugs, I hope.

WOMAN
(laughing)
No.

MAYA
No, no. Aspirin!

MAURICE
Ah ha!

WOMAN
Ah.

MAYA
Change purse!

MAURICE
(opening the purse)
Is there any money?

209 LS: Maya, her arms stretched in front of her, walking in front of the blackboard on which is projected her shadow.

MAYA
Two thousand seven hundred...

210 As in 208.

MAYA (CONT'D)
...twenty-five lire.

The woman applauds. We hear the applause of the rest of the spectators.

MAURICE
 (dropping the change purse
 into the evening bag,
 contorting his mouth into
 his habitual rictus)
 Ah ha!

WOMAN
 She's wonderful!

211 LS: pan on Maurice as he runs from left background to a table in right foreground.

MAURICE
 And this lady... what is she
 thinking?
 (in French)
 Nothing dirty, I hope.

MS: Maurice standing between two seated women. He addresses the one on the left of the screen, holding his hand above her head.

MAURICE (CONT'D)
 Come on! Think about something.

WOMAN
 What should I think about?

MAURICE
 Whatever you like.
 (in French)
 Are you thinking?

The woman closes her eyes in concentration.

WOMAN
 Yes.

MAYA (O.S.)
 I'd like to live for a hundred more
 years.

MAURICE
 (laughing ironically)
 Is that correct?

He kisses the woman's hand and exits right.

WOMAN

(turning in the direction
of Maya and applauding in
great delight)

Yes, yes!

212 LS: Cesarino accompanying Carla to a table, helping her into
a seat.

MAURICE

(running from left to
right, to Carla, in
Italian)

And this lovely lady...

He laughs, puts his hand over Carla's head.

MAURICE (CONT'D)

What does she have in her little
head?

CARLA

Leave me alone.

(Slight pause)

May I think about someone?

MAURICE

(in French)

Of course.

Cesarino, standing left, looks straight ahead, presumably at
Guido.

MAURICE (CONT'D)

(in Italian)

Go ahead!

CARLA

In that case...

213 CU: Guido, who starts biting his nails.

CARLA (O.S.) (CONT'D)

(nervously)

No, I'm embarrassed. Let...

MAURICE (O.S.)

But of what?

(in French)

Go ahead, Madame!

CARLA (O.S.)

May I really think of a person?

214 LS: the table. Pace's Girlfriend and the Actress are seated, Actress's Agent is standing, Pace is moving forward, rubbing his hands.

GIRLFRIEND

I'd be afraid to have my mind read.

PACE

Don't worry dear... that's a risk
you don't run!

(in French, to the
Actress)

Would you like to go back to the
hotel, Madame? It's cold.

The Actress's Agent helps the Girlfriend on with her wrap.
The Actress stands and the group starts to leave.

MAYA (O.S.)

A kiss, and a slap?

MAURICE (O.S.)

(in French)

Is that is? Exactly.

Carla laughs, off.

MAURICE (O.S.) (CONT'D)

Thank you.

Slight pan left to Gloria seated, the American Journalist's Wife standing next to Mezzabotta, and, in front of the table, Guido applauding. Guido turns and joins the group leaving to the rear, while Mezzabotta kisses the hand of the American Journalist's Wife.

MAURICE (O.S.) (CONT'D)

Ladies and gentlemen,

(in Italian)

your thinking, "What a cheat!" I'm
sorry to disappoint you, but
there's no cheating at all.

The camera tracks slightly toward the table. As Maurice's hand and wand appear in ever-increasing CU in the foreground, the group at the table goes briefly out of focus.

MAURICE (O.S.) (CONT'D)

And it's not just a coincidence.
It's an exceptional experiment in
magnetic force, in telepathy.

Gloria, the American Journalist's Wife, and Mezzabotta are now in MS.

MAURICE (O.S.) (CONT'D)
I actually transmit your thoughts
to Mademoiselle Maya.

Maurice appears next to Gloria, and touches her head with his wand. Her hands over her ears as if to shut him out, she puts her head on the table.

MAURICE (CONT'D)
(to Gloria)
Do you think you're able to hide
your thoughts?

GLORIA
(in English, desperate)
I don't want you to do it to me.

The American Journalist's Wife turns to Gloria and smiles.

215 LS: the rest of the party walking away from the camera. Guido does his little knee-bending routine.

GLORIA (O.S.) (CONT'D)
(screaming)
No!

MAN (O.S.)
Guido!

GLORIA (O.S.)
(still screaming)
You're disgusting!

The group stops and looks back. Gloria gasps.

216 MCU: Gloria in profile. Gloria and Mezzabotta speak simultaneously during this shot and part of the next one.

GLORIA (CONT'D)
Leave me alone!

MEZZABOTTA
(at first, off)
Gloria!

Gloria rises, turns and throws her arms around Mezzabotta's neck. We see Maurice over Gloria's shoulder.

GLORIA
Oh, God!

MEZZABOTTA
(in English)
Gloria, what are you saying?
(MORE)

MEZZABOTTA (CONT'D)

Darling...
(in Italian)
Calm yourself.

GLORIA

(in English)
Tell this man to get his hands... I
can't stand it. This man's
crucifying me.

MEZZABOTTA

(to Maurice)
Please stop.

217 CU: Mezzabotta and the back of Gloria's head.

MEZZABOTTA (CONT'D)

(to Maurice)
Please, don't go on. OK?

MAURICE (O.S.)

Please excuse me. Thoughts are
sacred.

Now calm, Gloria faces forward.

MEZZABOTTA

(to Gloria)
It's a game. It's nothing.

Maya makes an unintelligible sound. Gloria puts her index
finger to her lips, as if to apologize to Maurice.

MAURICE (O.S.)

Ready, Maya?

218 LS: the group walking away. Pace is holding Guido's arm. The
camera tracks closer, following the spotlight.

MAURICE (O.S.) (CONT'D)

Just a moment, ladies and
gentlemen. Stop right there.

Maurice appears in the frame, running from the right
foreground to the group.

MAURICE (CONT'D)

May we know what you're thinking?
(To Pace)
You, for instance.

219 MCU: Pace walking to the left, and various other members of
the group.

PACE

What do you think I'm thinking about? I'm thinking about my director-both the cross that I must bear and my delight.

He exits left, walking behind Guido who now appears in MCU frame right, facing Maurice frame left.

GUIDO

(smiling, to Maurice)
How are you?

MAURICE

(speaking in a natural tone of voice for the first time)
Fine. And you?

GUIDO

(looking right, then walking left with his back to the camera, with Maurice)
We haven't seen each other for years.

MAURICE

That's the truth, unfortunately, old chap.

He turns, calling out to Maya.

MAURICE (CONT'D)

I'll be there right away.

He turns back to Guido and they continue walking.

MAURICE (CONT'D)

You've become famous, eh?

GUIDO

(his back to the camera)
Oh, cut it out! But tell me... what's the trick?

He stops and faces Maurice.

GUIDO (CONT'D)

How do you transmit?

MAURICE

There are some tricks, but there's also something true about it.

(MORE)

MAURICE (CONT'D)

I Don't know how it happens, but it happens.

GUIDO

But can you transmit anything at all?

MAURICE

Anything... except that I want her to beat it.

He laughs.

MAURICE (CONT'D)

Do you want to try?

GUIDO

(with a look of glee)
Yes, yes. Wait a second!

MAURICE

(taking off his top hat)
Watch, with you I'll fall on my face.

He holds his hand over Guido's head. Introduction to the "Ricordo d' infanzia" theme on the sound track.

220 ELS: the tables and the terrace. In the background, Maya and her blackboard in silhouette; in the foreground, Mezzabotta with his arms around the shoulders of Gloria and the American Journalist's Wife, slowly walking forward. The spotlight travels back to pick up Maya.

MAYA

I don't understand.

221 CU: Maya, smiling and puzzled.

MAYA (CONT'D)

I can't repeat it.

She puts her hand to her forehead, then turns to the blackboard and begins to write. We can make out the letters "A" and "S."

222 As in 219.

223 LS: Maya writing on the blackboard.

224 MS, continuing action of 223. When Maya finishes writing "MASA" she turns forward, then walks to the right to reveal what she has written.

MAYA (CONT'D)
 (in French)
 Is that it?

She waves her feather boa over the words. Then, off.

MAYA (CONT'D)
 "Asa... Nisi... Masa"?

225 As in 222.

MAURICE
 Is that it?

GUIDO
 Yes.

Guido turns away; Maurice looks in Maya's direction.

PACE (O.S.)
 Guido!

MAURICE
 But what does it mean?

THE FARMHOUSE KITCHEN, NIGHT

Throughout this sequence, the dialogue is spoken in the Romagna dialect, making it to some degree unintelligible to many speakers of Italian. Some of this dialogue is inaudible, as well. Guido appears as a child throughout.

226 Tracking pan left, MS: Nanny in White, briefly in silhouette behind a hanging sheet, then making her way through other hanging sheets. Off, a woman is humming the "Ricordo d' infanzia" theme. This voice and this music persist through much of the sequence, along with a pattern of notes soothingly played on a guitar.

227 MS: track shows Guido advancing on all fours beneath a table, hiding from Nanny in White. Barefoot, he is in his shorts, a towel over his head.

228 Tilt down, MS, as Nanny in White gets down on her hands and knees next to the table.

NANNY IN WHITE
 Guido, come here! Where are you?
 Don't be difficult!

229 Pan left as camera tracks right, LS of the room. In the foreground, an old woman, asleep in a chair. As tracking pan continues we see more of the room;

a figure standing mid-ground, an iron fence around a hole in the floor, a grill-like structure on the far wall.

NANNY IN WHITE (O.S.) (CONT'D)
What a wonder!

GUIDO
I don't want to take a bath. I
don't want to take a bath.

NANNY IN BLACK (O.S.)
Come here... let me catch you.

NANNY IN WHITE (O.S.)
I know what that rascal wants. He
wants to be carried by his
sweetheart, doesn't he, that
handsome darling.

Guido runs from right to left, stopping at a wall where the gigantic shadow of Nanny in Black is projected upon him and his own shadow. He runs back and forth, complicating the play of shadows on the wall. Nanny in Black finally captures him and carries him forward in her arms.

230 MCU: Nanny in White smiling, beckons to Guido and takes him from the arms of Nanny in Black, whom we see from behind.

NANNY IN BLACK
Come here. Come here.

Guido's torso and towel-covered head in MCU as he is carried forward on the shoulders of the Nanny in White.

NANNY IN WHITE
He never wants to take the wine
bath, that shameful boy. But don't
you know that the wine bath...

231 MS: the shadow of Guido on the Nanny's shoulders moving along the wall.

NANNY IN WHITE (CONT'D)
(in shadow)
...makes you as strong as a man?

232 MS: a man taking the towel from Guido's head.

CHILDREN'S VOICES (O.S.)
(in unison)
Guido is afraid! Guido is afraid!

Guido, now smiling, is carried to a wine vat and put in with the other children.

233 MS: the children shout with joy, jump up and down.

CHILDREN
Hopla, hopla.

One of the smaller children is repeatedly plunged in the vat by a man outside; another is held by a man who is in the vat. Tilt up to Twelve-Year-Old Girl sitting in the opening of a trap door in the ceiling, her legs dangling. She throws grapes into the vat below.

234 Pan MCU: the children jumping up and down in wine vat.

235 LS: another part of the room with the drying sheets. LS tracking to the left follows Grandmother walking slowly, followed by the Twelve-Year-Old Girl. She walks stealthily, waiting to surprise the Grandmother. The Grandmother picks up some wood.

GRANDMOTHER
(speaking to herself)
The Devil and damnation!

CHILDREN'S VOICES (O.S.)
Grandmother, grandmother!

GRANDMOTHER
The wood is all wet this year. This prowling cat is just like your grandfather. He goes out and only comes home when he's hungry.

The Grandmother turns, sees the Twelve-Year-Old Girl, sweeps a switch across the floor.

GRANDMOTHER (CONT'D)
Shame on you! Go to bed. Oh!

The Twelve-Year-Old Girl jumps.

236 MS: the Twelve-Year-Old Girl, thumbing her nose, jumping up and down.

237 As in 235. The Twelve-Year-Old Girl turns and runs out. The Grandmother advances toward sheets drying on a globular wooden frame.

GRANDMOTHER (CONT'D)
The last time I slammed the door in his face and I left him outside for two days.

She walks around the frame, removing the sheets, then circles it again, carrying the sheets forward.

GRANDMOTHER (CONT'D)

I could have married again, and you can be sure I would have found a handsome one, better than your grandfather, children. What an idiot I am!

Pan follows her coming forward right; she walks behind, then around other hanging sheets; pan follows her left in MS.

GRANDMOTHER (CONT'D)

I thought that if I took another husband, my first husband, whether in heaven or hell, wherever they put him, he wouldn't have waited for me.

She throws the sheets onto a bed, turns to the right and cries out to the children.

GRANDMOTHER (CONT'D)

Be quiet! Go to bed, children!

238 LS: the vat, showing its considerable height. Some children are still jumping up and down inside it; some are outside; one (perhaps Guido) is being pulled out by a man. Nanny in Black enters right foreground with a dry sheet. Together with Nanny in White, she wraps the child in it. Pan right follows Nanny in White running with child in her arms, speaking to him affectionately. Track left shows them going up a flight of stairs, away from camera. Then, in MCU foreground, the figure of Nanny in Black, another young woman, and yet another sheet-wrapped child who, in turn, is carried up the stairs. The Twelve-Year-Old Girl runs up the stairs as well.

THE FARMHOUSE BEDROOM, NIGHT

239 Track in to bed. Uncle Agostino's portrait is hanging on the wall in the background. In MS, Nanny in White enters, and with the help of Nanny in Black (who is not visible until the end of this shot), pulls back the sheets, revealing a wooden form and bed warmer. Pan right as Nanny in White removes the bed warmer; behind her, three children (one of whom is the Twelve-Year-Old Girl) jump up and down on another bed.

CHILD

Nanny, Nanny, Claudio wet himself.

Nanny in White turns to the children.

NANNY IN WHITE

What are you doing? Go to sleep, go to sleep... you too, go to sleep.

She puts the children back to bed and covers them. Guido appears in foreground MCU, his back to the camera, a towel covering his head. Camera tracks back to show him lie back in bed, playfully kicking his legs.

NANNY IN WHITE (CONT'D)
 (coming toward Guido)
 Guidino, get under the covers. It's cold. Be still.

Nanny in Black appears in foreground. The two nannies replace Guido in his proper position in bed and cover him.

NANNY IN BLACK
 Did you say your prayers?

The camera tracks closer as the Nanny in White, on the far side of the bed, caresses and embraces Guido.

NANNY IN WHITE
 My little sweetheart, aren't you my little sweetheart?

NANNY IN BLACK
 (tucking Guido in)
 Will you give me a kiss, too? Who do you love best? Don't you love me best?

Pan left to the children in the other bed who scream and jump.

NANNY IN WHITE
 (turning to the children, playfully)
 I'm going to give you a spanking.

The light is extinguished and the screen goes dark.

VOICE
 Sh!

240 MCU: the Grandmother walking forward, her face lit by the lamp she is carrying.

GRANDMOTHER
 You can't fool me.

241 Rapid track back from MS of two children sleeping in a bed.

GRANDMOTHER (O.S.) (CONT'D)
 I can tell when you're pretending to be asleep.

242 Track in to bed with the Twelve-Year-Old Girl and the other two sleeping children.

GRANDMOTHER (CONT'D)
 (in silhouette, on far
 side of bed)
 Sleep well, my little ones.

She taps the head of the child nearest her.

GRANDMOTHER (CONT'D)
 Close your eyes.

She turns and exits left through an open door as the camera gently tracks back and pans right to show the expanse of the bed. The Grandmother turns in the brightly lit doorway, then closes its two panels.

243 MS: the bed with the three sleeping children. The Twelve-Year-Old Girl, who is nearest the camera, sits up suddenly, in MCU. As she speaks her lines, she points vigorously to the left, puts her index finger in front of her nose, crosses her arms in front of her and flaps them over her shoulders like a bird's wings, waves her hands and folds them as if performing a ritual.

TWELVE-YEAR-OLD GIRL
 Guido, don't go to sleep tonight!
 It's the night the portrait's eyes
 move. You're not scared, are you?
 You have to be quiet! Uncle
 Agostino will look into a corner of
 the room, and the treasure will be
 there! Don't be afraid, Guido!
 We'll be rich! Do you remember the
 magic words?

244 LS: the room, Guido sitting up in bed in foreground, his back to camera; the Twelve-Year-Old Girl in the far right corner, gesticulating; Uncle Agostino's portrait is prominent on the wall, between the two beds.

TWELVE-YEAR-OLD GIRL (CONT'D)
 Asa Nisi Masa... Asa Nisi Masa...
 Asa Nisi Masa... sh!

THE FARMHOUSE KITCHEN, NIGHT

245 LS: a wall with a low chest. Her back to the camera, the Old Peasant Relative walks to the open door on the right, then exits. We hear the sound of the wind whistling that persists until the end of this scene.

- 246 LS: the landing in front of the bedrooms, with its columns and railing. Nanny in White, carrying a lamp, is entering a room in the right background. Slow track right to a column on which are hanging photographs of a woman and of a man, a lamp beneath them. Then we are able to see the whole expanse of the room below, with its hanging sheets, the ladder leading up to the vat, and the hearth on the far wall.
- 247 Slow track in to CU of sputtering flames on hearth. Slow dissolve to next shot.

LOBBY, SPA HOTEL, NIGHT

- 248 Pan right showing the front desk, a desk clerk the middle distance, the staircase in the background. In MCU, the Concierge looks up to the right, in Guido's direction, and removes his glasses.

CONCIERGE

By the way, sir, they called you from Rome two or three times. Your wife, I think.

GUIDO (O.S.)

(in an exhausted tone)

Oh, really? All right. Tell them I'll take the call now.

CONCIERGE

(turning to Gino, the desk clerk)

Gino, tell the Rome operator to go ahead.

GINO

All right.

CONCIERGE

(handing Guido a newspaper)

This is for you.

GUIDO (O.S.)

Thank you.

CONCIERGE

Good night, sir.

GUIDO (O.S.)

Good night.

GINO
 (speaking on the telephone
 to the operator)
 Marcella, that call from Tome...
 it's urgent.

From Guido's POV, track to the right, showing more of the lobby and staircase. We can read that it is 2:00 on the clock above the staircase. As the back of Guido's head appears in the frame in MCU we hear the principal musical motif of the film being played on a piano. The camera follows Guido as he walks past the desk.

GINO (O.S.) (CONT'D)
 Good night, sir.

GUIDO
 Good night.

249 LS: the lobby, Guido walking forward. At the right, the Beautiful Unknown Woman whom Guido noticed during the first lobby sequence is speaking on the telephone. Guido turns toward her at the sound of her voice.

BEAUTIFUL UNKNOWN WOMAN
 (in an emotional tone that
 conveys great sincerity)
 No, no, no... I'm not angry. Only
 one thing can make me angry.

The camera tracks back as Guido continues to walk forward.

BEAUTIFUL UNKNOWN WOMAN (CONT'D)
 Oh, but you know what I'm like.

Guido stops again, turns to look at her.

250 CU: the Beautiful Unknown Woman.

BEAUTIFUL UNKNOWN WOMAN (CONT'D)
 No. No.

She looks up, tears starting to well in her eyes. She half turns her face away from camera.

BEAUTIFUL UNKNOWN WOMAN (CONT'D)
 I forgive him everything.

251 As in 249.

BEAUTIFUL UNKNOWN WOMAN (CONT'D)
 Everything. I forgive him
 everything.

The music changes to something more peppy; pan follows Guido to the right. We see Mezzabotta playing the piano on a little stage; Gloria is seated on the edge. Guido stops for a moment. The arm of the Actress appears on the back of the bench she is sitting on, in the right foreground.

ACTRESS

(in French, first off,
then in profile MCU as
the camera continues to
pan right)

Good evening.

(In Italian)

Can we talk a bit?

(In French)

Sit here next to me for a moment.

GUIDO (O.S.)

No, I'm sorry... I'm going to bed.
I'm very tired... and I'm waiting
for a phone call.

The Actress turns toward the camera, in Guido's direction, and offers him a glass.

ACTRESS

(in French)

Like some?

GUIDO (O.S.)

No, thank you. I have a headache...

ACTRESS

(in Italian)

Give me your hands.

Guido's hands appear in the frame. She holds them.

ACTRESS (CONT'D)

No. Sit down.

She rises, in CU. Pan follows her as she turns and walks around the bench.

ACTRESS

I have a healing fluid in my left
hand.

(In French)

Yes... when I have a stomachache I
apply it to myself. Take off you
hat.

252 High angle MCU: Guido, resigned to his fate, takes off his hat. The hands and waist of the Actress appear behind him. She applies her hands to his forehead.

253 MCU: the Actress.

ACTRESS (CONT'D)
(in Italian)
Is that better.

At his silence, her smile dissolves in disappointment.

254 As in 252. Guido pulls away the left hand of the Actress and kisses her palm.

GUIDO
(out of politeness)
Yes, perhaps.

She disappears out of the frame at right. Pan left as he settles back on the bench and looks up in her direction.

255 MCU: Actress in profile, leaning on the bench.

ACTRESS
(in Italian)
Why do you look at me like that?
(With increasing
agitation)
Oh, don't tell me that I'm
beautiful. The way you say it
sounds...

256 As in 254.

ACTRESS (O.S.) (CONT'D)
...like an insult.

GUIDO
What's bothering you?

257 As in 255. Actress turns away from camera, sobbing.

ACTRESS
(in French)
I don't know.

Pan follows as she walks left.

ACTRESS (CONT'D)
(in Italian)
I feel as if I've made a mess of
everything...

She sits, then, turns in Guido's direction. In the background, Mezzabotta at the piano, Gloria at his feet.

ACTRESS (CONT'D)
 ...my life... my work.
 (Regaining a bit of her
 composure, in French)
 But tell me...
 (In Italian)
 ...why do you find it so amusing to
 torture me?

258 MCU: Guido.

GUIDO
 Torture you! Oh, please!

He smiles in the direction of the Actress's Agent.

259 MCU: the Actress's Agent, glass in hand. He burps.

ACTRESS (O.S.)
 (in Italian)
 Speak to me as if I were an old
 friend. I need...

260 Guido in MCU in foreground, Actress's Agent MS in background.

ACTRESS (O.S.) (CONT'D)
 ...to feel close to my director.

No longer listening to what she says but smiling pleasantly, Guido turns forward, looking past the Actress, in Gloria's direction.

ACTRESS (CONT'D)
 Then...

261 MCU: Gloria, seated on the edge of the little stage, as before. Sucking on her pinky, looking in Guido's direction, she winks and smiles.

262 As in 260.

ACTRESS (O.S.) (CONT'D)
 (in French)
 Did you see my last film? It was
 shot in Belgrade.

263 LS: Gloria seated on stage, Mezzabotta playing the piano.

ACTRESS (O.S.) (CONT'D)
 My character was a still attractive
 woman, marked by the injustices of
 time... a hysterical temperament.
 It was a real creation.

Gloria gets up behind Mezzabotta, bops him on the head and
 poses with her leg against the wall.

GLORIA
 Play "Mystification."

MEZZABOTTA
 I don't know "Mystification."

GLORIA
 (bending over him,
 cajolingly)
 But yes...

ACTRESS (O.S.)
 (in Italian)
 Ah, what a character! This woman...

264 MS: Guido putting his hands to the top of his head, as if to
 protect himself from what he hears.

GUIDO
 But...

ACTRESS (O.S.)
 (in French)
 ...in whom people find protection.
 (in Italian)
 and love.

265 Over shoulder of Actress's Agent, Gloria and Mezzabotta in
 background LS (he is again playing the 8½ theme), Actress in
 mid-ground MS who sits down and looks in Guido's direction.

ACTRESS (CONT'D)
 (in Italian)
 I am this character. I'm like her
 in life... in love.

She looks at the Actress's Agent.

ACTRESS (CONT'D)
 And that's why I'm so alone. I've
 always understood and I've always
 forgiven everything in the man I
 love... in the men.

A hotel clerk appears in the left of the frame.

CLERK
Rome on the line, sir.

GUIDO (O.S.)
Yes, thank you.

Guido appears in the frame as he rises, the camera tracking to the right and panning on him as he moves toward the telephone. The Actress turns in his direction, continuing to speak, anxious to keep his attention.

ACTRESS
I'm very sensual.
(In French)
Wicked, too!

Guido looks at her while walking away.

GUIDO
Yes, yes, you're getting very close. I'll be right back.

266 Track in to MS: Concierge holding receiver in his hand.

GUIDO (CONT'D)
(walking into frame from right)
Thank you.

CONCIERGE
You're welcome.

Pan/track follows Concierge as he crosses between Guido and the telephone and then walks left, through lobby toward elevator.

GUIDO
(speaking into the phone)
Hello!

VOICE OF TELEPHONE OPERATOR
Rome's on the line. Go ahead.

GUIDO (O.S.)
Hello, yes!

VOICE OF ROSSELLA
Do you want Luisa?

GUIDO (O.S.)
Yes, please.

VOICE OF ROSSELLA
 (playfully)
 You're feeling guilty, aren't you,
 you monster! This is Rossella.

GUIDO (O.S.)
 Oh, hi, Rossella. How are you? Did
 Luisa call me?

VOICE OF ROSSELLA
 Where were you out so late, you
 gypsy?! Your rest cure... what an
 excuse! Here's Luisa.

267 MCU: the back of Guido's head, seen over a partition.

GUIDO
 Yes, so long. Thanks.

He turns forward.

VOICE OF LUISA
 Guido, I called you twice. Where
 were you?

GUIDO
 I know. I'm sorry. I was in the
 production office. We're working.
 (With great sincerity)
 How are you?

VOICE OF LUISA
 Not bad.

GUIDO
 Eh?

VOICE OF LUISA
 Is the treatment doing you any
 good?

GUIDO
 (hesitating)
 But...

VOICE OF LUISA
 Do you feel it's helping you?

GUIDO
 Maybe. I think so. But, you know, i
 really can't rest much.

Track in to CU.

GUIDO (CONT'D)

What are you doing? Are you having
a good time?

VOICE OF LUISA

The usual. Rossella, Tilde, and
Enrico are here.

268 LS: the lobby, from Guido's POV. Gloria and Mezzabotta are
walking slowly from left to right.

VOICE OF LUISA (CONT'D)

They're about to leave. But are you
having a good time? Did you meet
anyone?

GUIDO

Can you imagine?! It's a terrible
bore. But on the other hand, you
know, for my work, it's better this
way.

Gloria playfully and unintelligibly teases Mezzabotta. She
puts her hands on his back and makes believe she is pushing
him along.

MEZZABOTTA

(laughing and turning
toward Guido)

Good night, Guido.

269 As in 267.

GUIDO

(whispering, to
Mezzabotta)

Good night.

VOICE OF LUISA

But you haven't met anyone you
know? Are you still alone?

GUIDO

(slightly annoyed)

Of course.

VOICE OF LUISA

(suspiciously)

Really?

GUIDO

(suddenly, with great
enthusiasm)

Luisa...

(MORE)

GUIDO (CONT'D)
why don't you come pay me a visit?
You can be here in no time! It's
easy!

VOICE OF ROSSELLA
(in an aggressive, kidding
tone)
When are you going to begin this
film, you bore?

GUIDO
I don't know. I don't know. Put
Luisa back on, please.

VOICE OF LUISA
(softening)
So I should come? You want me to
come?

GUIDO
Yes, of course, if you'd like to.
You might even come with someone.

VOICE OF LUISA
But would you like it?

GUIDO
Of course I would. Otherwise I
wouldn't have asked you, would I?

VOICE OF TELEPHONE OPERATOR
Finished, sir?

GUIDO
No, thank you.

VOICE OF LUISA
When should I come?

GUIDO
Whenever you want, Luisa.

VOICE OF LUISA
(laughing nervously)
Watch out... I might really come.

GUIDO
But darling, I wouldn't have asked
you if I hadn't wanted to. I'd like
it! So long... and good night.

VOICE OF ROSSELLA
So long, you madman, good night.

GUIDO

So long.

VOICE OF LUISA

(serious)

Good night, Guido.

Guido, after a slight pause, turns and hangs up the phone.

270 LS: Guido walking forward, lost in thought. Clocks begin to chime. The disparate elements of the lobby are particularly apparent: a rocking chair, a mask hanging on a statue, temporary boards attached to poles.

ACTRESS (O.S.)

(in French)

Monsieur Guido, my agent thought...

GUIDO

(with a gesture of exasperation)

Just a moment, Madame.

271 LS: the lobby, the Actress and Agent in the background.

GUIDO (O.S.) (CONT'D)

I'm going up to the office to see Agostini precisely because...

ACTRESS

(angrily, in French)

Shit!

She turns to Agent, picks up her drink and sits.

GUIDO (O.S.)

...and in any case, it's in my best interest. Tomorrow morning we'll talk about everything.

(In French)

All right?

272 As in 270. Guido walks forward, left.

273 Track forward and tilt up, from Guido's POV, showing grand staircase and the large clock hanging above. It still reads 2:00.

AGOSTINI (O.S.)

Giorgio Tovorali...

HOTEL ROOM/PRODUCTION OFFICE, NIGHT

274 LS: the room. Bruno Agostini, the director of production, is seated on a table at the left, his back to the camera. The Accountant is typing from his dictation at a small table on the right. Mock-ups of sets are seen in the center. Photographs are hanging on the walls. Track forward slowly from Guido's POV.

AGOSTINI
...for the central structure,
10,000.

The Accountant stops typing and stands when he notices Guido.

AGOSTINI (CONT'D)
...planks for the steps, 260...

ACCOUNTANT
Good evening.

He sits.

AGOSTINI
(turning to Guido)
Do you need something?

275 MCU: Guido.

GUIDO
No, thank you. Go on with your
work.

Pan follows as he walks forward, looking to the right and left. Agostini's voice can be heard in the background reciting names and figures. Guido speaks with some degree of irony.

GUIDO (CONT'D)
What a wonderful production team!

276 Track back from Wardrobe Mistress who looks up from her sewing and smiles at Guido.

WARDROBE MISTRESS
(in a whisper)
Hi.

GUIDO (O.S.)
(pleasantly surprised to
see her)
Oh, hi, Eleonora!

The Wardrobe Mistress puts a lace mantle on a dressmaker's dummy.

AGOSTINI (O.S.)
...2,350. Lanieri Ondulave.

Pan right over model of launching pad.

277 MS: a table upon which rest a black bust (something like a death's head) and a photograph.

AGOSTINI (O.S.) (CONT'D)
Listen, Boss, as long as you're
here...

Rapid track toward photograph. Agostini picks it up. Now he is partially in the frame.

AGOSTINI (CONT'D)
I called the German woman at the
pensione, but she's not there any
more. They can't find her.

Track follows Agostini as he walks forward, keeping the photograph in CU. We now see it is of a woman standing between the legs of an upright elephant.

GUIDO (O.S.)
You just have to find her.

AGOSTINI
But she's in Paris with the circus.

GUIDO (O.S.)
(distracted)
Oh, really?

278 Pan left over photographs of women and masks in CU, continues on Guido walking left, scratching head in MS, then over another panel hung with photographs, principally of people's eyes.

279 Agostini walking forward in MCU, left foreground, Wardrobe Mistress, right background.

AGOSTINI
What should I do about this one,
then?

CESARINO (O.S.)
What an honor, Boss!

280 LS: Cesarino in his underwear, in a doorway. He playfully covers himself with a drape.

CESARINO (CONT'D)
 (smiling broadly)
 But you've caught me...
 (in French)
 ...undressed!

He walks forward into MCU.

CESARINO (CONT'D)
 Listen, Guido, about that farm,
 there was that...

He looks around, then turns to a photograph of a country scene on the wall.

CESARINO (CONT'D)
 Oh, here it is. But where is this place?
 (Showing Guido the back of the photo)
 There's not even an address... nothing.

Guido's left shoulder appears CU in the right of the frame.

GUIDO
 It's part of the Prince's estate.

The sound of women laughing.

GUIDO (CONT'D)
 But who's that?

CESARINO
 My "nieces." Eva and Dina.

The photograph is put aside and we see a bed. Dina, a very young woman, sits up in MS, and extends her hand to Guido. She is clearly not Cesarino's niece.

DINA
 Good evening.

GUIDO (O.S.)
 Good evening.

Laughing, Dina turns to Eva who is hiding beneath the sheet. Dina tries to pull the sheet away.

DINA
 Come on, get out from under there, you idiot. Maybe he'll give you a little part.

Finally Eva, also a very young woman, appears, disheveled, and extends her hand to Guido.

DINA (CONT'D)

Ah!

281 MCU: Guido.

EVA (O.S.)

Pleased to meet you.

GUIDO

The pleasure is mine. Where are you from?

282 As in 280.

EVA

(smiling idiotically)

From Trieste.

283 MCU: Cesarino.

CESARINO

Hurray for Italy!

Pan right and tilt down as he sits on the edge of the bed, amidst much hilarity.

284 As in 282.

GUIDO

You've got yourselves well set up here, haven't you?

Pan follows as he turns, paying scant attention to the cavorting on the bed, and walks toward window, in MS.

EVA (O.S.)

Tell him about my girl cousin.

CESARINO (O.S.)

Guido, this one has a cousin who's six feet tall.

285 LS: Cesarino, left, sitting on edge of bed, Dina and Eva giggling. Large photograph of a spaceship model hangs over the bed.

CESARINO (CONT'D)

Take a look. Maybe we can use her in the film.

He turns to Dina.

CESARINO (CONT'D)

This one... this imp...

Dina stands on bed, provocatively lifting her nightgown.

DINA

That's right, sir. She's six feet tall, like me standing on the bed.

286 As in 284. Pan follows Guido as he turns back and walks right, in MCU.

CESARINO (O.S.)

Do you see?

DINA (O.S.)

She was twice elected Miss Nylon Stockings.

CONOCCHIA (O.S.)

Is Guido there with you? I'll be right there.

GUIDO

Sleep, sleep, Conocchia. I'll see you tomorrow.

287 MS: Dina standing on bed.

DINA

(teasingly)

May I ask you a question?

GUIDO (O.S.)

Go ahead.

DINA

My friend here says...

Tilt down as Dina jumps on Eva. Eva tries to make Dina stop talking.

DINA (CONT'D)

...she says you can't make a love story.

EVA

(to Dina)

Shut up!

288 As in 286.

GUIDO

She's right.

Pan follows Guido in MCU as he walks away to right.

AGOSTINI
 (in this shot, first off,
 then in frame)
 Leather, 360... Tubes, 200 from 60
 to 20,000; 375 meters of plastic
 tubing...

Cesarino appears in frame and puts his arm on Guido's
 shoulder.

CESARINO
 Should I wake you tomorrow morning,
 Guido?

GUIDO
 No, thanks.

As Guido and Cesarino walk away from camera we see, left, the
 Accountant from behind, at his typewriter, Agostini at right.

CESARINO
 (looking back toward the
 girls)
 Pipe down!

Guido hands Agostini a plaster model of a saint's foot.
 Cesarino stops, stands at attention and salutes while Guido
 continues toward the door.

CESARINO (CONT'D)
 Out commander will never catch us
 unprepared! This production crew
 never sleeps!

He does a little time step.

The door opens; Conocchia appears in his dressing gown.

CONOCCHIA
 (to Guido)
 I have a terrible headache.

He gestures impatiently to Cesarino.

CONOCCHIA (CONT'D)
 Cut it out!

THE CORRIDOR, OUTSIDE THE PRODUCTION OFFICE, NIGHT

MCU: Guido coming through the doorway. He looks in
 Conocchia's direction, with great gentleness.

CONOCCHIA (O.S.)
They're always fooling around, but
they're good guys.

290 Pan right, MCU: the back of Conocchia's head.

CONOCCHIA (CONT'D)
Do you need anything, Guido?

Terribly anxious to please, he turns to Guido.

CONOCCHIA (CONT'D)
Have you had any ideas? Do you have
something to tell me?

291 As in 289.

GUIDO
(smiling in friendship)
No, no, thanks, Conocchia. I don't
need anything. Go back to sleep.
Good night.

CONOCCHIA (O.S.)
Anything at all.

GUIDO
(impatiently)
No, thank you. Good night.

292 As in 290.

CONOCCHIA
(angrily)
Like hell, good night!

Putting his hands on the back of his head in desperation, he
walks away to the left. Pan shows the length of the corridor.
In the background, a full-length mirror reflects the action.

CONOCCHIA (CONT'D)
How can I sleep here? Who could
sleep here?

GUIDO
(his back to the camera,
in MCU)
Conocchia, calm down.

CONOCCHIA
(turning, and raising his
arm in anger, in LS)
What?

(MORE)

CONOCCHIA (CONT'D)
 I've been in this business thirty
 years, and I've made films that
 none of you could even conceive of.
 And I've never been afraid of...

293 MCU: Guido, annoyed.

CONOCCHIA (O.S.) (CONT'D)
 ...anything!

GUIDO
 Stop shouting, you old fool!

CONOCCHIA (O.S.)
 Ah...

294 As in 292.

CONOCCHIA (CONT'D)
 ...you said the word.

Slight pan left as he crosses the corridor.

CONOCCHIA (CONT'D)
 "Old."

He leans his arm and forehead against the wall and speaks in
 a pathetic tone.

CONOCCHIA (CONT'D)
 Finally...

295 As in 293.

CONOCCHIA (O.S.) (CONT'D)
 ...it's come out.

Cesarino and Agostini appear in the doorway, right.

CONOCCHIA (O.S.) (CONT'D)
 Conocchia is an old man!

GUIDO
 (turning angrily to
 Cesarino and Agostini)
 What do you want? We don't need
 anything. Scram.

They exit.

CONOCCHIA (O.S.)
 We don't need Conocchia any more.
 You keep me in the dark about
 everything all the time.
 (MORE)

CONOCCHIA (O.S.) (CONT'D)
 I never know what I should do...
 when I can talk, when I should keep
 quiet.

Track back as Guido turns, and walks away with exaggerated movements of stealth, trying to escape Conocchia's self-pitying tone and accusations.

CONOCCHIA (O.S.) (CONT'D)
 I don't want to bug you. I don't
 want to know what the film's about.
 You want to keep it a secret, so
 keep it a secret!

Guido stops and turns, at the end of his patience, in LS.

GUIDO
 Please, Conocchia, go to bed.

He leans against the wall and slides down into a squatting position.

CONOCCHIA (O.S.)
 But if I'm supposed to help you, as
 I always have... and you were so
 satisfied...

296 LS: Conocchia in corridor.

CONOCCHIA (CONT'D)
 (pleading)
 ...you've got to tell me something!
 Say, "Conocchia... the French
 woman..."

297 As in 295. Guido nods wearily at each of Conocchia's remarks.

CONOCCHIA (O.S.) (CONT'D)
 ...the spaceship should be like
 this or that." Say, "Conocchia, go
 screw yourself," but say something.

298 As in 296. Conocchia rests against the right wall, blows his nose and wipes tears from his eyes.

CONOCCHIA (CONT'D)
 How you've changed, Guido, my
 friend!

299 Guido looks up, MCU.

GUIDO
 (with a trace of guilt)
 Don't go on like that. Now you're
 crying. Come on.

300 MCU: Conocchia in profile, wiping his eyes with his
 handkerchief.

GUIDO (O.S.) (CONT'D)
 (gently)
 Aren't you ashamed of yourself?

CONOCCHIA
 (turning in Guido's
 direction)
 No. I'm leaving tomorrow.

Pan left as he crosses the corridor.

CONOCCHIA (CONT'D)
 I don't want to be a hindrance to
 you anymore. You need to have young
 people around.

Entering his room, he waves his finger in admonition.

CONOCCHIA (CONT'D)
 But watch out, you're not...

301 As in 299. Guido's head is bent.

CONOCCHIA (O.S.) (CONT'D)
 ...the man you one were, either.

GUIDO
 Conocchia...

He looks up, sighs, then pensively twirls a lock of his hair.

302 LS: the corridor, Guido squatting mid-distance, the mirror in
 the background. Clock chime. Guido stands and enters his
 room.

GUIDO'S HOTEL ROOM, NIGHT

303 LS: Guido entering dark room. The unnatural silence,
 characteristic of Guido's other fantasies and dreams, is
 broken only by his footsteps and the sound of his voice.

GUIDO
 (to himself)
 A crisis of
 (in English)
 inspiration?
 (In Italian)
 And suppose it's not only
 temporary, my little man?

He walks forward.

GUIDO (CONT'D)
 What if it's the final collapse of
 a big fat liar who has neither
 flair nor talent? Sgulp!

He snaps his suspenders.

304 MS: the figure of Claudia emerges from the darkness. Pan follows her left, through the deep shadows of the room. In her white uniform, she proceeds rapidly, with the dancelike movement that recalls her first appearance in the film at the spa. She goes to Guido's bed, turns down the sheet and smooths it lovingly with her hand. She picks up Guido's slippers, walks to the foot of the bed and kneeling, places them there. We now see that she is barefoot.

305 MCU: Guido, his coat hanging over his shoulder. He puts his hat crookedly on his head and turns.

GUIDO (CONT'D)
 (speaking to himself,
 about Claudia)
 What if you were the symbol of
 purity... of spontaneity.

He hangs up his hat and coat, turns away from the camera and walks toward the brilliantly lit bathroom

GUIDO (CONT'D)
 But what the hell does it mean to
 be really sincere? Did you hear
 what the Falcaccio said?
 (Mimicking Daumier's
 French accent)
 "It's about time you gave up
 symbols, the lure of purity,
 innocence, escape."

The camera has tracked back. Now in LS, Guido sits on a chair and pours something on his head from a small bottle.

GUIDO (CONT'D)
 Well, what do you want?

- 306 High angle MS: Claudia, in profile, in deep shadow.
- 307 As in 305. Camera is closer to Guido. He leans pensively on the sink.
- 308 MCU: Claudia in profile, now bare-armed and bare-shouldered. She puts a white scarf over her hair, then turns provocatively toward the camera.
- 309 LS: the room, the sound of Guido's footsteps.

GUIDO (O.S.) (CONT'D)
Yes, it could work...

- 310 MS: Guido walking toward bed.

GUIDO (CONT'D)
...like that.

He walks into MCU, looks down at bed, lost in thought.

GUIDO (CONT'D)
In the village there's a picture gallery.
(Interior monologue)
And you could be the custodian's daughter.

- 311 MS: the surface of bed, covered with photographs of women. Tilt up toward chair, desk, and window, its curtains gently billowing. Claudia, in her slip, can barely be perceived standing next to the window.

GUIDO (O.S.) (CONT'D)
You've grown up amidst images of ancient beauty.

Claudia sits at the desk and leafs through the script lying on it. Still in LS, she turns toward the camera, bends forward, with her arms between her legs, and laughs heartily. Her gestures here are slightly vulgar, in marked contrast to the exaggerated grace of her previous movements.

- 312 CU: Guido, in profile, his chin resting on the foot of the bed.

GUIDO (CONT'D)
You're right.

He places his head on the bed and somersaults slowly onto the photographs.

- 313 CU: Claudia's white veil. Her arms and body appear as she walks right and drapes the veil over a lamp.

Tilt up to her face, in MCU. Her hair is now worn loose, slightly disheveled. She looks down in Guido's direction. Tilt down as she kneels next to bed and bends over to kiss the palm of Guido's hand. She gently folds his arms across his chest, then bends again to kiss his face.

314 MS: Claudia from behind, the straps of her slip drawn down. She is sitting on the edge of the bed.

CLAUDIA

I've come, never to leave again.

She inches to the left.

315 MCU: Claudia in bed, a provocative expression on her face. She caresses the sheet covering her neck.

CLAUDIA (CONT'D)

I want to make order. I want to clean. I want to make order.

The camera pulls into an ECU of Claudia's neck.

CLAUDIA (CONT'D)

I want to cl...

Telephone rings.

316 LS: the room, desk in foreground, chair and unoccupied bed mid-ground, Guido lying on other bed, left background. The sound of the ringing is repeated.

317 CU: Guido's feet resting on pillow, photograph of a young woman between them. Guido shifts his legs to the floor, sighs, and sits up to answer the phone. We see him from behind, MS. The photograph of the young woman figures prominently in the lower right corner of the frame.

GUIDO

Yes?

VOICE OF MALE TELEPHONE OPERATOR

There's a call for you from the Hotel della Ferrovia.

GUIDO

Oh, yes. Put it through.

Guido picks up phone and leans back on bed, his head out of frame, his feet back on pillow.

GUIDO (O.S.) (CONT'D)

Hello?

He makes a clicking sound.

GUIDO (O.S.) (CONT'D)
 Who is it?
 (more clicking sounds,
 then with great
 impatience)
 Hello, who is it?

He shakes his legs in anger.

VOICE OF CARLA
 (weakly, pathetically)
 Guido, I don't feel well at all.
 The mineral water made me sick. I
 have a fever. Come here. Come here
 right away.

GUIDO (O.S.)
 At this time of night? I can't. I
 can't now. I'll come tomorrow.

VOICE OF CARLA
 (more pathetic)
 Come.

CARLA'S HOTEL ROOM, DAY

318 MS: the Hotel-keeper walking in with a bowl of ice in her hand.

HOTEL-KEEPER
 Poor thing! If you only knew how
 she called for you. Here's the ice.

She hands the bowl to Guido, right. Pan follows Guido as he goes to Carla's bed. The Waitress is standing over her.

WAITRESS
 But she's burning with fever. It
 must be at least 40.

319 Guido moves her out of the frame, to the left.

GUIDO
 Yes, yes.

He leans over Carla and places his hand on her forehead.

WAITRESS (O.S.)
 Should I bring her the peas?

Puzzled, Guido looks in her direction.

GUIDO

The peas?

HOTEL-KEEPER (O.S.)

Because she asked for peas when she was delirious. But it's a good sign!

GUIDO

(pan following as he walks left, toward the door, gesturing negatively)
No, thank you, forget the peas. You can go.

HOTEL-KEEPER (O.S.)

If you need anything, just call.

GUIDO

Yes. Thank you.

He closes the door; pan right as he goes to the foot of the bed. Carla is breathing heavily. An intermittent train whistle punctuates the rest of the scene.

320 MCU: Carla's back, shoulder, and head.

GUIDO (O.S.) (CONT'D)

Carla!

She turns her face into CU, still breathing heavily, covered with perspiration, her hair disheveled.

GUIDO (O.S.) (CONT'D)

Have you had other signs of fever?
(He pauses)
Carla!

CARLA

(nodding her head affirmatively, then moving it back and forth in agitation)
Ye. Anything at all makes me shoot up to 39 or 40. Then it goes away. My husband is used to me. It doesn't frighten him.

Carla rises in MCU.

GUIDO (O.S.)

No, lie down. Don't get up. Don't uncover yourself.

CARLA
I'm hot. I'm thirsty.

Guido crosses in front of her and hands her a glass.

GUIDO (O.S.)
Wait. I'll give it to you. Here!

She drinks deeply from the glass he still holds in his hand.

GUIDO (O.S.) (CONT'D)
Drink slowly or you'll fill
yourself up too quickly!

CARLA
(still breathing heavily)
Is it da or night?

GUIDO
(bending down to comfort
her)
But what are you talking about?
Night? It's four in the afternoon.
Listen, let's wait until the doctor
comes to hear what he has to say. I
don't think it would be a bad idea
to send your husband a telegram.

Carla becomes more agitated.

GUIDO (CONT'D)
We can't take the full
responsibility, can we?

Carla continues to thrash about, saying "No" repeatedly.

GUIDO (CONT'D)
But yes. He ought to be told.

Carla throws the pillow to the right. Pan on her as she lies
down, her head at the foot of the bed, her back to the
camera.

CARLA
I don't want everything to end. If
he comes he'll take me away. I
bought so many pretty dresses!

GUIDO (O.S.)
(angry)
But why did you go and drink all
that water?

GUIDO (CONT'D)
It's for sick people. are you sick?

He turns and walks forward with a wet handkerchief in his hand.

GUIDO (CONT'D)
when it comes to eating or
drinking, you're always ready.

CARLA
(off, then in the frame as
pan follows Guido who
sits on bed next to her)
What am I supposed to do? You leave
me alone all the time.

He mops her brow with the handkerchief. She turns on her back as he continues to wipe her face.

CARLA (CONT'D)
Two years ago I made my will.
Really, you know, you don't die any
sooner just because you make a
will.

Guido wipes her with a towel.

CARLA (CONT'D)
Because since I have a brother and
a sister, I wanted the apartment to
go to my husband. The apartment
belongs to me. Poor man, how would
be manage without it? Even if he
married again. Ah, the sheet!

She turns her face to the pillow again.

322 CU: Carla's face on the pillow.

CARLA (CONT'D)
(in a calmer voice)
Guido... listen... tell me the
truth.

323 MS: Carla in previous position, Guido's knee at the left of
frame. She extends her arm and caresses his leg.

CARLA (CONT'D)
The truth, now. Why do you stay
with me?

324 MS: Guido lying back on Carla's bed, looking upward, his
hands clasped over his head.

GUIDO
 (interior monologue)
 What can I say to the Cardinal
 tomorrow?

THE GROUNDS OF THE SPA, DAY

325 Slow LS tracks forward through a eucalyptus grove. People can be seen walking in the distance. A little girl is running, other children are playing.

CARDINAL'S SECRETARY (O.S.)
 Yes, I did look at the short synopsis that your producer sent for our consideration. Very interesting. But in terms of verisimilitude, a meeting between the hero of your film and a prince of the Church could not take place...

326 Tracking, from Guido's POV, MCU: Cardinal's Secretary walking, speaking to Guido.

CARDINAL'S SECRETARY (CONT'D)
 ...in a mud bath, as you describe it. I'm sorry, but it is quite impossible. A high prelate...

327 MCU: track following the back of Guido's head, as he walks forward. He puts on his hat, then takes it off.

CARDINAL'S SECRETARY (O.S.) (CONT'D)
 ...would have a private compartment.

GUIDO
 That's true. But I was trying to create a context for an unconventional encounter.

328 LS: track as Prelate walks forward into MCU, fanning himself with his hat.

CARDINAL'S SECRETARY (O.S.)
 In what way?

GUIDO (O.S.)
 My hero had a Catholic education and...

The Prelate stops and smiles in Guido's direction.

PRELATE

Good day.

The Cardinal's Secretary appears in the left of the frame.

CARDINAL'S SECRETARY

Monsignor, permit me to introduce
Mr. Guido Anselmi.

329 MCU: Guido.

GUIDO

I'm very pleased to meet you.

PRELATE (O.S.)

You must be the director.

GUIDO

(smiles and continues to
walk forward)

Yes.

330 MCU: track follows Prelate walking forward while talking to Guido who is out of frame at right. In most of shots 330-337 the Prelate and the Cardinal's Secretary are seen predominantly from behind, in profile, from Guido's POV.

PRELATE

Is this film with a religious
subject?

The Cardinal's Secretary crosses out of the frame, left to right behind the Prelate.

GUIDO (O.S.)

In a way. I was just explaining
that the hero of my story...

331 MCU: track follows Guido walking forward in right foreground, the Cardinal's Secretary walking forward in left background.

GUIDO (CONT'D)

...had a Catholic education-like
the rest of us, for that matter-
that creates certain complexes,
certain needs that he can't repress
any more. A prince of the Church
seems to him the guardian of a
truth that he can no longer accept
although it still...

332 MCU: track follows Prelate walking forward.

GUIDO (O.S.) (CONT'D)
 ...fascinates him. So he seeks some
 contact, some help, maybe even a
 revelation.

PRELATE
 (taking off his glasses)
 Saul in Damascus, isn't that so?

333 MCU: track follows Cardinal's Secretary walking forward.

CARDINAL'S SECRETARY
 Something we all hope for.

He turns, smiles painfully, and emits a slight laugh.

GUIDO (O.S.)
 I realize that I'm not being very
 specific, that all this is a little
 clumsy.

PRELATE (O.S.)
 No, no, no.

334 As in 332.

PRELATE (CONT'D)
 (taking off his hat and
 then putting it on again)
 That's not the point. It's that the
 cinema, I believe, does not lend
 itself very well to certain topics.
 You mix...

335 As in 335. The Cardinal's Secretary smiles in agreement.

PRELATE (O.S.) (CONT'D)
 ...sacred love and profane love
 with too much nonchalance.

336 Track forward from Guido's POV, LS: the terrace, bounded by
 the semi-circular high walls and the opening into the woods.
 The Cardinal is helped to his seat in the center. He blesses
 one nun, who walks off with another nun to the right. A
 doctor and a prelate walk off to the left.

PRELATE (O.S.) (CONT'D)
 Isn't that so?

GUIDO (O.S.)
 That depends. Perhaps.

PRELATE (O.S.)
 You people have a great
 responsibility. You can educate
 or...

337 MCU, in profile, tracking Prelate walking.

PRELATE (CONT'D)
 ...corrupt millions of souls. In
 any case, His Eminence will be
 happy to listen to you. You will be
 able to ask him a few questions.

338 Track in from LS to MS: Cardinal, seated, apparently
 slumbering, his cane and his newspaper on his lap. Left, a
 table with a glass of water and other newspapers. The sound
 of water.

PRELATE (O.S.) (CONT'D)
 Excuse me, Your Eminence. I would
 like to introduce the director...

The Cardinal looks up.

339 LS, Cardinal at right, Guido kneeling to kiss his ring;
 Cardinal's Secretary and Prelate at left, doctor and other
 prelate walking left to right.

CARDINAL
 (in a very feeble voice)
 Please sit down.

GUIDO
 (in the hushed, respectful
 tone he uses throughout
 the interview)
 Thank you.

340 MCU: Guido.

GUIDO (CONT'D)
 Please excuse this intrusion, Your
 Eminence. I wouldn't have presumed
 upon you but my producer, beset by
 doubts, perhaps...

341 MCU: Cardinal, his head bowed.

GUIDO (O.S.) (CONT'D)
 ...justified doubts, insisted
 that...

CARDINAL
 (looking up at Guido)
 Are you married?

342 As in 340.

GUIDO
 Yes.

CARDINAL (O.S.)
 Do you have children?

GUIDO
 Yes... I mean, no.

The sound of a bird calling. This persists and is answered by the sound of other birds until the end of the scene.

CARDINAL (O.S.)
 How old are you?

GUIDO
 Forty-three.

343 LS: Guido and Cardinal. Cardinal points up, left, in the bird's direction.

CARDINAL
 Do you hear this singer?

GUIDO
 Excuse me?

CARDINAL
 Do you know what it is called?

GUIDO
 No.

CARDINAL
 It is called "Diomedeo." According to legend, when Diomedes died all these little birds came together and sang a funeral chorus for him, accompanying him right to his grave.

Guido nods.

344 As in 341. Cardinal appears more alert at this moment than at any other point of the scene.

CARDINAL (CONT'D)
 Listen. It sounds like a sob.

- 345 As in 342. Guido, intent, his chin resting on his hand, looks up as if to see the birds. He smiles wanly.
- 346 MCU: doctor and other prelate, in profile, looking up. In background, LS, a woman is making her way down the hill.
- 347 LS: the group, looking up, except for Guido in center, who looks uneasily at the others. In the background, the woman comes nearer.
- 348 CU: Cardinal looking up.
- 349 MCU: Guido looking down, dejectedly, then in the Cardinal's direction, then over his shoulder, toward the woods. We hear the introduction to the "Ricordo d' infanzia" theme music.
- 350 LS: the heavyset woman coming down a little hill, a basket on her arm. She has raised her skirt to facilitate her descent. Her legs come into MS; tilt up briefly catches her smile.
- 351 MCU: Guido adjusts his glasses to see her better. He then lowers his eyes and begins to smile at his memory. The sound of a whistle.

THE SCHOOLYARD, DAY

In shots 352-391 Guido is a schoolboy.

- 352 ECU: the back of a neck of a young priest. He turns into profile and we see the whistle between his lips. In the background, the wall of the school, a priest running from right to left. Camera pans on him, kicking a soccer ball, followed by a group of boys. We see more high walls surrounding the courtyard, and as the pan continues, more children playing with the ball in the foreground. A wall in the distance is traversed by a strange catwalk upon which are perched five poor boys from the town, waving.

BOYS

Guido, Guido, we're going to see Saraghina.

- 353 In the foreground, in MS, the back of Guido. He is wearing a cap and a cloak. In the background, the wall and catwalk with five boys gesturing to Guido.

BOYS (CONT'D)

Guido, Guido, we're going to see Saraghina.

- 354 From between the head and upraised arm of the statue of a church prelate, extreme high angle shot of Guido standing in the schoolyard, looking around. Guido casts a long shadow.

BOYS (O.S.) (CONT'D)
Guido, Guido...

Pan follows Guido as he runs right.

GUIDO
I'm coming right away!

355 LS: pan follows Guido and the poor boys as they run off, down the street.

THE BEACH, DAY

356 LS: The boys run left along the beach in a line. The sea is in the background. The music is replaced by the sound of the waves. Pan left as they run past a wall, then stop.

BOY
(cupping his hands to call
into the distance)
Saraghina... Saraghina...

357 MS: the exterior of the bunker in which Saraghina lives. As the camera pans left, her head can be seen indistinctly through the opening.

BOY (O.S.) (CONT'D)
Saraghina... Saraghina...

Saraghina emerges from the entry to the bunker, her head down; pan right as she makes her way up the little embankment. We are now able to make out her monumental body, amply revealed by her scanty dress, but her face is almost completely obscured by her abundant, disheveled black hair. When she reaches the top of the embankment she pauses, in MS, stretches her body by placing her hands on her hips. Her back is to the camera. Beyond her, mid-distance, a boy hops.

BOY (CONT'D)
Saraghina... the rumba... the
rumba.

SARAGHINA
(walking toward the boy)
Come here.

The boy approaches, drops some coins in her hand and runs off, right. We hear the introduction to the rumba. Now in LS, she looks to the left, pauses, drops the coins in her bodice, then walks to the right, out of the frame.

- 358 LS: the wall, right; boys, center and left, looking left. They are obliterated by an ECU of Saraghina's hand and backside. She smooths the material on her rump, as if preparing for her dance, then turns. Camera tilts up and we finally see her face, enormous, her eyes darkly circled, her hair flying in the wind, her lips in a sneer. She looks left and right, then turns away from the camera. Camera tilts down to her backside and legs as she runs forward a few steps. She stops, turns in profile, her body tense. We see her from her calf to her elbow.
- 359 Low angle MCU: Saraghina. With a dramatic gesture, she pulls her dress off her shoulders and starts to move her body seductively in time to the music.
- 360 LS: the boys looking expectantly in Saraghina's direction; three seated on the ground, Guido standing center, two others standing right.
- 361 MCU: Saraghina. She is now smiling lasciviously, gyrating her upper torso. She appears to be enjoying her dance. Her expression of satisfaction, and the exaggerated seductive movements of her eyes and mouth, will be maintained throughout her dance.
- 362 ECU: her lower torso gyrating. Tilt up to her face, in MCU.
- 363 ECU: Saraghina's face.
- 364 Track in to boys clapping in enthusiasm and jumping up and down.
- 365 Low angle MCU: Saraghina, from slightly off center. Track back shows her arms outstretched, then her whole body in LS as she runs backward, dancing. Pan follows as she moves to right, then back to left. She kicks her right leg high, turns her back to the camera, wiggles her backside, raises her skirt slightly, continuing her dance with her back to the camera while repeating these movements. Track in as she moves to the wall and turns to the camera, then away. She rubs her body up and down the wall, caressing it.
- 366 LS: the boys applauding, laughing, jumping up and down as they look in Saraghina's direction. One of the boys repeatedly slaps himself in the face in joy, in time to the music.
- 367 ECU: Saraghina's face, her arms raised next to it. She turns; tilt down to the back of her black dress. As she exits right, we see the sea between the wall and a fence of reeds.
- 368 LS: the wall, boys left. Saraghina dances right to left. She stops in front of Guido and pulls him into the dance.

- 369 MCU: Guido and Saraghina dancing. She is trying to hold her arms. She picks him up.
- 370 LS: two priests approaching.
- 371 LS: Guido running away, down beach. He is followed by a priest. Guido heads right, toward the sea, then turns back, the priest in pursuit. Camera pans right as Guido collides with the other priest, knocking him down. The pursuing priest falls on top of them. The second part of this shot uses speeded-up motion, recalling the way silent comedies are projected by contemporary, fixed-space cameras. The two priests rise and drag Guido forward between them. The rumba has been replaced by the sound of waves.

CORRIDOR AND SCHOOL PRINCIPAL'S OFFICE, DAY

- 372 LS: priest holding Guido by the ear while pulling him down a staircase. The sound of a bell ringing. Pan left over a series of austere portraits of priests, in ever-increasing CU. Camera rests on face of young priest, posing as in the portraits. He looks right, disapprovingly, then motions left with his head.
- 373 LS: track shows Guido walking forward, between two priests, along a wall lined with two series of portraits. They stop, bow slightly. The priests turn and walk back; Guido removes his cap and stands at attention.
- 374 LS: four priests (played by women) seated in large room, in front of a bare wall. Camera pans right over desk to MCU of the principal of the school (also played by a woman), writing with a large quill. Zoom into CU as he turns and begins to speak.

PRINCIPAL

Shame on you! Shame on you!
Shame...

- 375 Zoom in CU of first priest. The priests and the principal speak simultaneously during this shot, continuing to repeat what they initially say, off, as the camera pans right from one to the next.

PRINCIPAL (O.S.) (CONT'D)

...on you!

FIRST PRIEST

It's a mortal sin. It's a mortal
sin.

Pan to second priest, his eyes cast down, shaking his head.

SECOND PRIEST

I cannot believe it. It's not possible. I cannot believe it. It's not possible.

Pan to priest sitting further away, in LS; another priest standing next to him steps forward and points.

STANDING PRIEST

Look at...

376 LS: Guido standing, his eyes cast down.

STANDING PRIEST (O.S.) (CONT'D)

...your mother. Look at her.

GUIDO

(turning right)
Mother!

Pan as he runs right.

MOTHER (O.S.)

Stop!

Guido stops short at left. Mother is at right, a handkerchief in her right hand. On the wall behind them hangs an enormous portrait of a young man.

MOTHER (CONT'D)

(gesticulating
melodramatically, and in
a tone of exaggerated
despair)

Oh heavens, what a disgrace!

Slight pan to the right as she sits, dabbing her eyes with her handkerchief. Track in to Mother in MCU.

MOTHER (CONT'D)

What a disgrace... what a terrible blow!

She cries and sighs.

377 LS: the whole room and corridor. Guido walks backward away from his Mother, right, then faces the principal's desk, genuflects, turns and walks into background, down the portrait-lined corridor, toward the priests who accompanied him; two of the priests sitting in the foreground, their backs to the camera, stand, wave their arms in indignation, and walk toward him. The bell begins ringing again.

MOTHER (O.S.) (CONT'D)

Oh, what a disgrace!

378 ECU: the Mother, dabbing one eye, then the other, with her handkerchief. The eye that is not being dabbed looks accusing. She sobs deeply. Her rather dry eyes and her hard expression are, however, discordant with her audible suffering.

THE SCHOOLROOM, DAY

379 LS: pan right. On left and right, two series of desks and benches. A boy runs from left to right, hits another boy in the head with his book, then runs back again. The other boys are shouting in derision and banging their books on their desks. Pan right continues to show Guido walking forward, wearing a tall dunce cap. A priest is walking next to him. Then pan left follows him as he passes in front of his classmates, in MS. As he walks away from camera we see a sign bearing the word "Shame" pinned to his back. Pan continues left showing two more series of desks with schoolboys. Priest stops in left foreground, his back to the camera. Guido stands mid-ground, facing left.

THE REFECTORY, DAY

380 ECU: Young Priest's hands cupped to catch kernels of corn being poured from a plate.

PRIEST READING (O.S.)

But, above all, the very pious
Luigi abhorred, throughout his
whole life...

Slow track right as the Young Priest with the corn kernels walks left, away from the camera. On the left, the boys seated behind a long table; the priests are seated behind a table at the rear of the frame. Guido is standing, motionless, near the point at which the two tables meet, in LS.

PRIEST READING (O.S.) (CONT'D)

...and in all the places in which
he lived, speaking or coming into
contact with women,...

As the Young Priest with the corn approaches Guido, track continues right, and the desk and the back of the priest who is reading come into view. We can now see the latter's long beard.

PRIEST READING (CONT'D)
 ...whose presence he fled to such a
 degree that whosoever saw him
 believed that he had a natural
 antipathy for them.

The Young Priest places the corn kernels on the floor in front of Guido who tries to kneel down, first from one leg, then the other, but cannot bring himself to complete the movement.

381 MCU, In profile, of the Young Priest.

YOUNG PRIEST
 Get down!

PRIEST READING (O.S.)
 Not even with the Marquise, his
 sister...

Zoom in to ECU of Young Priest.

YOUNG PRIEST
 (shouting)
 Get down!

382 LS: Guido, his back to camera, the two tables meeting behind him, the boys and the priests eating. Young Priest slaps him hard on the head; Guido kneels on the corn; Young Priest exits left, his hands piously joined.

PRIEST READING (O.S.)
 ...did he like to engage in private
 conversation... whence, if it
 happened that he was speaking with
 her...

CHAPEL IN SCHOOL, DAY

383 Bells are faintly ringing. In the foreground, the shroud-covered legs of a mummified saint; on the wall, in the background, Guido's shadow. (Guido, himself, is not seen in this shot.) His hands come up to his face. Pan follows as he runs right; then track in to MCU of mummy's face.

CHURCH IN SCHOOL, DAY

384 The sound of bells continues, joined by sound of footsteps. Track in, LS to MS of confessional.

385 ECU: a hand emerging to close curtain of confessional. Pan right on the dark curtain, then sound of a panel being moved.

We see the sunburst pattern of the perforated speaking panel of the confessional.

PRINCIPAL (O.S.)
But don't you know that Saraghina
is the devil?

386 CU: the Principal, in deep shadow.

GUIDO (O.S.)
I didn't know! I really didn't
know!

The Principal sighs deeply.

387 As in 385, CU: the speaking panel. Another panel is closed behind it, shutting off the light.

388 LS: Church, a pulpit in the right foreground, the Principal and Guido emerging, respectively, from the center and left side of the confessional, mid-ground; another confessional left background. Music: "Ricordo d' Infanzia." Slight left pan as Guido walks forward, crying into his handkerchief, and the Principal walks to the background. Guido stops and kneels. We know see votive candles in the left foreground.

389 MCU: a statue of the Virgin. Dissolve to next shot.

THE BEACH, DAY

390 LS: Saraghina's bunker in the foreground, the sea in the background. Guido, on left, looks inside. Pan as he runs to the right and looks in from a different angle. We hear Saraghina humming the "Ricordo d' infanzia" theme. Guido turns and pan follows as he continues right toward the wall. He kneels, his back to the camera, and waves his cap at Saraghina sitting on a chair, right background.

391 Brief track LS to MS: Saraghina, first smiling sweetly at Guido, then looking away toward the sea.

SARAGHINA
(to Guido)
Hi.

She continues humming.

THE DINING ROOM, SPA HOTEL, DAY

392 The sound of Saraghina's humming ends just after the beginning of this shot.

Camera tracks back from Cardinal and his retinue sitting down to breakfast, in LS, to Daumier, in MCU, drinking his coffee, looking off-screen right, in Guido's direction. The Cardinal's table remains in soft focus, in the background, during this shot.

DAUMIER

(strongly expressing his disapproval of Guido through his voice and his gestures throughout this scene)

And what does it mean?

He pauses. We hear a piano.

DAUMIER (CONT'D)

It's a character from your childhood memories.

He wipes his mouth.

DAUMIER (CONT'D)

It has nothing to do with a true critical consciousness. No... if you really want to engage in a polemic about Catholic consciousness in Italy... well, my friend...

We see a waiter at the Cardinal's table.

DAUMIER (CONT'D)

...in this case, believe me, what you would need above all is a higher degree of culture, as well as, of course, inexorable logic and clarity. You'll forgive me for saying so, but your naiveté is a serious drawback.

393 MCU: Guido, listening impassively.

DAUMIER (O.S.) (CONT'D)

Your little memories, bathed in nostalgia, your inoffensive and fundamentally sentimental evocations...

Guido looks in the direction of the Cardinal.

DAUMIER (O.S.) (CONT'D)

...are the expressions of an accomplice.

394 In foreground, MS: the back of a prelate; in mid-ground, Cardinal, looking to his right; waiter walking off in background.

CARDINAL

"But what?" The priest exclaimed.
 "With a communist?" He didn't say,
 "A man." Do you understand?

The men in his party laugh.

395 CU: Daumier, who stands.

DAUMIER

The catholic consciousness!

MCU, tracking as he walks forward, speaking to Guido, off-screen right.

DAUMIER (CONT'D)

Think of what Suetonius meant at
 the time of the Caesars! No... your
 initial intention is to denounce...

A woman begins to sing, off.

DAUMIER (CONT'D)

...and you end up supporting it,
 just like an accomplice.

Over Daumier's shoulder we see, in soft focus, a female pianist, and an elderly, portly woman singing Russian words to Chopin's Nocturne, Op. 9, No. 2.

DAUMIER (CONT'D)

But you see... what confusion, what
 ambiguity...

He exits left and we clearly, briefly see the singer.

THE THERMAL BATHS OF THE SPA, DAY

396 LS: a group of four white-clad musicians playing "Carlotta's Gallop." They are back-lit, therefore in shadow. A woman, draped in a sheet, waving a fan, rises into the foreground of the frame, in MCU. She begins to move left; the camera pans left through the rest of the shot.

WOMAN

(flirting)
 Oh, dear doctor, I'm really angry
 with you.

Doctor appears from left, back to camera, kisses her hand.

DOCTOR

But you don't need me any longer,
dear lady.

WOMAN

Oh, that's not true. That's not
true at all.

Woman walks out of frame to left as doctor turns to watch her. In background, through clouds of steam, we dimly see other sheet-clad figures who approach, walking left, as the camera continues its pan. Throughout this sequence, those taking the steam baths and other treatments are draped in sheets; some of the male attendants are bare-chested.

ATTENDANT WITH MICROPHONE

(first off, then in frame
as pan continues)

127, shower and mud bath; 129,
massage...

The voices of other attendants, announcing numbers, etc., are also heard.

397 Tilt down in LS from top of enormous, double staircase, leading to the steam and mud baths. The men descend on the right, the women on the left. Between them, at mid-distance, two attendants are carrying up an enormous barrel reminiscent of the wine vat in the farmhouse sequence. At the bottom, in the background, a long table and other attendants.

ATTENDANT WITH MICROPHONE (O.S.)

(CONT'D)

...131, inhalation.

398 Pan right from MS to MCU: women walking down staircase. Two are engaged in animated conversation.

ATTENDANT WITH MICROPHONE (O.S.)

(CONT'D)

137, inhalations. 145, massage.

399 Low angle LS from bottom of staircase, men descending on left, women on right, an attendant standing in the middle. Camera tracks back until the bare back of an attendant occupies much of the frame.

ATTENDANT WITH MICROPHONE (O.S.)

(CONT'D)

147, shower and mud bath.

400 High angle LS: two tables, attendants standing behind them, indicating to a patient walking right in foreground that he should continue in that direction. Slight pan right as patient is met by a bare-chested attendant.

ATTENDANT WITH MICROPHONE (O.S.)
(CONT'D)
149, inhalations.

401 MCU tracking pan: elderly man walking right.

ELDERLY MAN
(to Pace)
Hello!

He exits right, past the attendant stationed on the stairs. Pace and several others enter right in MCU and pan follows left as they descend.

PACE
(first off, then in frame,
looking down, but
speaking to Guido who,
walking beside him, has
not yet entered the
frame)
I've figured out what it is you
want to tell. You want to describe
the confusion a man has within
himself. But you've got to be
clear.

During Pace's last words Guido enters the frame, stops, and looks in the direction of the women's side of the staircase. Claspng his sheet tightly around himself, Guido has not abandoned his glasses. He holds a cigarette between his fingers.

402 Pan right, from Guido's POV, as Beautiful Unknown Woman descends, in MCU-CU-MCU.

PACE (O.S.) (CONT'D)
You must make yourself understood.
Otherwise, What point is there?

As she continues to descend stairs, she adjusts the sheet that she has gracefully draped over her head.

PACE (O.S.) (CONT'D)
Guido...

403 Guido in MCU, right foreground; Pace, further down the stairs, is turning to Guido; the others continue walking toward the steam.

PACE (CONT'D)

...come on!

Guido resumes descending the stairs. He catches up with Pace.

ATTENDANT WITH MICROPHONE (O.S.)

Attention! Will Dr. De Angelis
please proceed to the rest area.

404 Slow pan left and slight track back; a man appears in MCU and then exits. Pan, LS, follows Pace, Guido, and others as they walk forward, on wooden gratings, turn, and continue left, away from the camera. We then see a very large room, lined with benches. Men are seated, inhaling the fumes.

PACE

If what you have to say in
interesting, it must be interesting
to everybody. Why shouldn't you
worry if the audience understands
or not? You'll have to forgive me
for saying so, but that is a
disgrace... it's presumptuous.

Cesarino approaches from left background.

CESARINO

(to Pace)

Hi, Boss!

PACE

You should...

CESARINO

Come here, come here!

Cesarino walks forward, waving his arms.

405 MS: Pace's bare back. Cesarino is walking toward him.

CESARINO (CONT'D)

(taking Pace by the arm)

Come over here, Boss. Breathe,
breathe deeply.

He looks briefly at Guido who turns away, in MS, in foreground.

CESARINO (CONT'D)

Hi, Guido!

Cesarino continues to lead PACE away.

CESARINO (CONT'D)

I've kept a place, near the stream.

406 A man in MS, left, sits down on a bench with others. They are nearly obliterated by steam.

CESARINO (O.S.) (CONT'D)

Oh, Boss, this morning I've had a look at the spaceship. They've already built it up fifty meters.

407 LS: the steam room, men milling around in foreground and background. The sound of muttering and coughing. Pan left to MS of a man breathing deeply.

408 MS: Guido sitting on bench. He throws down his cigarette. Pan left to Mezzabotta in MCU, his head covered by sheet, eyes cast down, deeply inhaling the steam. Guido looks at him intently.

GUIDO

(whispering)

Mario!

Unresponsive, Mezzabotta continues his deep breathing. Guido looks away from him, across the room.

409 LS: pan left of the men seated on the benches around the perimeter of the room, others pacing back and forth, from Guido's POV. The music changes character, becomes lugubrious.

WOMAN'S VOICE

(in English)

Attention, please.

410 Track in to CU: Guido, his head bowed.

WOMAN'S VOICE (CONT'D)

Attention, please. Guido...

411 LS: the whole steam room, now free of steam. The men are seated on the benches lining the walls.

WOMAN'S VOICE (CONT'D)

(in Italian)

His Eminence is waiting for you.

Guido stands up, left background.

WOMAN'S VOICE (CONT'D)

We repeat: Guido, His Eminence is waiting for you.

Camera tracks back as Guido walks forward quickly, down the wooden grating at the center of the room.

412 This complete shot, a combination of tracking and panning, maintains Guido's POV as he is walking. Agostini, fully dressed, walks rapidly into low angle MCU, carrying Guido's shoes and shirt.

AGOSTINI

Here are you clothes! Get dressed.
Please hurry, Boss.

He turns around and walks back, signaling urgency with hand gestures. Camera follows, MCU, from Guido's POV.

AGOSTINI (CONT'D)

The Cardinal is waiting. Tell him everything. Confide in him completely. Don't hide a thing from him.

He walks left and turns his face in Guido's direction.

AGOSTINI (CONT'D)

And if you can, Boss, put in a good word for me, too.

As he disappears behind a column we hear, briefly, a sound that suggests steam, followed by a few notes sung by a chorus.

AGOSTINI (CONT'D)

...for me, for me, for me, Boss.

As camera pans right Cesarino walks into frame, MCU, and hands Guido his trousers.

CESARINO

It's a golden opportunity! Here are your pants.

Track follows him in MCU from Guido's POV.

CESARINO (CONT'D)

The Cardinal! What luck! He can authorize anything... yes, anything... even my Mexican divorce. Think of it! Get me my Mexican divorce, Guido. Please... do me a favor. He won't turn you down.

He turns and smiles at Guido while exiting, left, behind Conocchia, fully dressed, who appears in MCU, with Guido's suit on a hanger.

CONOCCHIA

No! Above all, look pious! Throw yourself at his feet! Kiss his ring! Cry! Say that you've repented.

Track left follows Conocchia.

CONOCCHIA (CONT'D)

If you manage to get in their good graces, you can get anything you want. Listen to me, Guido!

As Conocchia exits left, Pace appears in MS, walking forward, offering Guido his tie and imploring his cooperation.

PACE

Please, Guido, we're in your hands. Please.

In CU, he blows a kiss straight ahead.

413 LS: Guido, dressed, walking away from camera, down the steamy corridor.

414 The Cardinal's suite of anteroom, steam chamber, and mud bath. LS: track forward toward a priest, in silhouette, walking forward from a brightly illuminated doorway, right background. The priest holds up his hand and gestures to the right. We again hear the choir.

PRIEST

Only five minutes.

Pan right past a large font with steam rising from it, then track in to a low window with translucent panes, in CU. The noise of the steam becomes louder. With an exaggerated creaking noise, the window is drawn open on two top hinges, revealing the Cardinal's steam bath. In the left foreground, a priest, seen from the waist down; in LS, the Cardinal seated, bent over, fully clothed. Steam covers the floor. Two attendants, seen from the waist down, enter from the right. They carry a sheet that covers the Cardinal; the priest in the foreground exits right.

415 MS: a sheet covering Cardinal in three-quarter profile, naked from the waist up. Then, his silhouette upon the sheet.

GUIDO
 (in a voice that conveys
 deep respect and profound
 emotion)
 Your Eminence, I am not happy.

The Cardinal raises his hand.

CARDINAL (O.S.)
 Why should you...

416 MCU: Cardinal's Secretary holding sheet; pan right to silhouette of Cardinal's head behind sheet.

CARDINAL (CONT'D)
 (first off, then in
 silhouette)
 ...be happy? That is not your task.

The Cardinal's head appears in profile, in CU, as the sheet is lowered and wrapped around his shoulders.

CARDINAL (CONT'D)
 Who told you that we come into the
 world in order to be happy?

417 CU: track follows Cardinal to the right, his face turned away.

CARDINAL (CONT'D)
 Origen wrote in his homilies,
 "Extra Ecclesiam...

418 CU: the beard and arms of the Cardinal's Secretary, in foreground. He is kneading mud that drips from his hands. In LS: the Cardinal draped in a sheet, his back to camera, standing between two priests, in background. He is about to enter a section of the room surrounded by a low border, from which great clouds of steam are emanating.

CARDINAL (CONT'D)
 ...nulla salus"-Outside the Church
 there is no salvation.

419 MS: priest on right removing sheet and walking forward while folding it, thereby screening the Cardinal from view as he enters the steam. The priest on left sits, followed by the priest on the right.

CARDINAL (CONT'D)
 "Extra Ecclesiam, nemo salvatur"-
 Outside the Church, no one will be
 saved.

The Cardinal is helped to a seat in the steam by an attendant.

CARDINAL (CONT'D)
"Salus extra Ecclesiam..."

420 MCU: Cardinal, in profile.

CARDINAL (CONT'D)
"...non est."

The steam almost obliterates him.

CARDINAL (CONT'D)
There is no salvation outside the Church. "Civitas Dei!" He who is not...

421 LS: Cardinal sitting in steam at right, attendant (partial view) standing mid-frame, priest seated at left. Track back as window closes.

CARDINAL (CONT'D)
(his voice trailing off in a dramatic whisper)
...in the City of God belongs to the City of the Devil.

As the window closes we again hear the creaking noise. This is joined by the sound of an orchestra playing "Blue Moon."

PUBLIC SQUARE AND ADJOINING SHOPS IN THE RESORT TOWN, DUSK

422 ELS: Hotel on hill in background, bandstand mid-ground, female orchestra playing "Blue Moon," people at tables in foreground. As camera tracks back, the large electric letters on the roof of the hotel, "GRAND HOTEL LA POSTE," and the decorative street lamps in the piazza are turned on.

423 MCU: track follows elderly female violinist playing while walking right, then turning forward.

424 Night has fallen. Elegantly and fancifully dressed people are strolling in MS, both right and left, as camera tracks right.

MAN WITH MICROPHONE
Come see this great human phenomenon... the Fakir Siva who has broken all previous records.

In background a "Ford" sign, then the Fakir recumbent in a glass coffin.

MAN WITH MICROPHONE (O.S.) (CONT'D)
 Our experiment is controlled daily
 by European experts...

- 425 CU: track right, a woman in silhouette, with fan. As camera continues to move laterally we see automobiles in a showroom, background to the strollers who appear in CU and MS.
- 426 Track right as camera pans left, showing more strollers and then Luisa standing in front of a shop window, smoking. She turns and pan follows as she walks right in MS. She is distinguished from the other strollers by the severity of her attire. Hatless, without jewelry, she is wearing a white blouse remarkable for its simplicity. The frames of her glasses are similar to Guido's. She walks away from camera.
- 427 MCU: Guido in three-quarter profile, looking pensively in Luisa's direction. He bites his fingernails; track follows as he begins walking right.
- 428 Track follows Luisa in MS toward an auction house. We see and hear the auctioneer and the bidders in the background: "20,000, 22, 23, 25, 35, 40. Good. Going, going... another bid." Luisa stands in the entrance, then turns around and walks forward, opens her handbag and takes out a cigarette.
- 429 MCU: track as Guido walks forward, looking in Luisa's direction.
- 430 MCU: Luisa lighting her new cigarette with the stub of her previous one. Puffing aggressively, she looks around; then track follows as she walks away, right, in MS. In front of a store exhibiting a large painting of the sea, she stops, turns, hesitates, then is overjoyed to recognize Guido.
- 431 MCU: Guido, smiling.

GUIDO

Hi.

He exits, right.

- 432 MCU: Guido enters frame from left, Luisa on right, smiling broadly, the picture of the sea between them in the background.

LUISA

Hi.

GUIDO

When did you get here?

LUISA

At five. We went to the hotel, but you weren't there. How are you?

GUIDO

Fine, fine.

He kisses her on both cheeks.

GUIDO (CONT'D)

Whom did you come with?

LUISA

With Rossella, Enrico... and Tilde, too.

GUIDO

Ah, Rossella. Where is she?

LUISA

(looking right, then back at Guido)

Right here!

MS, track, then pan right as Guido puts his arm around Luisa's shoulder and they walk away.

GUIDO

You're wonderful. You came after all. You look fine, you know.

He kisses her neck lightly. As they cross the street in LS we see a car pass and a "Coca Cola" sign. In the background, Rossella stands and waves. Guido returns her wave.

GUIDO (CONT'D)

Hi, Rossa!

433 MCU: track with Luisa dancing. The orchestra is now playing "Nostalgic Swing," based on other musical motifs from the film.

LUISA

The last time we danced together was a year ago.

Guido appears in MCU and he and Luisa, cheeks touching, turn while dancing. Through the remainder of this shot, they are tracked, usually in MCU, occasionally in MS, their faces alternately shown as they dance. Other couples pass in the background.

GUIDO
 (with great sincerity)
 Dear Luisa... you're such a
 darling. I'm really happy that you
 came. It always happens this way.
 Whenever... whenever you're away...

LUISA
 (looking at Guido and
 finishing his sentence)
 You feel lonely. Is it true? Did
 you miss me?

GUIDO
 (decisively)
 Yes.

LUISA
 (gently teasing)
 And you didn't have the company of
 all these beautiful women?

Their cheeks touch again.

GUIDO
 (with good humor)
 Oh, you've seen them, then?

Track right as another couple momentarily fills the frame.
 The woman, short and fat, wears an elaborate hairpiece. Then
 Guido and Luisa reenter the frame.

LUISA
 So you haven't had any adventures
 since you left? Poor Guido.

They again dance cheek to cheek.

GUIDO
 And your fascinating virility?

GUIDO (CONT'D)
 What nice perfume you're wearing!

LUISA
 Do you like it?

GUIDO
 How light you are.

LUISA
 (looking at Guido)
 And how is your work going? Better?

GUIDO
 (shaking his head)
 Oh, I don't think I've made great progress.

LUISA
 But what's it about? What do you have on your mind this time?

Luisa backs into Enrico, who is dancing with Luisa's friend.

LUISA'S FRIEND
 Oh!

LUISA
 Excuse me.

GUIDO
 (recognizing Enrico and Luisa's friend)
 Hi.

LUISA
 (smiling, realizing she has bumped into Enrico)
 Ah!

ENRICO
 (smiling with particular warmth)
 Excuse me.

Guido and Luisa dance forward, away from the other couple.

GUIDO
 Say, I may be wrong, but isn't Enrico a little in love with you?

LUISA
 (looking at Guido, smiling teasingly but not unpleasantly)
 Hm, hm.

The music becomes more lively; the camera follows Luisa as she first moves backward, away from Guido, then turns and dances off, followed by a violinist.

434 MCU: Guido, Enrico, and Luisa's Friend behind him; they are all looking admiringly in Luisa's direction.

LUISA'S FRIEND
 Isn't she adorable?!

Enrico's expression conveys his infatuation with Luisa. Guido turns, looks at him, then looks back toward Luisa.

435 LS: Luisa dancing alone, followed by violinist. Pace and Conocchia enter frame left, Pace applauding. The table with Rossella and the others in Luisa's party is in the background.

PACE
Wonderful!

LUISA
Good evening.

PACE
(kissing Luisa's hand)
Good evening.

436 MS: Luisa, Pace holding her hand, Conocchia between them.

PACE (CONT'D)
Welcome.

LUISA
Thank you.

PACE
(looking forward, in
Guido's direction)
Maestro... we are here, at your
total disposal. Shall we go?

GUIDO (O.S.)
Yes, yes. I'm coming right away.

PACE
(to Luisa)
Dear lady, tonight you'll see what
degree of insanity a producer can
reach.

Rossella appears between Conocchia and Luisa, looking at Pace.

LUISA
(to Pace)
My friend.

ROSSELLA
Ah.

Pan follows Rossella as she passes behind Luisa and, beneath frameline, extends her hand to Conocchia who is now out of frame, left.

PACE (O.S.)

Well, well... frankly, I'm not sure
I want to shake hands with this
lovely lady.

ROSSELLA

(to Conocchia)

Good evening.

PACE (O.S.)

As soon as this women touches you,
she can read your mind. Who are
you... what you do... what you
think.

Luisa laughs. Rossella is startled and turns. Guido has
apparently poked her in the ribs. Pan right now shows
Rossella and Guido facing each other in MCU.

ROSSELLA

Oh! Well, who else could it have
been?

GUIDO

Your guiding spirit. Haven't you
yet reached this stage in your
relationship...

437 MCU of Luisa's Sister, seated, frame left, Tilde, MS, frame
right.

GUIDO (O.S.) (CONT'D)

...with him?

LUISA (O.S.)

I'd like to introduce my sister.

PACE (O.S.)

Oh, what a beautiful little sister!

Luisa's Sister rises, smiling. Tilde rises as well. Pan as
she walks left.

TILDE

(sarcastically)

Look at the women who flock around
the director. Whether they have
contempt for him or not...

She walks behind her boyfriend, in MS.

TILDE'S BOYFRIEND

(to Pace, who is off)

I am delighted to meet you.

(MORE)

TILDE'S BOYFRIEND (CONT'D)
I've just finished a script against
nuclear arms.

Pace and Luisa enter the frame in MCU; pan follows them left.

TILDE'S BOYFRIEND (O.S.) (CONT'D)
(with great insistence)
Only a producer with your courage
could make it.

PACE
(looking back, while
walking away from the
camera)
And does the beautiful witch belong
to the harem too?

ROSSELLA
(tracked as she walks
forward in MS, looking
for something in her
handbag)
Let's say I'm a kind of managing
supervisor.

She speaks to Guido who is first behind her, then walking at
her side. She reserves for Guido a habitual tone of friendly
irony, dosed with disapproval.

ROSSELLA (CONT'D)
Well, what about you? Are you
feeling better? Did solitude do you
good, hm? As a matter of fact, you
seem completely changed.

GUIDO
Yes?

ROSSELLA
(laughing, then showing
real concern for Guido)
No, really, how are you? I was a
little frightened. It was wonderful
of you to call Luisa. If you only
knew how happy she was to come
here!

GUIDO
(shrugging his shoulders)
But...

DAUMIER (O.S.)
If you don't mind...

Guido and Rossella look forward, in Daumier's direction.

438 Daumier, in MCU, left; Pace, walking away, center.

DAUMIER (CONT'D)
 ...I would prefer not coming. My
 presence is not indispensable.

Guido appears MCU, right; Pace turns as he is getting into his car.

GUIDO
 (to Daumier)
 Well, it's up to you.

PACE
 (to Daumier)
 Oh, no, my friend. I insist! Get
 into Conocchia's car.

He turns to speak to his Girlfriend, sitting in the back seat.

PACE (CONT'D)
 Sweetie... please get out. Go with
 the others.
 (to Guido)
 Guido, where's your wife?

GUIDO
 I don't know. She was here.

Daumier exits right, Pace gets into driver's seat, Guido in the back seat and the Girlfriend exits from the opposite side, as camera tracks into MS. Guido and Pace look right, in the direction of Luisa and Rossella.

GUIDO (CONT'D)
 Rossella, get in with us!

PACE
 Here, near me, Rossella...

GUIDO
 Luisa...

439 LS: Luisa standing alone, right, looking off-frame; strollers in background, a man sitting on a bench, left.

PACE (O.S.)
 I want to tell you a very strange
 story.

Luisa turns, but seems reluctant to move. Her expression is very serious.

440 MCU: Guido, looking out the car window in Luisa's direction.

GUIDO
Luisa, come!

PACE (O.S.)
I had a sister who died very young...

441 As in 439. Pan follows Luisa walking left in rear of frame, markedly not toward Guido. Profile of elderly woman smoking appears in MCU.

PACE (O.S.) (CONT'D)
...and one evening the portrait of my sister, Concezione, suddenly changed expression.

442 As in 440. Guido, disappointed, bends his head.

PACE (O.S.) (CONT'D)
Please get in, Rossella.

443 MS: Luisa walking toward Rossella who is standing next to the passenger's side of the car, her back to the camera.

PACE (O.S.) (CONT'D)
It was as if she wanted to warn me of a danger, of a threat.

LUISA
(to Rossella)
I'll sit in front.

PACE (O.S.)
As I was saying, two or three days later my uncle said to me...

Luisa and Rossella get into the car.

444 MS: Guido and Rossella in back seat of car. Guido gestures bewilderment at Luisa's change of mood. Rossella gestures that she doesn't understand it either.

PACE (O.S.) (CONT'D)
..."Come to the market with me, sonny." My uncle had an Isotta-Fraschini.

445 MS through windshield of Pace, speaking to Luisa, who seems not to be listening.

PACE (CONT'D)
I was telling the story of a
premonition.

The car drives off.

THE SET OF THE SPACESHIP, NIGHT

446 LS: watchman waving a flashlight in foreground. The
headlights of the two cars appear; the cars then turn right
as pan follows them toward one of the two towers under
construction. An eerie effect is created by a bank of lights
and electronic music.

447 MS: Pace's car. As the passengers get out they look up.

PACE
(putting on his overcoat)
What do you say? You have to be
crazy to listen to this director!
Put on your coats. It's damp.

Rossella and Guido follow Pace who walks forward in MCU.

448 Low angle LS: the two towers; an illuminated staircase
zigzags between them.

PACE (O.S.) (CONT'D)
Renato, where are you? Renato!

Tilt down to ground level where we see workmen and the rest
of the party visiting the set.

RENATO
(coming forward)
Her I am, Boss. Good evening.

PACE (O.S.)
We have to be ready by the 20th.
(To Luisa)
Come, come.

Luisa and Pace enter right foreground and walk toward Renato.

PACE (CONT'D)
Be careful. The ground's all broken
up.
(To Renato, who removes
his hat)
It seems that we're a little behind
schedule.

RENATO

No. It's going well.
 (Pointing up)
 We've already gotten it up to
 seventy meters.

449 Track forward following Rossella and Guido in MS, in deep shadow.

GUIDO

Say, what's bothering Luisa? Her mood changed all of a sudden. She turned nervous, rude...

ROSSELLA

I don't know. She was so happy to come see you. Maybe you said something to upset her.

Pan left follows Rossella toward a painting on glass used to create the image of the spaceship.

GUIDO (O.S.)

No.

ROSSELLA

(inspecting the glass)
 Hey, what's this?

We see Rossella through the fantastic image painted on the glass, Tilde's Boyfriend in foreground, his back to camera.

TILDE'S BOYFRIEND

(turning right, in Guido's direction)

I think this is extraordinarily fascinating. This is the model that, through superimposition, will give the optical illusion that the spaceship is on top of the launching pad.

WOMAN (O.S.)

Rossella!

Pan follows Rossella as she turns and walks right.

ROSSELLA

Yes, I'm coming.

TILDE'S BOYFRIEND (O.S.)

(to Guido)
 Isn't that right, Guido?

GUIDO
 (turning briefly in
 direction of Tilde's
 Boyfriend)
 Yes, that's right.

WOMAN (O.S.)
 You can see from up here. Come on
 up. It's the spaceship.

450 Pace walking forward, in MS, followed by Luisa and the
 others.

PACE
 And what's that?

Pan left on Luisa as she passes, in silhouette, behind
 another imagine painted on glass.

PACE (CONT'D)
 It's the launching ramp for the
 spaceship, the most important scene
 in the film. Come on up. There's no
 danger. No photos.

451 MS pan left from Tilde's Boyfriend to Tilde and Luisa's
 Sister, walking forward. Tilde's Boyfriend is preparing to
 take a photograph.

TILDE'S BOYFRIEND
 Only one!

TILDE
 (nastily)
 What's your husband up to? Is he
 making a...

452 Tilde in right foreground, back to camera. Luisa turns to
 look at her, in MS.

TILDE (CONT'D)
 ...science-fiction film?

LUISA
 How should I know. Ask him.

Pan left follows the two women as they follow the others.

TILDE
 Giancarlo wrote him a wonderful
 story...

453 Pan right follows group in LS silhouette. The foreground and mid-ground are occupied by lights and indeterminate framelike structures.

TILDE (CONT'D)
...about Martians.

Various characters call out Guido's name. During this shot their comments are largely unintelligible. Pan continues as the party begins to mount the stairs, right. Models of spaceships appear in foreground. Track left/pan right continues to show ascent, through and above the scaffolding.

WOMAN
What are you going to do with this amusement park?

PACE
You don't know what a job this was. No construction company wanted to take it on. It rests entirely on sand. Cesarino, how many quintals of reinforced concrete did it take?

454 Low angle LS: the group mounting stairway, away from camera. Tilt up gives impression of stairway's great height.

CESARINO
Quintals? Tons! 400 tons, Boss.

CONOCCHIA
Boss, if you don't mind, I'll stop at the first landing. I get dizzy spells.

455 High angle shot: the group mounting toward camera. Lower part of Pace's body in foreground, MS. He is followed by Luisa's Sister and Luisa's Friend.

LUISA'S FRIEND
With 80 million lire you could buy at least ten apartments.

LUISA'S SISTER
It's a pompous shack, just like him. It's his own portrait.

PACE (O.S.)
The little sister-in-law is tough on our director. Maybe she's in love with him.

The two women walk into MCU.

LUISA'S SISTER

In love? Every morning and every night I pray to God that I don't end up with a husband like him.

She walks left out of frame.

LUISA'S FRIEND

Hey, what do we do now? Is there more to climb?

Slight pan left shows her walking up, away from camera. Tilt up to Pace's backside.

PACE

I'll be glad to carry you up.

456 High angle LS: the landing, Conocchia at left, leaning on railing, Cesarino sitting on stairs, massaging his feet, Daumier and Tilde at right, walking down, away from camera.

CONOCCHIA

When I think that he made me spend 80 million for this structure! I say a nice painted backdrop would have been better.

CESARINO

A backdrop! In grandpa's time they used backdrops. Is it your money, Conocchia?

Pan left shows ground level from an extremely high angle: Guido, Rossella and an automobile. Rossella is laughing.

457 MCU in profile: Luisa, looking down, lost in thought.

ENRICO (O.S.)

Luisa...

As Luisa turns, pan left to Enrico.

ENRICO (CONT'D)

Are you cold? Take my jacket.

LUISA

(turning away from him)
No, no, thank you. In any case, I think we're going back to the hotel now.

The sound on an airplane passing overhead. Luisa looks up. Enrico walks right, behind her.

ENRICO

Is something wrong? You got sad all
of a sudden.

He sits on the stairs behind her, right. She takes a puff on
her cigarette.

ENRICO (CONT'D)

Isn't that what happened?

LUISA

(smiling bitterly and
shaking her head)

No. I'm not sad at all.

Pan follows her as she walks left, pauses at the railing.

PACE (O.S.)

(speaking to the others)

The sequence begins with a view of
planet Earth...

458 Extreme high angle LS: one of the levels of the structure
through the scaffolding. Pace and the others can barely be
distinguished.

PACE (CONT'D)

...completely destroyed by a
thermonuclear war.

459 MCU: Enrico, first looking down, then left, in Luisa's
direction.

PACE (O.S.) (CONT'D)

In this...

ENRICO

Guido seemed very happy to see
you... really.

PACE (O.S.)

...appears a true Noah's Ark... the
spaceship...

460 LS: Guido walking right, workmen rolling a large cable spool
in left foreground. Pan right follows Guido. Rossella appears
in profile, looking up, MCU: Guido stops in background and
looks up.

PACE (O.S.) (CONT'D)

...that tries to escape the atomic
plague. The rest of humanity looks
for a safe haven on another planet.
More than 10,000 extras...

(MORE)

PACE (O.S.) (CONT'D)
 maybe 15,000! You understand... a
 tragic crowd that abandons...

ROSSELLA
 (with irony, looking at
 Guido)
 Come on! Are we really going to see
 all that in your film? Heavens! The
 prophet is raising his voice! He's
 decided to frighten everyone to
 death.

MCU, track on Rossella as she walks forward. Pan right to
 Guido in MS. There is an automobile between them.

GUIDO
 (annoyed)
 Why not? Do you like stories in
 which nothing happens, too?

Pan as Guido walks right, away from camera, in LS;
 scaffolding and lights in background.

GUIDO (CONT'D)
 Well, in my film everything
 happens... ok? I'm putting
 everything in.

461 MCU: Rossella, a bit abashed.

GUIDO (O.S.) (CONT'D)
 Even the Sailor doing a tap dance.
 Sailor... come here!

SAILOR (O.S.)
 Cla, cla, cla, cla...

462 As in 460. The Sailor, an old workman, comes toward Guido,
 carrying a container of water.

GUIDO
 (with impatience and
 anger)
 Show what you learned in America!
 No, I don't want any water. Dance
 and I'll give you a part. Dance!

The Sailor sings tonelessly and executes a few steps, in LS.
 A truck approaches in the background.

463 As in 461. Rossella smiles with compassion, then looks in
 Guido's direction. MCU, track as she walks toward him.

ROSSELLA

(gently)

What's bothering you, Guido? What's happening to you?

464 MCU: Guido in right foreground, holding onto a pole; Sailor dancing in left background.

GUIDO

Rossella, stop sounding like my big sister.

He turns and walks away.

GUIDO (CONT'D)

I don't like you when you do it.

SAILOR (O.S.)

(in his old, cracked voice)

Mr. Director... what part do I get?

Guido turns, smiles, sits.

SAILOR (O.S.) (CONT'D)

Mr. Director...

GUIDO

What is Luisa thinking about me? What does she want to do?

SAILOR (O.S.)

...what part do I get? What part do I get?

GUIDO

Go away, Sailor.

(With great impatience)

Go away!

465 Sailor turns and exits, left background; in MCU, Rossella lights a cigarette and looks down in Guido's direction.

ROSSELLA

(with friendly concern)

You know, Luisa doesn't talk much... not even to me, her best friend. I really don't know what she wants to do. She's confused. One day she says one thing, the next, something else. Unfortunately, I think the only thing she wants is for you to be different from what you are.

466 High angle MS: Guido leaning on his elbow, from Rossella's
POV.

GUIDO

But why?

ROSSELLA (O.S.)

Why? That's the mistake we all
make.

GUIDO

(looking up in her
direction)

That sweet fellow, is he making a
play for her? Is he in love with
her?

ROSSELLA (O.S.)

(with irony)

That would suit you fine, wouldn't
it? That would relieve your guilty
conscience.

He looks up at the tower.

ROSSELLA (CONT'D)

What a lout you are! Poor Enrico.

467 As in 465. Rossella steps forward.

ROSSELLA (CONT'D)

He's so awkward and vulnerable that
everyone has noticed. He hangs
around her... listens... keeps her
company.

468 As in 466. Guido rises to a sitting position and hangs his
head. His face is completely hidden by the brim of his hat.

ROSSELLA (O.S.) (CONT'D)

He's a very good friend.

GUIDO

I thought I understood things so
clearly. I wanted to make an honest
film, without any lies at all. I
thought I had something so
simple... so simple to say. A film
that might be a little helpful to
everyone... that might help... to
bury forever everything dead that
we carry inside us.

Sighing deeply, he stands in profile, his face still obscured by deep shadows. Scaffolding and lights are seen behind him.

GUIDO (CONT'D)
And instead, I'm the one who
doesn't have the courage to bury
anything.

He adjusts his hat and looks up.

GUIDO (CONT'D)
Now... my mind is totally
confused... this tower to deal
with...

Pan right as he walks away from camera.

GUIDO (CONT'D)
I wonder why things turned out this
way. Where did I go wrong?

469 As in 467. Rossella takes a puff of her cigarette.

GUIDO (O.S.) (CONT'D)
(in a little sing-song)
I have really nothing to say. But I
want to say it anyway.

470 As in 468. Guido in MS, right foreground, turns in Rossella's direction; trucks pass in background.

GUIDO (CONT'D)
And your spirits, why don't they
help me?

471 CU: Rossella.

GUIDO (O.S.) (CONT'D)
You always said that they were
loaded down with messages for me.
Well, they should get to work!

ROSSELLA
I already told you, Guido.

She turns away.

ROSSELLA (CONT'D)
Your attitude about them is wrong.

She walks and turns nervously, in MCU.

ROSSELLA (CONT'D)
 You're curious... childishly
 curious. And you have too many
 reservations... you want too many
 guarantees.

GUIDO (O.S.)
 All right... but what do they say
 to you?

ROSSELLA
 (looking in Guido's
 direction)
 They always say the same thing,
 even right now. They're very
 reasonable spirits. They know you
 very well.

Slow track in to CU of Rossella.

GUIDO
 Well?

ROSSELLA
 They say that you're free. But you
 have to chose, and you haven't got
 much time left.

472 MCU: Guido.

ROSSELLA (O.S.) (CONT'D)
 You have to do it quickly.

Guido smiles a bit skeptically.

473 LS tilting up to the towers. We see the party climbing the
 staircase.

MAN'S VOICE (O.S.)
 Guido! Guido! Are you or aren't you
 coming up?

GUIDO'S HOTEL ROOM, NIGHT

474 MS: Guido in bed, sucking the end of his pinky. The sound of
 footsteps. Abruptly he turns out his bed lamp as camera
 tracks in to MCU. He pretends to be asleep. The sound of a
 door being opened.

475 Sharply lit from behind, in MS, Luisa opens the bathroom
 door, pauses, and looks in Guido's direction. She switches
 off the light in the bathroom.

Pan follows as she walks left, puffing on her cigarette, occasionally looking in Guido's direction. She passes behind the etched glass partition, then bumps into a chair.

476 As in 474. Reacting to the noise, Guido stirs.

477 As in 475. Luisa looks at him angrily, then continues moving left. When she leaves the frame, her reflection, from behind, appears in a mirror.

478 Low angle MCU profile: Luisa, turning on her bed lamp. She shields it with a magazine. She picks up the telephone receiver.

LUISA
(to operator)
Get me room 320.

VOICE OF OPERATOR
He's still out.

LUISA
Oh... all right. Thank you.

She hangs up. Looking over at Guido, she picks up a glass. Pan follows as she walks away from camera to table where she fills glass with mineral water, in LS. She leafs through a magazine. Then, pan left follows her to a bureau, on top of which is her handbag.

479 MCU over Luisa's shoulder as she opens a pillbox. She hesitates when she notices, next to the handbag, a large photograph of herself smiling broadly, wearing her hair long. She picks up the photograph, looks left toward Guido, then puts the photograph down. She takes a pill and washes it down with the water.

480 LS: Guido in bed, in the darkness, looking in Luisa's direction.

GUIDO
What's the matter? Do you have a headache?

LUISA (O.S.)
No. It's a tranquilizer.

GUIDO
Do you take them often?

481 LS: Luisa, in profile, at the bureau, closing her handbag.

LUISA
Sometimes. To sleep.

She walks forward, sits on the edge of her bed, her back to camera, in MCU and addresses Guido sarcastically.

LUISA (CONT'D)
What's worrying you now?

She removes the sweater that covered her nightgown, lies back in bed, pulls up the sheet, and begins reading a magazine.

482 MCU: Guido, his head on his pillow. The sound of Luisa rustling her magazine.

483 MCU: Luisa in profile, smoking. As she turns to stub out her cigarette she looks in Guido's direction, removes her glasses, then lies back laughing.

484 As in 482.

GUIDO
(smiling faintly)
What is it?

LUISA (O.S.)
(laughing)
Nothing. But if you could see yourself!

485 As in 483. She continues to laugh.

GUIDO (O.S.)
Why are you laughing?

LUISA
(with increasing
bitterness and anger)
I don't think I could ever cheat on you. If for no other reason than having to live with the absurdity, the effort of having to hide, to lie.

486 As in 484.

LUISA (O.S.) (CONT'D)
But apparently you find it easy.

GUIDO
Listen, Luisa... I'm very happy that you're hear. But please... I'm very tired. I'm sleepy.

He turns on his back.

487 As in 485.

LUISA
 (harshly, she turns off
 her lamp)
 So sleep! Good night.

Through the rest of this scene both Guido and Luisa are barely visible in the darkness.

488 MS: Guido's back.

GUIDO
 (sighing deeply, then
 speaking with increasing
 strength and emotion)
 I don't know what you expect to
 see, to discover in my life by
 reducing everything to the
 pettiness of stealing from the
 cookie jar. But what do you know
 about my life... about what's
 bothering me... about what's not
 bothering me...

489 MS: Luisa's back.

GUIDO (O.S.) (CONT'D)
 What do you know about it?

LUISA
 I know only what you let me see.

490 As in 488. Guido turns and faces the camera.

GUIDO
 And what do I let you see, huh?
 Come on... tell me what you see.
 What do you expect to accomplish
 with your moralistic judgments?

LUISA (O.S.)
 I don't expect to accomplish
 anything. I know that we've been
 stuck in the same place for years.
 You're the one who always wants to
 start over. You ask me to come back
 every time and you always think we
 can begin again.

GUIDO
 (angrily rising from his
 pillow)
 Let this be clear once and for all.
 I don't want to start anything
 over, do you hear?
 (MORE)

GUIDO (CONT'D)
 (Shouting)
 But what is it you...

491 As in 489. Luisa turns in Guido's direction, rising from her pillow.

GUIDO (O.S.) (CONT'D)
 ...want from me?

LUISA
 (shouting, in hatred)
 You! Why did you make me come here?
 What good am I to you? What can you
 get from me? What is it you want
 from me?

492 LS: the bedroom, Guido's bed in foreground. Guido and Luisa are glaring at each other. Then they turn their backs to each other (first Luisa, then Guido) with an angry rustling of their sheets.

FADE OUT TO BLACK.

CAFÉ IN THE PUBLIC SQUARE, DAY

493 Starting at the back of a woman's head, MCU, pan left LS over the nearly empty café tables, the bandstand in the background, the hotel looming behind. Bright sunlight. A waiter is taking a client's order, mid-ground. Music: "Carlotta's Gallop." Pan continues right; a series of high-backed, domes straw chairs, a man reading a newspaper. Track left/pan right follows horse and carriage that appear in background and continue right, behind other straw chairs. The horse sports a white plume; the carriage is hung with white curtains. It fills the frame when it stops, next to the square. Carla, wearing the same extravagant costume she wore in her first scene, emerges and pays the coachman.

494 LS: Guido (unshaven), Luisa, and Rossella seated at a table, surrounded by many empty tables. Guido is reading a magazine. They all look up. Guido hides behind his magazine.

495 With her characteristic wiggle, Carla walks forward MS, smiling, looking right and left, until she stops short and stops smiling, in MCU. She has seen Guido and Luisa.

496 Luisa in CU, drinking. She stops drinking and stares when she recognizes Carla.

497 CU: Carla, looking around in confusion.

498 LS: Carla walking away, not knowing where to turn. In mid-stride, she delays her footfall, as if she were walking in slow motion. Then she decides to walk forward again, wiggling as usual. Pan follows as she walks left between the empty tables and finally sits at one.

499 CU: Luisa smiling ironically, then taking a puff on her cigarette. Track back shows Guido next to Luisa in MCU.

LUISA

Relax! I saw her last night, as soon as I arrived.

GUIDO

(looking up from his magazine, as if he hadn't heard or noticed)

Hm?

He then looks in Carla's direction, slowly shakes his head, signifying infinite patience

GUIDO (CONT'D)

I swear to you, Luisa...

LUISA

(abruptly interrupting)

I didn't ask you any question. I don't want to know anything. Just spare me the embarrassment of having to listen to you swear to a lie, as usual.

Guido draws a long-suffering sigh.

500 Guido and Luisa in foreground, MCU, their backs to camera; Rossella, at the other side of their table; Carla at her table, in profile, LS, sitting bolt upright. Rossella turns to look at Carla.

ROSSELLA

Was she born in March or April? She has all the characteristics of an Aries. She is really the Aries type.

LUISA

(sarcastically)

I know what type that one is!

Rossella turns to Luisa and laughs; Guido is trying to read his magazine.

ROSSELLA

Yes? It's precisely that type of woman who tends to be a good companion for weak, spineless, confused me.

She shakes her finger at Guido.

501 As in 499. Guido looks at his magazine. He then looks up.

GUIDO

(imploringly)

Luisa... I didn't know. I see her now for the first time, just as you do. But really, in a place like this, where everybody comes, it's not so surprising to find that poor soul, is it?

Luisa looks at Guido, implacably.

GUIDO (CONT'D)

Oh, so that's the reason you've been giving me a hard time since last night. Why didn't you say so right away?

He folds his magazine.

GUIDO (CONT'D)

And anyway, if there's anything that I find insulting, it's the notion that people could believe I go around with a woman who wears a get-up like that! You've seen how she makes herself up, haven't you?

Guido puts on his sunglasses.

ROSSELLA (O.S.)

Come on. Let's go for a walk.

GUIDO

Let's not talk about this any more, Luisa. It's been over for three years... finished... that's all!

The music changes to the 8½ theme, played sweetly.

LUISA

(bitterly)

He's driving me crazy. He talks as if it were the gospel truth, as if he were sincerity itself.

(MORE)

LUISA (CONT'D)

But look at him! And he thinks he's
the one who's right!

As she addresses Guido, her anger increasing, he looks straight ahead, fidgets with his glasses, sighs, taps his nose repeatedly.

LUISA (CONT'D)

How can you stand living like this?
It's not right to lie all the time,
never letting people know what's
true and what's false. Is it
possible that for you it's all the
same... everything?

(Turning to Rossella)

Forgive me. I know... I know.
You're right. I'm being a bore.
What a sad fate... to play the part
of the middle-class wife, the woman
who doesn't understand. But what
should I do? You tell me what I
should do. I can't laugh about it
the way you do.

ROSSELLA (O.S.)

(with compassion)

Nom darling, I'm not laughing about
it.

LUISA

(to Guido)

What do you say to a woman like
that? What do you talk to her
about?

She laughs bitterly.

502 CU: Luisa drinking.

LUISA (CONT'D)

What disgusts me most is that
you've included her in our life,
that she knows everything about me
and you. That whore!

(Shouting)

Cow!

503 MS: Guido left, his back to the camera, Luisa in the middle,
Rossella, right, touching Luisa's hand to calm her.

GUIDO AND ROSSELLA

Luisa!

ROSSELLA
 (to Guido)
 You're a real pain, you know!

504 MCU: Guido in profile, then facing forward. He appears to have had an idea.

GUIDO
 (to himself)
 At yet...

He slides down in his chair and, nestling his chin on his hands, smiles with great self-satisfaction. The sound of a woman's voice, sweetly singing.

505 LS: Carla at her table, in profile. Track in to MCU as she gently sways to the music, rising straight in her chair as she raises her voice, enraptured by her song.

LUISA (O.S.)
 How well you sing, Carla!

Carla turns and smiles in Luisa's direction.

CARLA
 (standing)
 Oh, no. I'm just an amateur.

LUISA (O.S.)
 And how pretty you are!

Luisa enters frame left. In MCU, the two women face each other, smiling warmly.

LUISA (CONT'D)
 I've wanted to meet you for so long.

CARLA
 And I, you.

Holding hands, they kiss each other on both cheeks, then, radiating happiness, look in Guido's direction. The music becomes more peppy.

506 LS: Guido leaning back contentedly in his chair, his feet up on the table. He applauds.

507 As in 505. Carla laughs.

LUISA
 How elegantly you dress!

CARLA
You're the one who's elegant.

LUISA
(looking down at her
severely tailored shirt)
Oh, no!

The women walk forward, in time to the music, tracked in MCU.

CARLA
You know... frankly... I'm a bit
vulgar.

LUISA
But what are you saying? You're
very refined!

CARLA
Do you like it? It was a little
something that I saw in *Vogue*.

LUISA
(switching sides of the
frame with Carla as their
walk becomes yet more
dancelike)
Oh really?

CARLA
If you only knew how long I had to
look before I found it.

LUISA
Ah!

CARLA
But when Carla gets an idea in her
head...

The two women laugh.

508 LS: track follows Carla and Luisa dancing right to left,
between the tables.

THE FARMHOUSE, GUIDO'S HAREM FANTASY

509 CU: a large pot boiling on the hearth. Luisa reaches in to
lift it out. Pan right follows hands, then tilt up to Luisa's
face in profile, MCU. Her hair is wrapped in a scarf; she
wears the simple black dress of a farm woman.

LUISA
 (smiling, overjoyed)
 Here he is!

OTHER WOMEN (O.S.)
 Here he is! Here he is! It's Guido!

The music, a medley of the 8½ themes, becomes a fanfare.

Pan follows Luisa as she walks right. We now see the farmhouse kitchen (the same one in which the wine bath sequence was played, 226-247), some of the other women, a harp, a sheet hanging. The women run toward the door in the background.

510 LS: Guido coming through the door, his arms filled with gifts. Snow is falling outside.

GUIDO
 Good evening, women.

The Nanny in White runs to close the door behind him.

GUIDO (CONT'D)
 Close the door! It's cold. There's a blizzard.

Guido walks into MCU as the women cluster around him. We can see the back of the head of the Actress in the right foreground.

ACTRESS
 (hysterically, in French)
 Did you have a good trip?

GUIDO
 (to all the women)
 How are you? Are you all well?
 Please... every package has a name on it. Don't get them mixed up.

ACTRESS
 (speaking at the same time as Guido)
 Oh, like gifts for the children!
 Oh, he's so adorable, so sweet.

GUIDO
 (handing a package to the right)
 This one's for Caterina.

511 Luisa in the foreground, in MCU, turns directly to the camera, beaming. Behind her, the long table, another woman, and in soft focus LS, Guido.

LUISA
He's marvelous!

She makes a "cute" face, lifting her shoulders in delight.

512 Pan follows Guido walking left, in MS. He hands a package to Luisa's Sister, whose forehead is smudged with coal.

GUIDO
And this one for my dear little
sister-in-law...

LUISA'S SISTER
(kissing Guido, taking his
arm and walking left)
Thank you.

GUIDO
...who's finally learned to like me
because she's understood that
things have to be like this.

A white veil is waved between Guido and the camera. It reappears several times during the shot.

LUISA'S SISTER
We'll draw your bath right away.

Pan follows the package in Guido's hand as he offers it, left. It appears behind the harp.

GUIDO
Gloria. Here's what you asked for.

Pan left to Gloria playing the harp.

GLORIA
Oh, thank you. I must speak to you,
Guido.

As pan continues left, we see Carla walking down the stairs, eating grapes, wearing a white feather boa over an extravagant white dressing gown decorated in ostrich feathers.

CARLA
(pointing at Gloria)
I know what that one wants to tell
you.

She walks into MCU, smiling warmly.

CARLA (CONT'D)
But now we have to send her away
because she'll be jealous.

GUIDO (O.S.)
(to Carla)
What do you do upstairs?

CARLA
I went to be with those poor girls.

As pan continues left, Carla leaves the frame. We see other women, including Saraghina, and several buckets. Luisa is carrying a heavy pot.

CARLA (O.S.) (CONT'D)
They would be alone all the time if
it weren't for me.

The pan stop on the Actress, in MCU.

ACTRESS
(contemptuously, in
French)
The role is not suited to her.
She's only a common middle-class
woman. She has no class.

Track forward follows her briefly. Luisa enters frame from right in LS. Pan follows her left.

LUISA
Leave him alone. That's enough now!

She puts the pot on the table.

LUISA (CONT'D)
He has to take his bath.

Pan left to the Beautiful Unknown Woman holding a tiara in her hands, in MCU.

BEAUTIFUL UNKNOWN WOMAN
Oh, Guido, it's beautiful. I've
always wanted one like it.

Pan follows Luisa right, MS-LS.

LUISA
(clapping her hands)
Gloria! Carla! Hedy! Get the
buckets.

At right, the Black Dancer is draping herself in a sheet.

513 A flurry of veils in the foreground. From Gloria, pan right follows Hedy who is wearing a coolie hat with a black veil, walking past Guido and Luisa's Sister. The latter is folding his cloak, passes it to Hedy, and then helps Guido off with his jacket, in MS.

CARLA

(first off, then in foreground MCU, her back to the camera, as pan follows Guido right)

Guido! My husband wrote that he'd like me home for New Year's, just for one day. But if you don't want me to go, I'll tell him I can't.

GUIDO

(magnanimously)

Yes. I think that will be all right.

He looks at Carla.

GUIDO (CONT'D)

Come on, Carlotta.

He holds up his hands. Carla moves right, in profile, and blows on Guido's hands as he rubs them together. He looks left.

GUIDO (CONT'D)

Who's that little black girl?

LUISA'S SISTER

A surprise we've prepared for you. She's from Hawaii.

514 LS: Luisa helping the Black Dancer adjust her sheet, the Nanny in White walking left with an empty bucket that she exchanges with Saraghina for a full one.

LUISA

Don't you remember her?

The Black Dancer curtsies grandly.

LUISA (CONT'D)

You always talked about her.

The Black Dancer moves left and begins her dance. Some of the other women clap to the beat of the music, "Saraghina's Rumba."

515 As in 513.

GUIDO
Thank you, Luisa. You're so kind.

Guido turns his back to camera as Luisa's Sister helps him off with his suspenders; Carla moves in CU, smiling and clapping her hands.

GUIDO (CONT'D)
What a sweet thought!

516 As in 514. The Black Dancer continues her dance; some women are carrying buckets, other are clapping their hands.

517 Pan follows Luisa walking forward, MS to MCU, pointing.

LUISA
That tiara is for me!

The Beautiful Unknown Woman appears in CU, right.

BEAUTIFUL UNKNOWN WOMAN
(in her soft, cultivated
voice)
Yes, I know. I'll return it to you
right away.

Pan/track follows as she walks right, holding a sheet for Guido.

BEAUTIFUL UNKNOWN WOMAN (CONT'D)
Oh, darling!

GUIDO
(first off, then in frame
as she wraps the sheet
around him)
What a thrill to find you here!

BEAUTIFUL UNKNOWN WOMAN
How are you?

GUIDO
Fine.

Pan/track follows them, MCU, as they move left.

GUIDO (CONT'D)
But please satisfy my curiosity,
beautiful lady. Who are you?

BEAUTIFUL UNKNOWN WOMAN
 My name doesn't matter. I'm happy
 to be here. Don't ask me any
 questions.

Black Dancer enters right.

BLACK DANCER
 May I stay?

518 CU: the Black Dancer, Guido's hand on her chin.

GUIDO (O.S.)
 Of course, my dear.

She makes as if to bite him, snarls, and smiles.

519 MS: the Beautiful Unknown Woman, Guido, and Black Dancer.

GUIDO (CONT'D)
 I'm busy now.

Pan follows as he climbs the ladder to the vat in which he
 will take his bath.

BLACK DANCER (O.S.)
 (seductively)
 But later...

Laughter from above. Tilt up to balcony, Rossella sitting on
 railing, LS.

GUIDO (O.S.)
 Are you here too, Rossella? What
 are you doing here?

ROSSELLA
 I'm Pinocchio's talking cricket! Do
 I bother you?

GUIDO (O.S.)
 No. But what are you laughing at?

ROSSELLA
 At nothing. I just want to see how
 you're managing. You finally got
 your harem, eh? King Solomon!

GUIDO (O.S.)
 Wasn't it about time?

ROSSELLA
 Sure, it was time.

520 LS: the women in two lines, passing buckets of hot water from foreground to the large vat in the background. Carla and Luisa, laughing happily, are nearest the camera. Guido, wrapped in a sheet, still wearing his black hat, is standing on a platform, his back to the camera, about to enter the bath. The Nanny in Black and the Nanny in White are on either side of him.

GUIDO

Put me in!

521 MCU: in profile, Rossella leans over the balcony railing, looking down in Guido's direction.

ROSSELLA

Tell me, Guido, aren't you a little afraid?

GUIDO (O.S.)

Afraid of what? Everything's going fine.

ROSSELLA

Can't I stay too? I'm having such a good time. I don't want anything. I'll just look at you.

GUIDO (O.S.)

There's a rule that has to be obeyed. Have you heard it?

Pan right as Rossella turns to Hedy, who is now completely dressed in ostrich feathers.

HEDY

(to Rossella)

Come. Help me.

Tilt down as the two women lift a trapdoor. Track forward shows Guido through trap, still wearing his black hat, up to his neck in soap suds in the vat. His arms are crossed over his chest and he flaps his hands like wings.

HEDY (CONT'D)

(off, except for her bare feet on the edge of the opening)

Guido... a suit and busby of ostrich feathers. Will this be all right?

GUIDO
 (looking up, smiling and
 spreading his arms)
 Oh, hi, Hedy. It's beautiful.

He returns to his hand-flapping bath position as the trap door is closed.

ROSSELLA
 What is this rule?

Camera tilts up to Hedy in MCU. Track follows as she walks right.

HEDY
 I don't know anything about it. He promised me a part in his film. He told me that I would have a lot of costume changes.

As she begins to descend staircase, pan past the bust of a woman, in a niche in the wall.

522 MCU: Guido swaying back and forth contentedly in the vat. Rapid track back as the two Nannies bring more buckets of water and pour it into the vat.

GUIDO
 That's enough, girls. Lift me out.

523 MCU: track back as the Nanny in White walks forward with a sheet to dry Guido. She smiles and crinkles up her nose as if she were looking at a "cute" baby. Then she looks right.

NANNY IN WHITE
 Gloria... the talcum powder!

As she leaves the frame, Gloria enters it, posing extravagantly with her hands on her head in MCU. The harp is behind her.

GLORIA
 Ah, but yes, but yes, but yes.

Track follows her briefly as she turns and dances away.

524 MS: Guido and the Nannies. He removes his hat and they dry his head.

NANNY IN WHITE
 Guido, do you know that she prepared something just the way you like it?

GUIDO
Oh really?

OLDER NANNY
A cake.

They dry his face with a towel and drape it around his neck.

GUIDO
Are you happy, girls?

NANNIES
Of course.

GUIDO
Isn't this just what you always
wanted?

NANNIES
Certainly! Isn't he the best kid in
the world?

Tilt down as Guido sits on the floor and is wrapped in a
sheet.

NANNY (O.S.)
(impatiently)
Nadine, quick... bring the powder.

GUIDO
Oh, Nadine. What was it you said in
Copenhagen?

Brief track forward.

525 Low angle MCU: track back as Nadine, the airline hostess,
walks forward, waving a powder dispense in the shape of a
poodle's head, covered in ostrich feathers. She is wearing
dark glasses and a white scarf over her hat.

NADINE
(in the typically soothing
microphone monotone of
the airline hostess)
We are delighted to invite the
passengers on this flight to spend
the night in Copenhagen...

526 MCU: Guido, beneath a shower of talcum powder.

NADINE (O.S.) (CONT'D)
 ...because of a small problem with
 the motor.

GUIDO
 Listen to that voice, girls!
 Listen!

527 As in 525. Nadine shakes more of the powder in Guido's
 direction.

NADINE
 The Company will pay all expenses.
 We wish everyone...

528 As in 526.

NADINE (O.S.) (CONT'D)
 ...a wonderful night.

The sound of the women laughing.

529 CU: Luisa holding a lamp (the same one used by the
 Grandmother in the previous Farmhouse sequence, 240). As she
 turns, pan right, to LS, Carla and other women wrapping Guido
 in a sheet. The Black Dancer carries forward a large basket
 of fruit.

CARLA
 Madeleine! Come help us!

Pan continues right to the Actress who claps for Saraghina
 before continuing toward Carla.

ACTRESS
 Saraghina!

SARAGHINA
 Here I am. I'll carry Guido.

The Black Dancer dances forward into MCU, juggling pieces of
 fruit.

ACTRESS
 (in French)
 Oh, the poor man. The water was too
 hot. He's turned all red!

In LS, the women surround Guido, who is hidden in the sheet.

530 Low angle MCU: Carla and Saraghina looking down admiringly at
 Guido, from Guido's POV.

CARLA

What nice thin legs he has!

SARAGHINA

Straight as when he was a boy!

CARLA

He likes to act like a child, but he's really very complicated. I know all about it.

Track back and tilt down to Guido, being carried in the sheet by the women. Arms folded across his chest, he is supremely contented. Tilt up to Actress on right, MCU.

ACTRESS

(with an angry expression)
Don't be fooled. I'm on to him.
He's a hypocrite.

531 LS: tack on the women carrying Guido in sheet, pan following left to right. In the foreground, the long table, the Beautiful Unknown Woman stands with her back to the camera; in the background, the staircase, Rossella leaning on it.

NANNY IN BLACK

He's not a hypocrite at all. Why should he tell everything to strangers? Ho knows how to defend us, doesn't he?

Guido is carries between the long table in the foreground and the staircase in the background.

JACQUELINE (O.S.)

(screaming)
Help, Guido, help!

GUIDO

(being set down)
Who's screaming like that?

Guido and the women go out of focus; Gloria appears in CU, right.

GLORIA

It's Jacqueline. She refuses to go upstairs with the old women, so we put her in the cellar.

532 Pan right to extreme high angle shot down cellar stairs. A flurry of feathers. Jacqueline, in her befeathered vaudeville headpiece, is coming up.

JACQUELINE
 (still shouting, nearly
 crying)
 It's a scandal! I don't want to
 talk to those hags. They're older
 than I am.

Track back and right as Jacqueline appears in MCU, then goes left.

JACQUELINE (CONT'D)
 I'm twenty-six years old. Go To the
 registry in Paris!

Pan follows as she now goes right. We see the details of her abbreviated costume; ostrich feathers at her back, a brassiere of feathers, enormous fake pearls in her hair and hanging in necklaces around her neck and arms. Her bangles jingle whenever she walks, unsteady on her high heels. the music has been lugubrious. As she circles the opening to the cellar stairs, she again comes in CU.

JACQUELINE (CONT'D)
 Jacqueline bonbon, twenty-six years
 old, July 4, 1938.

In LS, she goes toward Guido, still on the floor in his sheet. Carla is kneeling in front of him, the others standing behind, embarrassed. Saraghina hides behind her apron.

JACQUELINE (CONT'D)
 You don't have the right to send me
 upstairs. It's not time yet.

Jacqueline walks to the right and executes a pathetic dance step.

JACQUELINE (CONT'D)
 Look how agile I am! Look at my
 legs!

She walks in front of Guido and wiggles her backside.

JACQUELINE (CONT'D)
 Ha, ha. Which of you has a behind
 as firm as mine?

She thrusts forward her breasts.

JACQUELINE (CONT'D)
 Look at this bosom!

She kneels next to Guido.

JACQUELINE (CONT'D)

Oh, Guido, Guido, don't send me...

533 MCU: Guido, implacable, inspecting his fingernails, then putting on his hat.

JACQUELINE (O.S.) (CONT'D)

...upstairs. I don't want to go upstairs.

GUIDO

It's the rule. It's the rule. It's the rule.

JACQUELINE (O.S.)

But Guido...

534 MCU: Jacqueline and Rossella. Rossella puts her hand to Jacqueline's chin to comfort her.

ROSSELLA

Calm down, Jacqueline. Apparently, it's really nice to be upstairs, too.

JACQUELINE

It's not true!

535 CU: Guido holds up Jacqueline's earring without looking at her.

GUIDO

Your earring, Jacqueline.

Her ostrich feathers and her hand appear in the frame.

JACQUELINE (O.S.)

(tearfully)

Thank you.

536 CU: Jacqueline. Pan left as she goes to Carla who appears in profile, CU.

JACQUELINE (CONT'D)

You've always liked me a lot. You tell him... you tell him to give me an extension. Tell him to.

CARLA

(turning in Guido's direction)

Guido, couldn't you give Jacqueline an extension?

537 MCU: Guido, inspecting his fingernails.

GUIDO

What are you doing? Are you going
to be a pain in the ass, too?

538 Pan CU: Jacqueline leaning toward Guido.

JACQUELINE

Please, only for a year, only one
year, please, Guido!

539 CU: Guido.

GUIDO

(harshly)
No extension.

540 As in 538.

JACQUELINE

(defiantly, straightening
up)
I won't go upstairs.

GUIDO (O.S.)

What did you say?

JACQUELINE

I won't go upstairs.

GUIDO (O.S.)

Say it again, if you dare.

JACQUELINE

(shouting)
I won't go upstairs.

541 CU: Nanny in Black sobbing in foreground, Nanny in White in
background, out of focus.

NANNY IN WHITE

Loot at her! She's crazy. We
shouldn't have taken her in with
us, Guido. I always said it...

Sharp pan right to another nanny and the Actress in MCU.

NANNY

Hey, girl, why don't you study the
rule?!

Sharp pan left back to Nanny in White and Nanny in Black.

NANNY IN WHITE

(reciting the rule)

"whoever passes the age limit must go to the upper floor, where she will be well treated, just as before..."

Sharp pan left back to other nanny and Actress.

NANNY

"...but will live basking in her memories."

ACTRESS

(in French)

It's disgusting, absurd, absolutely unacceptable.

Pan right to Nadine, in MCU.

NADINE

We shouldn't have accepted it from the beginning.

Saraghina is sobbing loudly into her apron in the background. Pan follows her as she runs right into MCU, next to Gloria, who is smiling cruelly. When Saraghina removes the apron from her mouth her expression becomes fierce.

SARAGHINA

(shouting)

It's not fair!

542 CU: Guido inspecting his fingernails. Music: "The Ride of the Valkyries" from Wagner's Die Walküre.

ACTRESS (O.S.)

It's a rule invented by a man...

543 Pan MCU: Actress walking left.

ACTRESS (CONT'D)

...who himself doesn't have all the right credentials.

As she turns accusingly in Guido's direction, Hedy appears in yet another costume, walks around her, speaking at the same time as the Actress.

HEDY

We're not lemons.

ACTRESS

A real man loves women and pays no attention to their age. In France, a man like you would be...

544 CU: Guido, a cruel smile on his face, still inspecting his fingernails.

ACTRESS (O.S.) (CONT'D)

...a national scandal.

HEDY (O.S.)

...to throw away...

545 As in 543.

HEDY (CONT'D)

...after we've been squeezed.

As the Actress walks away in a huff, pan left to the Beautiful Unknown Woman and Jacqueline in MCU, Gloria behind them, turned away from camera.

BEAUTIFUL UNKNOWN WOMAN

Ah, Guido, Guido, they are certainly right!

JACQUELINE

He's a monster!

Gloria turns forward; pan right follows as she moves into MCU.

GLORIA

(in English)

We're all monsters. We are all women created out of his imagination.

BLACK DANCER

(shouting as she runs left, mid-ground)

The time has come to even the score! Hurray for Jacqueline, who showed us the way...

546 MCU: the Black Dancer grabs hold of a hanging sheet and prepares to swing on it.

BLACK DANCER (CONT'D)

...to freedom! Down with the tyrant!

547 As in 545. Guido looks up sternly.

BLACK DANCER (O.S.) (CONT'D)
Down with Bluebeard!

548 Low angle MS: Jacqueline, from Guido's POV.

JACQUELINE
We have the right to be loved until
we're seventy years old!

Pan right on the Black Dancer swinging on the sheet in the background, LS. From this point until shot 566, the women are alternately in darkness and bright light, a fluctuating, erratic lighting pattern created by a swinging overhead lamp. The Actress jumps up in CU.

ACTRESS
(in French)
Down with him!

549 MS: Guido. He tries to rise, concerned at the revolt of the women.

JACQUELINE (O.S.)
And what...

550 As in 548. Pan right from Gloria to Guido on the floor, Carla rising and pulling away from him.

JACQUELINE (O.S.) (CONT'D)
...makes him think he's still a
young man?

The bottom of Carla's dressing gown fill the foreground; Guido cowers against the wall in the background.

JACQUELINE (O.S.) (CONT'D)
Let's all say it, once and for all.
He doesn't know how to make love.
Caresses and talk... that's all!

ACTRESS (O.S.)
(in Italian)
He goes to sleep right away.

Carla's skirt and another woman's legs in foreground frame Guido, now standing, his back to the wall, wrapped in his sheet, brandishing a whip.

GUIDO
I'm not sleeping. I'm thinking.

The frame is filled with the legs of the women, running right and left. Track toward Guido, cracking his whip.

CARLA (O.S.)

Guido!

551 Guido and Saraghina circle each other, Guido's back coming into CU, Saraghina in MS, facing him menacingly, snarling like a wild animal.

CARLA (O.S.) (CONT'D)

Don't send us upstairs when we get old!

As Guido snaps his whip at the women throughout these shots, he gives orders as if he were an animal trainer.

552 MCU: Rossella turning right. The Nanny in White runs left, then up the stairs after the Nanny in Black.

NANNY IN WHITE

Hurry! They're revolting upstairs too!

Tilt up to swinging lamp. The doorway on the landing in the background goes out of focus as Guido's hand, holding the whip, appears in CU.

553 MCU: Guido aiming his whip.

554 MCU: Gloria, in foreground, receiving the lash with pleasure; Guido swinging the whip in background, LS. Pan follows Gloria right.

GLORIA

Oh, delicious!
(in English)
Incredible!

As Gloria exits right, Actress appears in CU, profile; Hedy in background.

ACTRESS

(in French)
Bastard! Liar!

555 MS: Guido swinging his whip.

ACTRESS (O.S.) (CONT'D)

I came from Paris...

556 As in 554. The whip strikes away the snail antennae of the Actress's hairdo. She puts her hands to her head, backing away.

ACTRESS (CONT'D)
 (in Italian)
 What is my part? Ah! My part! Ah!

She backs into the hanging sheet and covers herself with it.

557 MCU: Guido. Pan follows him left as he turns and snaps his whip again.

ACTRESS (O.S.) (CONT'D)
 (her voice muffled by the
 sheet)
 Where's my role in the film?

GUIDO
 No!

558 MCU: Jacqueline, bending forward in foreground.

JACQUELINE
 (weeping)
 Guido, who'll dance the conga for
 you? You liked it so much!

559 As in 557, Guido whipping, barking orders.

560 As in 558. Pan follows Jacqueline as she turns and moves right, trying to escape the whip by hiding behind Luisa.

JACQUELINE (CONT'D)
 (screaming)
 Ah, Luisa! Help me!

LUISA
 (calmly)
 No, no, no, my dear. This concerns
 my husband.

Pan left as she moves to the table, her back to camera.

LUISA (CONT'D)
 If he's decided it's to be this
 way, it's to be this way. It's the
 rule.

She turns in Guido's direction.

LUISA (CONT'D)
 Guido, hurry up, the soup's getting
 cold.

GUIDO (O.S.)
 Can't you see I'm busy?

Luisa moves left to Rossella, in MCU. Saraghina is darting back and forth excitedly in background, LS.

LUISA
(smiling)
What an extraordinary man!

Rossella nods in agreement, then turns to Luisa.

ROSSELLA
Excuse me, but...

LUISA
He needs to act like this. He does
it almost every night.

561 CU: Hedy, wearing another extravagant headdress, yelping in delight as Guido whips her; Guido in background, brandishing his whip. As he walks forward into CU, the staircase and upper landing momentarily come into view.

WOMAN (O.S.)
Do you remember me, Guido? Don't
you remember any more?

Pan follows Guido right; the Beautiful Unknown Woman appears in MCU and takes his hand.

BEAUTIFUL UNKNOWN WOMAN
Darling, but you're wounded!

She brings his hand to her face.

BEAUTIFUL UNKNOWN WOMAN (CONT'D)
I want to get you a salve.

GUIDO
I don't want a salve.

BEAUTIFUL UNKNOWN WOMAN
An unguent!

Pan follows as she moves left.

GUIDO (O.S.)
I don't want an unguent!

BEAUTIFUL UNKNOWN WOMAN
Some drops!

NANNY IN WHITE (O.S.)
It's not true!

562 MCU: Nanny in White.

NANNY IN WHITE (CONT'D)

It's not true at all that he throws
you away like squeezed lemons.

Pan right, MS, follows Luisa and Rossella walking around
table.

NANNY IN WHITE (O.S.) (CONT'D)

Quite the contrary! He'd like to
keep you all with him always. The
truth is that he's too good, too
patient.

As Luisa and Rossella continue to stroll amiably behind the
table, we hear the crack of the whip and the screams of the
other women. Feathers are flying; Saraghina and Jacqueline
run left, behind Luisa and Rossella.

563 LS: Guido's gigantic shadow on the wall.

564 MS: Carla walking forward, smiling as if to placate the
rambunctious child.

CARLA

No, Guido, no.

She realizes that the whip is now aimed at her, turns, tuns
to the corner of the room and crouches, shouting, "No, no,"
but laughing at the same time. Zoom into CU of Carla,
laughing heartily, her hand to her face.

565 Guido is heard making an animal trainer's sound. In CU,
Hedy's backside. As she moves away from the camera we see
that she is wearing a transparent body stocking festooned
with beads, and a coolie hat. Saraghina runs across the
frame; the Black Dancer runs forward and pan follows her
backside as she runs right, crouches on a table, turns,
snarls, and assumes a tigerish stance. She catches a pearl
necklace that has been thrown to her. The music of "The Ride
of the Valkyries" comes to an end; the camera pans left past
Saraghina, smiling and applauding (the sound of the other
women applauding), to Guido, walking toward the Actress, who
is still wrapped in a hanging sheet. He cracks his whip.
Luisa's Sister and Gloria, in foreground, look at him.

GLORIA (O.S.)

(viciously, to Jacqueline)
He doesn't like you. You're old!

ACTRESS (O.S.)

(still muffled by the
sheet)
Please, Guido, give her the
extension.

As pan continues left we see other women in LS, in other parts of room. Then Nadine appears in MS, her microphone in her hand.

NADINE

Dear Jacqueline, we're so happy to have had the opportunity of living with you, and we wish you good luck on the upper floors.

Nadine turns away from camera. In LS, Guido releases the Actress from the sheet. She exits right. Implacable, his arms crossed on his chest, Guido faces right, looking at Jacqueline who is crawling on the floor in front of him. Jacqueline stands.

NADINE (CONT'D)

In Guido's name, we assure you that you were the first vaudeville star in his life.

Music: the Cemetery Theme. Pan left and slight track in to MCU as Nadine again faces camera.

NADINE (CONT'D)

You have the right to sing your last song, to dance your last dance, with a special spotlight.

FADE OUT TO BLACK.

566 CU: Jacqueline, smiling contentedly, in the glare of a spotlight.

JACQUELINE

Thanks, girls. You're so sweet and nice to me.

She turns around, waving her arms in joy.

JACQUELINE (CONT'D)

So, do you want me to sing you a love song? No. A sexy song would be better. It was my specialty.

Looking off, in Guido's direction, her tone is now desperate.

JACQUELINE (CONT'D)

Do you remember, Guido? Do you remember? At the Apollo Theater in Bologna.

(Insisting)

Do you remember?

GUIDO (O.S.)
 (harshly)
 Yes, I remember.

JACQUELINE
 (laughing again)
 No. A happy song would be better!

Musical fanfare. The song: Padilla's "Ça c'est Paris."
 Dancing and singing, she backs up into LS, followed by the
 spotlight and pan through remainder of shot. She dances left.

JACQUELINE (CONT'D)
 (singing, in French)
 "Paris, queen..."

She stops abruptly as one of her necklaces flies off.

JACQUELINE (CONT'D)
 Oh, I've dropped all my pearls.

She bends over awkwardly to pick up the beads, her backside
 to the camera, her legs spread widely apart, then repeats the
 gesture, going from left to right, as the music continues.
 Turning, she tries to take up her dance, then her song.

JACQUELINE (CONT'D)
 "Her nose..."

When she reaches the right side of the room, yet another
 necklace falls and she again stops.

GUIDO
 Again!

She bends to retrieve the beads, then comes forward slowly,
 dejectedly.

JACQUELINE
 You're not even listening to me.

567 Track left past the table, some women in shadow, some in
 silhouette, MS to LS. They are crying.

568 CU: Jacqueline.

JACQUELINE (CONT'D)
 (whispering)
 Guido! Guido!

569 LS in silhouette: Guido, in a dressing gown, his back to
 camera, looking in a mirror held by Luisa and one of the
 nannies.

570 As in 568. Jacqueline pauses, sadly, then turns and runs off.

JACQUELINE (CONT'D)
Goodbye, Guido.

571 As in 569. Guido turns and walks forward into MS, fanning himself with a towel. Luisa and the nanny walk to the right.

572 Low angle LS: Jacqueline going up the stairs in time to the music, still in the spotlight. Her song is played with renewed energy, as if in a finale. She hesitates, bending over, her hand on her hip. Two women come down the stairs and help her up the rest of the way. Pulling one arm away, she turns, waving.

JACQUELINE (CONT'D)
Goodbye!

The spotlight goes out. At the top of the stairs, in silhouette, Jacqueline turns and waves again.

JACQUELINE (CONT'D)
Goodbye, Guido!

The gate at the top of the stairs is closed.

573 High angle MCU: Guido, with a serious expression. He wipes his lips with the towel and turns. Track left/pan right shows Luisa and Rossella over his shoulder.

GUIDO
(gently)
I thought it would be so amusing.

Track/pan continues, showing the length of the table; at the other end, some women are seated, some standing. Subdued, abashed, they look at Guido. They maintain their serious expressions through the rest of the sequence. Guido stands at the head of the table, his back to the camera. Luisa crosses behind him and sits at his right.

GUIDO (CONT'D)
I thought it might be the funniest part of my story. I even prepared a little speech to deliver from the head of the table. I would have said this: "my dears, happiness is being able to speak the truth without ever making anyone else suffer."

He sits camera is lowered to the level of his back.

GUIDO (CONT'D)
 Carla would have played the harp,
 as she does each evening.

The harp and Carla's arms playing it appear in the foreground. Pan left to Carla with an expression of exaggerated sadness.

GUIDO (CONT'D)
 We would have been happy, hidden
 here, far from the world.

Sudden blackout on Guido and the other women as camera moves slightly right, Carla in MCU.

GUIDO (O.S.) (CONT'D)
 All of you and me. What is it
 that's wrong?

Carla wipe a tear from her cheek.

GUIDO (CONT'D)
 Why...

574 The left side of the table: from foreground to background, Rossella, the Beautiful Unknown Woman, the Black Dancer, Luisa's Sister.

GUIDO (O.S.) (CONT'D)
 ...this sadness?

BEAUTIFUL UNKNOWN WOMAN
 (reprovingly, to the other
 women)
 Don't you see what you've done now?
 We've made him feel guilty.

Track left/pan right shows the other side of the table: Gloria, Nadine, Hedy (in yet another costume), the Actress, finally Luisa, in MCU. She smiles nervously and wipes her brow.

LUISA
 That's not it at all, Guido. It's
 been a wonderful evening. You
 mustn't be sad, you know. Do you
 need anything?

She rises.

LUISA (CONT'D)
 Now they're all going to bed.

She walks away. After briefly tracking right, the camera pans following her through remainder of shot in LS.

LUISA (CONT'D)
And I have lots to do.

Silhouetted in the shadows, in the background, she takes down a load of laundry from the ladder that leads to the vat.

LUISA (CONT'D)
There's still the laundry. And all
the dishes to wash!

She walks left across the room, then throws the laundry into a large tub.

LUISA (CONT'D)
Then I have to mend the sheets...

She turns and goes right again where she picks up a bucket.

LUISA (CONT'D)
...clean the floor...

She carries the heavy bucket further away, into a lighted portion of the room.

LUISA (CONT'D)
...and prepare tomorrow's
breakfast.

When she reaches the far end of the room she puts down the bucket, turns forward and sighs.

LUISA (CONT'D)
We're happy, all of us living
together like this, aren't we,
Guido?

She picks up another bucket and comes forward.

LUISA (CONT'D)
At first, I didn't understand.

She dips the bucket into a vat and pulls it out, filled with water.

LUISA (CONT'D)
I didn't really understand that
this is the way things should be.

She comes forward with the heavy bucket.

LUISA (CONT'D)

But now...

In mid-ground, in shadow, she puts down the bucket and moves to the right.

LUISA (CONT'D)

...you see, Guido, how good I've become.

She goes right for soap and a rag.

LUISA (CONT'D)

I don't pester you any more. I don't ask you for anything.

She returns left to bucket, gets down on her hands and knees and starts scrubbing the floor. A spotlight illuminates her.

LUISA (CONT'D)

I was a bit dense, wasn't I? It took me twenty years to understand. Twenty years... from the day we got married.

She stops scrubbing and looks forward.

LUISA (CONT'D)

And you became my husband, and I your wife.

She resumes scrubbing.

LUISA (CONT'D)

Do you remember, Guido? Do you remember that day?

SLOW DISSOLVE TO NEXT SHOT.

AUDITORIUM OF MOVIE THEATER, NIGHT

575 CU: Guido leaning forward, three-quarter profile.

GUIDO

(whispering to himself)

If you could only be patient for a little while longer, Luisa! But maybe you've reached the end of your rope.

Guido turns as soon as he hears Daumier's voice.

DAUMIER (O.S.)
Frankly, I would have liked to have
been able to help you with some
advice.

576 LS: the upper section of the movie theater. Guido looks at
Daumier who is seated one row behind him, a few seats away.

DAUMIER (CONT'D)
This evening, I think I have
finally understood that you are
trying to solve a problem...

577 As in 575.

DAUMIER (O.S.) (CONT'D)
...that has no solution, as far as
I can see.

Guido looks forward, a wry smile on his face; he nods his
head in agreement with Daumier.

DAUMIER (O.S.) (CONT'D)
You're trying to give individual,
clearly defined shape to a mass of
characters who, in the script, are
so rough, vague...

578 In another part of the auditorium, MS of Luisa looking
straight ahead, smoking, nervously drumming her fingers on
the seat in front of her; Rossella, smiling back in Guido's
direction; Luisa's Sister sitting next to her; Luisa's Friend
in front, turning to Rossella; Enrico in the row behind them,
a few seats away.

DAUMIER (O.S.) (CONT'D)
...ephemeral...

LUISA'S FRIEND
(bored)
What are we going to se?

ROSSELLA
(turning to answer)
I don't know. Screen tests.

LUISA'S FRIEND
(taking Luisa's hand)
You're not feeling well, are you?

LUISA
No, I'm fine.

Luisa's Sister whispers something to Rossella who bursts out laughing.

579 MS: Enrico, looking in Luisa's direction, then smiling.

ROSSELLA (O.S.)
Listen, Luisa...

580 Through the exit, LS of auditorium: Agostini is pacing in foreground; the women and Enrico are in the lower section of seats; a couple is seating themselves a few rows back; Daumier and Guido are in the background.

CESARINO (O.S.)
Agostini, get up on the ramp and dance and I'll play the piano.

The sound of a few notes played on the piano.

581 MS: Daumier, reading his newspaper.

DAUMIER
Listen to this! "The solitary ego that turns in circles around itself, that feeds on itself, finally chokes on a great cry or a great laugh." This was written by Stendhal, during his stay...

582 MCU: Guido.

DAUMIER (O.S.) (CONT'D)
...in Italy. If people would read the sayings on candy wrappers, from time to time, instead of throwing them away, they would spare themselves a great many illusions.

583 The 8½ theme is played on piano. In MS: Daumier looks up from his newspaper as Agostini enters from left foreground. Daumier removes his glasses from his forehead when Cesarino appears right, next to him, then puts a black hood over his head. Pan left follows Cesarino, then Agostini, pushing Daumier to central aisle, then up a few steps. Cesarino pulls over a noose from frame left and places it around Daumier's neck.

584 CU: Cesarino adjusting noose, the back of Daumier's hooded head in the center, Agostini right. Cesarino and Agostini leave the frame; the noose is pulled taut.

585 LS: Daumier, back to the camera, hanging over the auditorium.

586 As in 582.

ROSSELLA (O.S.)

There he is.

587 MCU: Rossella turned right, looking up in Guido's direction; in profile, Luisa in foreground, looking left, in the opposite direction; over Rossella's shoulder, Luisa's Sister, also looking left.

ROSSELLA (CONT'D)

He's seated himself by the exit,
ready to run off, as usual.

588 LS: Guido and Daumier seated in their initial positions. Guido nods in agreement with Rossella.

589 LS: Pace, Conocchia, and the Accountant entering the auditorium. Pan follows as they walk right, in front of stage.

PACE

Good evening, everybody. Pardon me
for being late.

Pace looks up at Agostini on the ramp, and holds out his arms questioningly.

PACE (CONT'D)

Well, what are you up to?

Agostini hops down; Cesarino rises from the pit and climbs over the ramp.

PACE (CONT'D)

Guido, where are you?

GUIDO (O.S.)

I'm up here.

PACE

Come sit over here!

GUIDO (O.S.)

I'd rather stay up here.

PACE

(doffing his hat in the
direction of Luisa)
Good evening.

Pace, Conocchia, and the Accountant sit and face the screen.

PACE (CONT'D)

Good, you can help us too!
 (To Cesarino, who runs
 toward the camera, up the
 aisle)
 Come on! Let's get started!

CESARINO

Yes, right away, Boss. They skipped
 the vaudeville tonight to do us a
 favor.

Cesarino comes into MCU, puts his fingers into his mouth,
 whistles loudly and waves in the direction of the projection
 booth.

CESARINO (CONT'D)

Get going!

590 MS: left to right, Accountant and Conocchia facing away from
 camera, Pace turned around in his place, looking in Guido's
 direction, Pace's Girlfriend eating an ice cream cone.

PACE

(having a list of the
 screen tests to
 Conocchia)
 Young man, you've got to decide.

CONOCCHIA

(turning toward Guido)
 I brought all the screen tests,
 even the ones...

The Accountant looks toward Guido also.

PACE

(interrupting)
 Look, Conocchia, there's no more
 time for fooling around. Doubts,
 reconsiderations, whims... He's had
 all the time he wanted. But
 tonight, he's got to choose.

591 MCU: Guido.

GUIDO

That's what we're here for.

592 As in 590. Pace stands, paces, and gesticulates, his back to
 camera.

PACE

Exactly! Conocchia had everything sent from Rome... the old screen tests... the new screen tests...

593 MCU: Conocchia biting a fingernail and fanning himself with the list of the screen tests, Pace's Girlfriend seated several seats away.

PACE (O.S.) (CONT'D)

...even the ones shot five months ago. Now we're going to look at them again, each and every one of them.

594 MCU: Pace.

PACE (CONT'D)

(to Guido)

I want you to say: "This one is the girlfriend, this one the wife, this one's the Cardinal, this one Saraghina."

(Raising his voice)

Is that clear?

595 As in 588. Guido waves his hands over his head, as if bending to Pace's will.

PACE (O.S.) (CONT'D)

(angrily)

I don't want to be the laughingstock...

596 MS: Agostini, seated, smoking a cigar.

PACE (O.S.) (CONT'D)

...of Italian cinema. And above all, I don't want you...

597 LS of the front of the auditorium from behind Guido, his shoulder in right foreground MCU, his foot shaking nervously on the back of the seat in front of him; in the distance, Pace is striding in the center aisle. The screen looms above him.

PACE (CONT'D)

...to be! Everyone's waiting to shoot you down. You haven't got many friends left, either on the Left or the Right.

(Raising his voice again)

But I'm here to help you in any way possible.

The lights in the auditorium are extinguished.

598 MCU: Pace, silhouetted against screen.

PACE (CONT'D)
But production has to begin and it
has to begin right away.

He walks right, shouting up to the projection booth.

PACE (CONT'D)
Start the screen tests!

599 LS: the screen; the light shining on it is extinguished, then replaced by the rectangle of light coming from the projector, accompanied by the noise of the projector. This sound is often pronounced during the screen tests. In addition, the voices in the screen tests have been harshly recorded and are thus distinguished from those of the characters sitting in the auditorium.

600 Screen: CU of arms holding clapper board with the words "Screen test Miss Olimpia."

MAN'S VOICE
Screen test Miss Olimpia.

Slight pan left as the clapper is clapped and the board removed, revealing, in deep shadows, a rudimentary set: a door left with transparent glass panels, a bench right. In LS, a woman can be seen through the glass panels, wearing Carla's traveling costume.

GUIDO (O.S.)
Come in, Miss Olimpia.

OLIMPIA
(entering and pausing with
her hand on the doorknob)
Should I shut it?

GUIDO (O.S.)
Yes.

She closes the door and pan follows her right.

GUIDO (O.S.) (CONT'D)
Sway as you walk... sway your hips.

She walks to the bench, turns her back to the camera.

GUIDO (O.S.) (CONT'D)
Put your things down there.

She drops her magazine, book, and white muff on the bench.

GUIDO (O.S.) (CONT'D)
Good. Now go to the mirror.

Pan follows her right to a full-length mirror where we see her reflection. She is taking off her gloves.

GUIDO (O.S.) (CONT'D)
Look pleased with yourself.

She turns around, as if modeling her dress. She lifts her skirt above her knees.

GUIDO (O.S.) (CONT'D)
More pleased.

A work light goes on and off in the right background.

601 Auditorium: CU of Luisa, looking intently, sadly.

GUIDO (O.S.) (CONT'D)
Swell your chest.

Luisa lowers her eyes.

GUIDO (O.S.) (CONT'D)
Now go to the telephone... slowly,
please.

Luisa looks up and smiles bitterly.

GUIDO (O.S.) (CONT'D)
But don't run! What are you running
for?

Off left, Rossella laughs; Luisa turns in her direction.

602 CU: Rossella, amused at what she sees, chuckling.

OLIMPIA (O.S.)
I'm not running.

GUIDO (O.S.)
Go... go up to the mark. Look,
there's a mark there on the floor.

603 Screen: Olimpia walking forward in low angle MCU to CU,
looking down for the mark.

OLIMPIA
 (picking up telephone and
 smiling)
 Hello. Please give me the
 concierge, please.

GUIDO (O.S.)
 (speaking for the
 concierge)
 This is the concierge. What can I
 do for you?

OLIMPIA
 Um... I's like a bottle of mineral
 water... uncarbonated.

GUIDO (O.S.)
 (speaking for the
 concierge)
 Then you want Fiuggi.

OLIMPIA
 No. Fiuggi...

604 Auditorium: High angle MCU of Guido looking dejected.

OLIMPIA (O.S.) (CONT'D)
 ...is carbonated.

He buries his face in his hat.

GUIDO (O.S.)
 (in screen test, as
 concierge)
 No, Madame...
 (As director)
 Look this way, look this way.
 (As concierge)
 But Fiuggi is the least carbonated.

He pronounces "carbonated" with a funny accent, mimicking
 Carla's baby-talk.

OLIMPIA (O.S.)
 All right. Send up some...

605 LS: the auditorium, the spectators looking forward in the
 direction of the screen.

OLIMPIA (O.S.) (CONT'D)
 ...Fiuggi.

PACE
 Will this one do, Guido?

The sound of a buzzer, like the one heard in shots 33, 177.

CONOCCHIA

He has to decide because she's
leaving for England.

AGOSTINI (O.S.)

She leaves next week, Guido.

PACE'S GIRLFRIEND

But who's this one?

PACE

(to the Girlfriend)

Shut up!

(To Guido)

Or do you prefer this one?

606 Low angle MS: Guido squirming in his seat, then bending over, wishing he were somewhere else. During the remainder of the screen tests we occasionally hear the voices of men (often that of Cesarino) announcing, unintelligibly, the name of the candidate and the number of the test, calling for silence and for the camera to roll.

PACE (O.S.) (CONT'D)

This is an important character. She
has to be immediately likable.
Isn't that right, Guido?

Guido looks more and more uncomfortable.

607 Screen: from behind, MS of blond actress, with straight hair, wearing a severe black dress. She is trying out for the role of Luisa.

GUIDO (O.S.)

Miss... sit down... look exhausted.

A cigarette in her hand, she turns, facing the camera, and sits at a metal café table with a drink on it, like the table in 493-508.

GUIDO (O.S.) (CONT'D)

The character is a woman who has
lost her desire to struggle. She
has stopped struggling because...
Say the line.

The camera tracks in to CU.

ACTRESS AS LUISA

Without stopping?

GUIDO (O.S.)

Eh?

ACTRESS AS LUISA

Without stopping?

GUIDO (O.S.)

Oh, yes. Without stopping.

The actress pauses to concentrate.

ACTRESS AS LUISA

I'm the one who's offering you complete freedom. In any case, I'm no good to you this way. I'm just a nuisance to you.

She turns away.

608 Auditorium: MCU of Luisa looking at the screen, biting her fingernails, right foreground; her Friend, left, MS.

ACTRESS AS LUISA (O.S.) (CONT'D)

Please give it serious thought. I feel as if I'm a burden.

LUISA'S FRIEND

Which one is she? What is she supposed to do?

LUISA

Can't you tell? It's the wife.

GUIDO (O.S.)

(to the actress in the screen test)

Relax. You're among friends. You knew the lines so well when you were prompted.

As Luisa leans forward to look for a cigarette in her handbag, Rossella appears behind her, at the right of the frame.

ROSSELLA

Hm. Still, she's a likable sort, isn't she? Sensitive, don't you think?

LUISA

(looking at screen while extending her hand toward Rossella)

Give me a cigarette.

ROSSELLA
 I don't have anymore.
 (Turning to her right)
 Enrico, I need some supplies.

Rossella leans back; Enrico has rushed over and eagerly offers an open pack of cigarettes.

ENRICO
 Here's a cigarette!

Luisa, Rossella, and Luisa's Friend take cigarettes.

LUISA
 Thank you.

ENRICO
 You're welcome.

GUIDO (O.S.)
 (screen test)
 ...take it from the line, "Because
 I can't go on like this way any
 more." Action.

ACTRESS AS LUISA (O.S.)
 Because I can't go on like this way
 any more.

GUIDO (O.S.)
 (as himself, in screen
 test, raising his voice)
 OK, let's hear it. You tell me how
 I should behave.

Enrico exits frame, returning to his seat.

609 Screen: CU of Actress as Luisa.

ACTRESS AS LUISA
 Like someone who doesn't swear he's
 telling the truth when he isn't...
 every day, over and over. That
 would be enough. What you actually
 do is the least of the problems.
 Never knowing... never, never...

610 Auditorium: MCU of Guido leaning on the back of the seat next to him, a cigarette in his hand, his face partially lost in shadow.

ACTRESS AS LUISA (O.S.) (CONT'D)
 ...once knowing the truth, not even
 about the unimportant things.

Guido leans forward.

GUIDO
(whispering, knowing that
Luisa can't hear him)
Luisa, I love you.

611 As in 609.

ACTRESS AS LUISA
Lying is like breathing for you.

GUIDO (O.S.)
(in screen test)
Repeat that, please.

ACTRESS AS LUISA
(lowering her voice,
slightly)
Lying is like breathing for you.

612 Auditorium: MCU of Luisa's Friend, Luisa's Sister, and
Rossella with her knees up against the seat in front of her.

LUISA'S FRIEND
Oh, what nerve!

She turns right, looking in Luisa's direction.

GUIDO (O.S.)
(to actress in screen
test)
Now stand up again... make your
expression hard, aggressive.
(To Cesarino)
Let me see the script.

CESARINO (O.S.)
(in screen test)
Here, Guido.

LUISA'S SISTER
(looking right, in Luisa's
direction, then leaning
forward and speaking into
the Friend's ear)
All this is taken from his life.

LUISA'S FRIEND
Of course.

Pan right. Now only Rossella and Luisa are in frame. Luisa,
looking on in stony silence, is fidgeting with the collar of
her blouse.

ROSSELLA

(amused)

Oh, that's the Princess. I know her.

GUIDO (O.S.)

(to actress in screen
test)

Repeat this line. "Why? Aren't I alone now?"

ACTRESS AS LUISA (O.S.)

Why? Aren't I alone now?

613 CU: the Actress as Luisa.

ACTRESS AS LUISA (CONT'D)

What do you give me? What do I have to look forward to?

GUIDO (O.S.)

(to actress in screen
test)

Look over here. Now put on your glasses.

She puts on the glasses.

GUIDO (O.S.) (CONT'D)

(to actress in screen
test)

Repeat this last line, "Why? Aren't I alone now?" Miss, you must say it...

614 Auditorium: MCU of Enrico, serious.

GUIDO (O.S.) (CONT'D)

(to actress in screen
test)

...aggressively, of course, but also with deep bitterness. He said...

615 CU: Luisa. She takes a puff of her cigarette.

GUIDO (O.S.) (CONT'D)

(to actress in screen
test)

"Come on now. You can't really want a separation. Do you really want to be alone?"

(MORE)

GUIDO (O.S.) (CONT'D)
 (Lowering his voice)
 But what would you do alone? And
 you answer, "Why? Aren't I alone
 now?" Don't be afraid. Go ahead.

Pan left to Luisa's Sister and Rossella who looks in Luisa's
 direction, then toward screen.

616 LS: Guido and Daumier.

PACE (O.S.)
 Guido, there is no question about
 this one.

ACTRESS AS LUISA (O.S.)
 Why? Aren't I alone now?

PACE (O.S.)
 She's perfect.

Guido spreads his arms in a gesture of uncertainty and then
 buries his face in his hand.

ACTRESS AS LUISA (O.S.)
 What do you give me? What do I have
 to look forward to?

PACE (O.S.)
 Guido!

617 MS: Conocchia's back, Pace in profile gesturing his
 bewilderment, his Girlfriend in right background.

CONOCCHIA
 (raising his hand, his
 fingers spread)
 This has been going on for five
 months.

PACE'S GIRLFRIEND
 (licking her ice cream
 cone)
 But they're all so old.

PACE
 (putting his finger to his
 lip)
 Sh!

618 Screen: CU of second actress testing for the role of Carla,
 on telephone. In the remainder of this sequence, the various
 actresses in the test will be referred to as "Second Carla,
 Third Carla, First Saraghina, etc."

SECOND CARLA
But Fiuggi is carbonated.

GUIDO (O.S.)
(speaking for the
concierge)
No, Fiuggi is the least
carbonated...

619 MCU: Luisa looking at her watch, then up toward the screen.

GUIDO (O.S.) (CONT'D)
(speaking for the
concierge)
...of the mineral waters.
(To the crew)
Sound!

SECOND CARLA (O.S.)
All right. Send up the Fiuggi.

Luisa yawns, rubs her eyes.

GUIDO (O.S.)
(in screen test)
Put down the telephone.

CESARINO (O.S.)
(in screen test)
Screen test, Miss Olimpia.

620 CU: Pace.

PACE
How about this one, Guido?

GUIDO (O.S.)
(in screen test)
Repeat it, more seductively,
more...

OLIMPIA (O.S.)
You know that it's dangerous...

621 Pan follows Luisa in LS, walking left, up the exterior aisle toward an exit on Guido's level. Pan left to Guido who notices her exiting through curtains.

OLIMPIA (O.S.) (CONT'D)
...to leave me alone.

GUIDO (O.S.)
 (in screen test, playing
 himself)
 Oh, really? Why? What is it that
 you do?

OLIMPIA (O.S.)
 Should I repeat it?

GUIDO (O.S.)
 (in screen test)
 No, no, no. Put down the phone.

Track in to MCU as Guido takes a drag on his cigarette.

GUIDO (O.S.) (CONT'D)
 (in screen test)
 Pull your head over to this side a
 bit.

He rises to follow Luisa.

GUIDO (O.S.) (CONT'D)
 (in screen test)
 Wonderful, Olimpiona. Cut.

622 From Guido's POV, track through exit following Luisa in
 lobby, LS, walking away from camera.

GUIDO (O.S.) (CONT'D)
 Luisa!

She turns and faces forward, in Guido's direction.

GUIDO (O.S.) (CONT'D)
 Where are you going?

LUISA
 I'm sleepy. I'm going to the hotel.
 Good night, Guido.

She begins to exit, frame left.

GUIDO (O.S.)
 Wait a minutes. Listen...

She stops, looks back in his direction.

LOBBY OF MOVIE THEATER, NIGHT

623 LS: Guido coming through the curtains of the exit.

GUIDO
What's wrong? What happened?

LUISA (O.S.)
Nothing has happened. Nothing ever
happens between you and me.

Guido is now in MS, his face completely in shadow.

GUIDO
Did something you saw in the screen
tests offend you? It's only a film.

624 CU: Luisa.

LUISA
Oh, I know better than anyone that
it's just a film, that it's a
fiction... another lie, even if you
put...

625 Pan of Guido moving toward Luisa, in MCU.

LUISA (O.S.) (CONT'D)
...all of us in it.

GUIDO
Luisa...

LUISA (O.S.)
(raising her voice in
anger)
But as it suits you!

Pan right as Guido sits dejectedly on a staircase.

LUISA (O.S.) (CONT'D)
The truth is something else
altogether. And I'm the only one
who knows it.

626 As in 624.

LUISA (CONT'D)
You're just lucky that I'll never
have the shamelessness to tell it
to other like you do.

She looks toward him with contempt and begins walking away.

LUISA (CONT'D)
But make it... make your film.

GUIDO (O.S.)
No, I won't make it.

Luisa is now walking away from the camera, in the lobby, MS.

LUISA
Indulge yourself...

627 As in 625.

LUISA (O.S.) (CONT'D)
...pat yourself on the back...

GUIDO
No, I won't make it.

LUISA (O.S.)
...make everyone think you're
wonderful!

628 LS: Luisa standing in the lobby, looking back in Guido's
direction.

LUISA (CONT'D)
(with utter contempt)
What can you possibly have to say
to others, you who have never been
able to tell the truth to the
person closest to you, to the woman
who's grown old by your side.

GUIDO (O.S.)
Luisa, don't be...

629 CU: Luisa.

GUIDO (O.S.) (CONT'D)
...melodramatic.

LUISA
(pausing, then more
calmly)
You were right to have me come
here. We needed... a conclusion.
And you can rest assured that I'll
never turn back. You can go
straight to hell!

She exits right.

630 As in 627. The sound of Luisa's footsteps. Guido stands. Pan
follows him left toward the curtains that lead to the
auditorium. The buzzer sounds;

he throws down his cigarette and goes through the curtains. We hear someone singing Saraghina's melody.

AUDITORIUM OF MOVIE THEATER, NIGHT

631 MCU: Guido regaining his seat, depressed, shaking his head wearily. Off, Saraghina's melody.

GUIDO (O.S.)
(in screen test)
Cut!

632 Screen: LS: in silhouette at right, First Saraghina; center, a power console, with cables tracing over the floor.

GUIDO (O.S.) (CONT'D)
(in screen test)
Come on now! Run... faster...
run... run... run!

Pan left follows First Saraghina as she moves behind the full-length mirror in which Olimpia admired herself. In the foreground, a boy, his back to the camera, wearing the cape and hat Guido wore in the Saraghina episode.

MAN (O.S.)
The Boss told you to run!

Tugging on her shawl, chewing gum, First Saraghina comes into MCU.

GUIDO (O.S.)
(in screen test)
You! Keep quiet!

633 Auditorium: CU of Guido, leaning forward. He looks up at the screen, then turns away in disgust, burying his head in his arm.

GUIDO (O.S.) (CONT'D)
(in screen test)
Throw this idiot out!
(To First Saraghina)
Now sing.

A different voice begins to sing.

634 Off, voice continues. MS: the Accountant, Conocchia, Pace, and Pace's Girlfriend, sitting in a row. Slight track back and pan right as Conocchia rises, then squats in front of Pace to show him some papers.

CONOCCHIA

Boss, you may think I've gone soft
in the head, but the figures... the
figures... they're all down here.

Pace puts on his glasses and looks at the papers.

635 Screen: Second Saraghina sits on some stairs, in front of the
glass-paneled doors, in LS silhouette.

PACE (O.S.)

No, I'll never pay this, not in a
million years! Conocchia, you have
gone soft in the head.

Camera tracks in to a high angle MCU of Second Saraghina,
eating from a plate. Only her face, her arm, a bit of her
hair, and the plate can be seen in the deep shadows.

GUIDO (O.S.)

(in screen test, playing
himself as a schoolboy,
whispering)

Saraghina, look, we have the money!
Saraghina, the rumba, the rumba!

636 Auditorium: MCU of Pace turning back in Guido's direction.
The sound of the buzzer.

PACE

Guido, say something!

637 CU: Guido leaning forward. In the screen test he is speaking
inaudibly.

PACE (O.S.) (CONT'D)

(with great annoyance)

Please!

Guido rises as if to leave.

PACE (O.S.) (CONT'D)

And this one, Guido?

Guido sits again.

PACE (O.S.) (CONT'D)

Frankly, I preferred the one
before. She's Neapolitan, isn't
she, Conocchia?

GUIDO
 (speaking to the absent
 Luisa)
 But can't you see that I'm... I'm
 stammering.

Her buries his face in his hands.

GUIDO (CONT'D)
 I'm stammering.

638 Screen: CU of Second Carla, on telephone.

SECOND CARLA
 (serious)
 When are you coming? I'm tired of
 waiting.

639 CU: Fourth Carla, on telephone.

GUIDO (O.S.)
 (in screen test,
 commandingly)
 Look right at me!

FOURTH CARLA
 (with a high-pitched,
 wheedling tone)
 Don't leave me alone! You know it's
 dangerous.

GUIDO (O.S.)
 (in screen test)
 Turn around!

640 CU: Third Carla, on telephone.

THIRD CARLA
 (in a low-pitched, sexy
 voice)
 Don't leave me alone! You know it's
 dangerous, darling.

GUIDO (O.S.)
 (in screen test)
 Look over here.

641 CU: Fifth Carla, on telephone.

FIFTH CARLA
 (ending on a bit of a
 threat)
 What don't you come right away!
 (MORE)

FIFTH CARLA (CONT'D)

You're making me wait. You know
it's dangerous when I have to wait.

642 CU: Guido looking forward through his hands, then hiding his eyes behind them.

GUIDO (O.S.)
(in screen test, with
increasing anger
Louder, louder, louder!

643 Screen: CU of a large plumed fan being waved. In shots 643-648 there is a babble of voices, the repeated sound of the buzzer, and the intensified sound of the projector.

GUIDO (O.S.) (CONT'D)
(in screen test)
Countess... walk... come on!

When the fan is pulled away we see, in LS, a woman dressed in the Cardinal's regalia in mid-distance, the glass-paneled door and two men in the background. Guido's shoulder is in the foreground. He then enters the frame and goes to take the arm of the Cardinal, indicating where he should walk, forward right.

GUIDO (CONT'D)
(in screen test)
I told you to walk. Follow the line
traced...

THE COUNTESS TESTING FOR CARDINAL
(crankily)
Don't touch me with your hand!

GUIDO
(in screen test)
Go this way.

644 CU: three-quarter profile of one of the Carlas, her head bent back, laughing raucously. A clapper board with the words "EVENING ILLUMIN" is placed on her shoulder, then drawn down in front of her face.

645 LS: the set, the Countess testing for Cardinal standing on a rotary platform, being turned; in foreground silhouette, some workers; a different clapper, "EVENING ILLUM'ED" is inserted at bottom of frame.

646 Low angle MS of Third Saraghina.

GUIDO (O.S.) (CONT'D)
(in screen test)
Uncover your shoulders quickly.

She pulls blouse off her shoulders

GUIDO (O.S.) (CONT'D)
 (in screen test, playing
 himself as schoolboy
 Saraghina...

647 CU: one of the Carlas, walking forward.

GUIDO (O.S.) (CONT'D)
 (in screen test, as
 schoolboy
 ...we have the money. Saraghina, we
 have the money.

648 Low angle MCU: the Countess testing for Cardinal, no longer wearing the mitre, being turned around.

GUIDO (O.S.) (CONT'D)
 (in screen test)
 Stop. That's fine.

649 Auditorium: MCU of Daumier looking slightly puzzled.

GUIDO (O.S.) (CONT'D)
 (in screen test)
 Was that all right?

650 Screen: extreme low angle CU of fan. When it is pulled away we see, in LS, the ceiling of the sound stage.

651 Auditorium: MCU of Pace, turning around.

PACE
 (to Rossella)
 And what's your opinion? Come on,
 speak up! This is a democracy Say
 something! If he won't talk, maybe
 you'll say something.
 (Turning away and
 mispronouncing a mild
 French expletive)
 Eh, sacré bleu!

652 Pan right follows Claudia's Agent toward Guido, MS. He leans over to Guido in CU. The sound track of the screen tests--the singing of the actresses testing for Saraghina, Guido's instructions, the projector, etc.--persists into 654.

CLAUDIA'S AGENT
 Don't try to hid, we can find you
 anywhere. How are you?

GUIDO

Hi.

Pan continues right as Guido, still in CU, turns toward the face of Claudia's Press Agent, next to his.

CLAUDIA'S PRESS AGENT

Hi. I'm Conetti, from Claudia's publicity office. We met fifteen years ago. Do you remember me?

GUIDO

(nodding)

Yes, yes.

CLAUDIA'S PRESS AGENT

(looking left, behind Guido)

Look! She's here.

GUIDO

(looking left)

Where is she?

653 Low angle LS: the back of the auditorium, from Guido's POV. A young woman wearing white, Claudia's Secretary, takes a seat in the back row. Claudia, wearing a dress with ostrich feathers at the neck, is silhouetted by the light coming from the open exit; the light of the projector floods the top of the frame.

654 MCU, from the row behind them, of Claudia's Press Agent, Guido, and Claudia's Agent turned in their seats, looking in her direction, away from camera. Guido remains in MCU as he stands.

GUIDO (CONT'D)

(looking down at the two men)

Excuse me.

Tracking pan follows Guido down aisle then upstairs toward Claudia.

655 MS: Claudia standing in profile, looking in the direction of the screen, her secretary seated just beyond her. The secretary rises and looks in Guido's direction.

CLAUDIA'S SECRETARY

(in English)

He's calling you.

Claudia looks in Guido's direction. Camera tracks forward slightly as she walks into MCU, a broad smile on her face, her hair brightly lit by the projection beam.

GUIDO (O.S.)
 (with great sweetness)
 Claudia!

CLAUDIA
 How are you?

GUIDO (O.S.)
 Fine. And you?

He pauses, laughs slightly.

GUIDO (O.S.) (CONT'D)
 So you finally came? Shall we go
 outside?

Track follows Claudia as she turns and walks toward her secretary.

CLAUDIA
 I'd like you to meet Caroline, my
 secretary.

Claudia turns back to Guido as Caroline walks into MCU.

GUIDO (O.S.)
 Yes.

CLAUDIA'S SECRETARY
 I'm glad to meet you.

GUIDO (O.S.)
 But I'd like to speak to you alone.

CLAUDIA'S SECRETARY
 All right, I'll wait here.

Claudia's Secretary exits left; pan follows Claudia up a few stairs and out the door.

EXIT STAIRWAY LEADING TO STREET, NIGHT

656 MCU: track on Claudia walking downstairs.

CLAUDIA
 When do we begin shooting?

GUIDO (O.S.)
 Soon... very soon.

She pauses at the bottom of the stairs, looks up toward Guido.

CLAUDIA
But what part am I to play?

Music of orchestra in public square, outside, playing "Blue Moon."

GUIDO (O.S.)
Eh?

She laughs

GUIDO (O.S.) (CONT'D)
I'll tell you everything later.

Pan follows Claudia into street.

CLAUDIA
I'm very happy to be working with you...

STREET, NIGHT

657 MCU-MS: track follows Claudia as she walks around the front of her car.

CLAUDIA
...and I hope that I'll be a help to you. But I want to know everything.

Track right shows her at car door.

CLAUDIA (CONT'D)
Where are we going now?

Pan left and tilt down, as she gets into driver's seat.

658 MS: from outside through car window, Claudia in foreground. She looks at Guido as he gets into car. Camera tracks closer.

CLAUDIA (CONT'D)
Well?

GUIDO
(looking at her, pausing,
then pointing ahead)
This way.

659 LS: Street. Pan right follows car as it approaches, veers right in MS, then drives away down the street past a line of parked cars, toward a blinking traffic light, then, again in LS, turns right. An elderly woman, smoking a cigarette, is briefly seen walking right on the street.

DRIVING IN CLAUDIA'S CAR, NIGHT

Throughout this scene, shafts of light from the road illuminate Guido's eyes and forehead. He looks in Claudia's direction, then down or straight ahead, occasionally taking a drag on his cigarette. Looking at Guido, then at the road, Claudia is usually shown in three-quarter profile, her face brightly illuminated, shining in the black night. There is little suggestion of what lies beyond the windows of the car. The conversation is frequently punctuated with pauses, and facial expressions of reaction.

660 MCU: Guido. The music stops.

GUIDO

How beautiful you are! You make me feel timid. You make my heart beat like a schoolboy's.

661 CU: Claudia.

GUIDO (O.S.) (CONT'D)

You don't believe me, do you? You inspire true and deep respect! Claudia! Who are you in love with? Who's the man in your life? Who do you care about?

CLAUDIA

(laughing)

You.

662 CU: Guido.

GUIDO

You've come just in time. Why do you smile like that?

663 As in 661. Claudia laughs again.

GUIDO (O.S.) (CONT'D)

I can never tell if you're criticizing, forgiving, or teasing me.

CLAUDIA

I'm just listening. You said you wanted to talk to me, to tell me about the film. I don't know anything about it.

664 As in 662. A particularly long pause.

GUIDO

(speaking with increasing rapidity)

Would you be able to give up everything, to start life all over again... to choose one thing, just one thing, and be faithful to it... to make it the thing that gives meaning to your life... something that contains everything else... that becomes everything else just because of your boundless faith in it? Could you do that? Say... if I asked you...

665 As in 663.

GUIDO (O.S.) (CONT'D)

...Claudia...

CLAUDIA

Where are we going? I don't know the road. And what about you? Could you?

The sound of water.

GUIDO (O.S.)

The springs...

666 MCU: Guido, Claudia's hand on steering wheel in foreground.

GUIDO (CONT'D)

...must be nearby. Listen. Try turning here.

She turns the steering wheel.

667 CU: Guido.

GUIDO (CONT'D)

No. This guy couldn't. He wants to take hold of everything, to devour everything. He can't give anything up. He changes direction every day...

668 As in 665. Claudia is now serious.

GUIDO (O.S.) (CONT'D)
 ...for fear he might miss the right
 path. And he's dying, bleeding to
 death.

CLAUDIA
 And is this how the film ends?

GUIDO (O.S.)
 No, it begins like this. Then he
 meets the girl at the springs. She
 is one of those girls...

669 As in 667.

GUIDO (CONT'D)
 ...who pours the healing water.
 She's beautiful... both young and
 ancient... a child yet already a
 woman... authentic... radiant!
 There is no doubt that she is his
 salvation.

670 As in 668., Claudia in perfect profile, emphasizing Guido's
 POV, then looking in Guido's direction.

GUIDO (O.S.) (CONT'D)
 You'll be dressed in white. You'll
 wear you're hair long, like this,
 just the way it is now.

COURTYARD OF OLD BUILDING, NIGHT

671 Pan right and track forward, following the headlights of the
 turning car as they play over the edge of the building, a
 façade and then into the depth of the courtyard.

672 MS: Claudia right, brightly illuminated, through windshield;
 Guido, left, in shadow. The sound of the car's motor has been
 replaced by that of the wind whistling.

GUIDO
 Turn off the headlights.

COURTYARD OF OLD BUILDING, GUIDO'S FANTASY, NIGHT

673 As in many of the other fantasy sequences, there is no sound.
 Crane up the dark façade to a brightly illuminated window on
 an upper floor.

In MS, Claudia, dressed in white as she was in the first sequence at the springs, 43-49, and during Guido's fantasy in his bedroom, 304-315, takes a lamp from the window sill. She turns her back to camera and walks into the bright room.

674 LS: Claudia, barefoot, coming through the doorway into the courtyard, carrying the lamp. Pan right follows as she walks with the particular dancelike movement of her other fantasy scenes. She places the lamp on a table set for two in the center of the courtyard. It is illuminated from directly above by a spotlight.

675 MCU: Claudia looking down at table. Pan follows as she moves left, apparently to inspect one place setting, then right to inspect the other. She looks up, smiling, then moves left again.

COURTYARD OF OLD BUILDING, NIGHT

676 LS: the courtyard, now without the table and Claudia. The sound of whistling wind resumes. Camera tracks back slightly.

677 CU: Claudia in profile, seated in car as before.

CLAUDIA

And then what?

The sound of Guido's door opening and closing. Claudia turns; her gaze follows him right. We hear his footsteps.

678 LS: track follows Guido walking away from camera, in courtyard. He puts on his jacket.

679 MS: Guido, his back to the camera. He stops, looks around.

680 MS: Claudia walking forward, wrapped in her flimsy, gauzy shawl, her head bent. The car is in the background.

CLAUDIA (CONT'D)

Let's get away from here.

681 As in 679.

CLAUDIA (O.S.) (CONT'D)

This place scares me. It doesn't...

682 As in 680. Claudia looks up.

CLAUDIA (CONT'D)

...seem real.

GUIDO (O.S.)
I like it enormously. Isn't that
odd?

Claudia smiles, laughs, walks to the right, her back to the camera.

CLAUDIA
I've understood almost nothing
about the story you told me.

She has now reached the side of the courtyard and is in LS.

CLAUDIA (CONT'D)
Listen, a man like that... the way
you describe him... who doesn't
love anybody...

Leaning against the wall in the shadows, next to a brightly illuminated doorway, she turns and faces forward.

CLAUDIA (CONT'D)
...no one is going to feel very
sorry for him, you know.

She moves to the right and sits on the door sill.

CLAUDIA (CONT'D)
Basically, it's his fault.

683 CU: Guido, his head bent forward, his big black hat pulled down on his forehead.

CLAUDIA (O.S.) (CONT'D)
What right does he have to expect
anything from others?

Guido looks up.

GUIDO
Don't you think I know that?

684 MS: Claudia sitting on sill, her head on her knees, her ostrich-plumed mantle hanging down symmetrically on either side of her.

GUIDO (O.S.) (CONT'D)
You're a bit of a bore, just like
every one else!

CLAUDIA
(looking up, laughing)
Oh, so you don't want to hear any
criticism at all.
(MORE)

CLAUDIA (CONT'D)

You look so funny in the big ugly
hat-just like an old man!

685 Low angle LS from Claudia's POV: Guido standing in courtyard,
tying his tie.

CLAUDIA (O.S.) (CONT'D)

I don't understand. He meets a girl
who can help him come back to life,
who revives him. And he rejects
her.

GUIDO

Because he no longer believes in
it.

He turns and walks left.

CLAUDIA (O.S.)

Because he doesn't know how to
love.

686 CU: Claudia, her head leaning against the door.

GUIDO (O.S.)

Because it's not true that a woman
can change a man.

CLAUDIA

Because he doesn't know how to
love.

GUIDO (O.S.)

And especially because I don't want
to tell... another story that's
filled with lies.

CLAUDIA

Because he doesn't know how to
love.

687 LS: Guido, near the other side of the courtyard. He turns in
Claudia's direction.

GUIDO

Claudia, I'm sorry I made you come
all the way up here.

He walks left.

GUIDO (CONT'D)

Please...

688 MCU: now standing, Claudia turns forward.

GUIDO (O.S.) (CONT'D)
 ...forgive me.

CLAUDIA
 What a cheat you are! So there is
 not part...

689 CU: Guido.

CLAUDIA (O.S.) (CONT'D)
 ...in the film?

GUIDO
 You're right. There is no part in
 the film. There's not even a film.
 There's nothing at all, anywhere.
 As far as I'm concerned...

690 ECU: Claudia, her face completely in shadow.

GUIDO (O.S.) (CONT'D)
 ...the whole thing can end right
 here.

The sound of a car driving up. Claudia's face is brightly
 illuminated by the headlights.

691 LS: Guido and Claudia, Claudia's car in the left background.
 The headlights blind them. Pan follows Guido who walks
 forward, right, shielding his face with his hat; Claudia
 leans over to pick up her ostrich-plumed mantle.

692 LS: the archway leading into the courtyard. A convertible
 sports car dives through it into MS, Cesarino at the wheel.
 Agostini next to him. They speak simultaneously.

AGOSTINI
 Here they are!

CESARINO
 Guido, what are you doing?

AGOSTINI
 Good evening, Boss.

CESARINO
 Everyone's looking for you. Where
 have you run off to? By the way,
 you know, we begin next week.

693 LS: Cesarino's car, right; Claudia's car, left; Claudia being
 escorted to the left by her Publicity Agent.

CLAUDIA'S AGENT
 (first off, then entering
 right and walking
 forward)

Guido, your producer has had a
 terrific idea-the most spectacular
 cocktail party to ever launch a
 film! And do you know where?

Music: "La Conferenza stampa del regista (The Director's Press Conference)," based on various themes in the film, is played with an insistently energetic, nervous beat. It continues into the next sequence. While the Agent is speaking, Pace's car pulls into the center in MS. Pace is leaning out the window on the driver's side, Conocchia is seated next to him.

PACE
 At the spaceship. Tomorrow
 afternoon. Radio, television...

694 MS: Guido holding up his hat, trying to shield his face from the lights. His eyes move left, following the direction of the car.

PACE (O.S.) (CONT'D)
 ...and the foreign press. Come on,
 Guido, now we're starting for real.

SPACESHIP SET ON THE BEACH, DAY

695 Starting from behind Guido's car, the camera tracks back and cranes up to reveal a whole fleet of cars converging on the two towers, ELS. People are walking on the network of stairs between and inside the towers, in the background.

696 LS: Guido, his arms held by Agostini and Cesarino, being escorted left past a series of cars parked diagonally. Pan follows as the three men approach a line of decorative posts, connected by ribbons billowing in the wind. Just as they turn away, heading toward the towers, Guido stops and collapses. His companions hoist him back upright. Track behind them as they continue walking. Guido now gesturing that he can walk on his own. A moment later he suddenly turns forward to make a break for it, but Agostini and Cesarino grab him around the waist.

CESARINO
 Grab him!

Track follows them toward the towers; Guido collapses again and is dragged forward.

697 MCU: track follows Guido being held up by his arms; tilt up left to Agostini.

AGOSTINI
Come on. Get up. Walk!

Pan right to Cesarino. There is a babble of voices encouraging Guido to walk. Claudia's Agent appears in the center of the frame, MS, runs backwards waving his arm, then turns away.

CLAUDIA'S AGENT
Here he is!

Guido is lifted into the frame.

698 LS, track follows journalists running, klieg lights and posts in the foreground, the base of one of the towers in the background. Led by the American Journalist, the group turns forward, in MS.

CLAUDIA'S AGENT (O.S.) (CONT'D)
He's arrived!

AMERICAN JOURNALIST
(in English, waving)
Hello, Guido! Welcome!

A white veil is wafted in front of the camera.

699 Pan left to right, MS-LS-MS, past a table laden with bottles and pitchers. Bartenders bow as Guido and the others quickly move by, out of frame. A glimpse of Guido as he escapes the clutches of Agostini and Cesarino, then flees behind the bandstand.

AGOSTINI
Where are you going, Guido? It's over here.

Pan continues right, tilting up to the band playing, then tilting down as Guido is seen behind the drummer, then through the framework of metal poles holding up the bandstand. He continues right, brushing himself off with his hat. At right, sitting on a large cable core, Tilde and her Boyfriend who jumps down and extends his hand to Guido. Standing next to them at right, a woman wearing a black sheath dress covered with a flimsy white gauze. She holds her large black hat against the wind.

TILDE'S BOYFRIEND
Oh, Guido, I'm sure that today it'll be a beautiful...

Guido, now calmer, looks around and walks forward into MCU. Track continues as he proceeds, right to left in front of bandstand, shaking the hands of journalists, their backs to the camera.

AMERICAN JOURNALIST

(in Italian)

I'm very curious to hear the story
that you're finally going to tell.

Met by Agostini, Guido walks away from camera.

700 Pan from the face of one journalist to the next, tracking in MCU. Initially, the frenetic pattern of the pan is controlled by Guido's POV; then Guido himself appears in the shot, thereby violating the conventional spatial logic.

AMERICAN JOURNALIST'S WIFE

Don't you take yourself a little
too seriously, Mr. Anselmo (*sic*)?

BEARDED JOURNALIST

(in English)

Are you for or against eroticism?

A blond female journalist appears in the frame and asks an unintelligible question.

BEARDED JOURNALIST (O.S.) (CONT'D)

Are you afraid of the atomic bomb?
Do you believe in God?

As the blond journalist exits to the right, track left follows Guido walking between Agostini and Cesarino, LS, pursued by the journalists. Several models, wearing flowing capes and extravagant headdresses, are seated in foreground, their backs to camera. As Guido passes behind the row of models, he stops and turns angrily to Cesarino and Agostini.

GUIDO

Leave me alone! I'll walk by
myself.

The procession continues to move away toward a row of people sitting in the background.

701 MS: track with Guido and entourage moving forward. A photographer walking backwards is trying to take Guido's picture but Guido thwarts him by making peculiar gestures with his fingers. Pan left as photographer tries to get a better angle and leaves the frame. LS of Maurice, dressing in front of a mirror, Maya seated next to him, inspecting her necklaces.

702 From Guido's POV, MS of Maurice waving at Guido, smiling broadly. Track away from Maurice who holds up his hands, his fingers crossed.

MAURICE

Hello there! Good luck!

703 MS: Guido, looking over his shoulder at Maurice. Guido is then rushed out of the frame, right, by the procession.

704 Tracking pan left, MS to LS, follows Cesarino who breaks away and jumps onto the dais. Photographers and journalists are mid-distance. Pace is standing on the platform, right. On left, a long table, on top of which are models of the spaceship.

CESARINO

(to Pace)

Boss, here he is!

PACE

(walking forward and signaling to the journalists to have patience)

Calm down!

Pace and Cesarino are now in MS, bending over to help Guido onto the dais.

JOURNALIST (O.S.)

(in English)

Well, are you afraid of the atomic bomb? Do you or don't you believe in God?

PACE

(to Guido)

We've been waiting for you for three days. It's winter already.

Pace and Guido continue left, toward Conocchia and Claudia's Publicity Agent who are already seated at the table.

CONOCCHIA

Attention, please.

There is a loud roar and laughter from the journalists. In LS, as Guido takes his seat next to Conocchia, Conocchia indicates to someone to move. Daumier appears in MCU, frame left, facing the camera.

705 Long rapid track, MCU-MS, past seated journalists who are throwing out questions, gesticulating insistently, waving pencils, and taking notes. The voices become a cacophony that persists, nearly uninterrupted, through 734. Although most of the dialogue is unintelligible, several words and phrases, in Italian and English, can be distinguished: "Do you think that pornography is an art form or...? Do you think that pornography can be a more intense form of...? Have you ever fallen in love with an actress in one of your films?" Behind the row of journalists, two workmen are carrying a decorative column.

706 MCU: track follows Daumier as he walks left in front of the platform. Pace and the others are trying to calm the journalists, MS.

JOURNALIST (O.S.)
Why don't you ever make a film
about love?

When Daumier exits frame left, we see Pace trying to make Guido stand up after he has just sat down.

707 Brief track right next to a group of journalists, to MCU of a photographer looking through a camera with a huge lens.

708 MCU: track past Claudia's Press Agent, then panning on Pace and Guido.

PACE
(in English, to the crowd)
A thousand apologies for his being
late.

Pace leans over and whispers in Guido's ear; Guido whispers in Pace's ear.

PACE (CONT'D)
(in Italian, addressing
crowd)
I wish to announce that...

Guido sits.

GUIDO
(protesting to Pace and
Agostini)
Tomorrow... tomorrow...

They force him to rise.

709 LS pan follows a group of journalists moving energetically from the left to the dais on right.

Their backs to the camera, they seem to want to assault Guido who ducks down behind the table. Tilt up to Pace and the others standing, out of the babble of voices we can hear, "What do you think you can teach us? Do you really think that your life can be of interest to others?..."

AMERICAN JOURNALIST

Can you honestly admit that you have nothing to say?

A journalist mounts the dais, waving his arm.

JOURNALIST

Do you know that this film is the story of...

Female journalist, in MCU, turns and faces the camera, smiling cruelly. She walks into low angle CU.

FEMALE JOURNALIST

(in English, triumphantly)

He's lost. He has nothing to say.

She laughs maniacally.

710 MS: Guido seated, protesting to Pace, Agostini, and Cesarino, who surround him.

PACE

He wants to say something.

711 MCU-MS: the faces of the journalists, laughing mockingly.

712 CU: Conocchia, looking in Guido's direction.

CONOCCHIA

Answer. Say something, go ahead.

713 CU: Guido. Tilt down to his inverted reflection in the glass top of the table.

CONOCCHIA (O.S.) (CONT'D)

Guido, anything at all! Say anything at all!

Pan left to Pace's inverted reflection.

PACE

Do it for me!

714 CU: Claudia's Press Agent speaking into Pace's ear.

PACE (CONT'D)
 (repeating, to the
 journalists)
 I promise you...

715 From Guido's POV, MS pan right, tilt up as more journalists jump up on platform. One journalist in profile, CU.

JOURNALIST
 (to Guido)
 ...this film. And afterwards,
 afterwards, what will you live on?

716 From Guido's POV, pan left to right over the journalists' faces MCU-MS, first those below him, then those standing on the platform.

JOURNALISTS
 Are you for or against divorce?
 Tell me, frankly... Is that your
 basic problem... that you cannot
 communicate, or is that just a
 pretext?...

Mocking laughter.

717 From Guido's POV, low angle CU of Pace, in profile, addressing journalists.

PACE
 Although your questions betray a
 certain hostility, I assure you
 that my director is in top form.

718 CU: Guido, confused, looking left and right.

GUIDO
 What should I do? What am I
 supposed to do?

719 CU: Conocchia wiping his eyes with his handkerchief, turning in Guido's direction, from Guido's POV. The sound of the wind, heard intermittently throughout this scene, becomes more insistent and menacing from this point through 736.

PACE (O.S.)
 (addressing journalists)
 ...he should be treated with
 respect, because...

720 CU: Guido, from Conocchia's POV.

GUIDO

(with tenderness)

Conocchia, forgive me if I treated you badly. You were wonderful, the best of them all.

721 As in 717.

PACE

(to the journalists)

He ponders, he considers, he reflects.

(To Guido, with great anger)

Speak! Answer! I've been paying for your confusion, your breakdown.

722 High angle CU: Guido bending his head down, shaking it negatively, from Pace's POV.

PACE (O.S.) (CONT'D)

I've been paying for everything for months!

723 As in 721.

PACE (CONT'D)

If you don't make this film I'll destroy you.

(Turning to the Journalists)

He will now be at your disposal. The press has always been...

724 As in 722. Reflections can be seen in the glass table.

GUIDO

(to himself)

Claudia, where are you? And your "spirits," Rossella?

725 Track down the table, the models of the spaceship in the center, Guido and his party on right, journalists on left and at back. Tilt down to table top where we see the inverted reflection of Luisa in a white wedding dress, MCU.

LUISA

(first off, then in reflection)

What am I supposed to do? Go away? Disappear? For me, you will never again be what you were before. I will no longer be your wife. When will you truly marry me?

726 CU: Guido, three-quarter profile, frame right; Pace's dark overcoat in background.

GUIDO

Luisa, is it really true that you want a separation, that you want to leave me?

LUISA (O.S.)

But how can I go on like this, right to the end?!

727 MCU: track right, from Luisa, her eyes downcast, to left, the journalists asking questions.

JOURNALIST

What does your wife think about this?

More unintelligible questions.

728 From behind, MS, Agostini, Pace with his arm around Guido's shoulder, Cesarino gesticulating to the journalists. Track left as Guido sits again. A photographer is leaning on the table opposite Guido.

AGOSTINI

(speaking in Guido's ear)

In your right-hand pocket, Boss!

Conocchia leans over to Guido.

CONOCCHIA

So long, Guido.

729 High angle CU: Guido in profile, looking down at the table, Agostini speaking in his ear.

AGOSTINI

I put it in your right-hand pocket.

As Agostini exits frame Guido looks up in his direction, with the beginning of a smile on his lips.

730 Low angle MCU: Agostini, looking in Guido's direction, with a conspiratorial expression.

731 MS of Agostini's right shoulder, Guido looking toward him and nodding. Camera is lowered as Guido ducks under the table.

PACE (O.S.)

Oh, no! No one can get away with this.

732 MS: Guido crawling forward on his hands and knees. Slight track to right as Pace leans down to shout at him.

PACE (CONT'D)

Buffoon!

733 MS: track right, behind people's legs, following Guido's progress beneath the table.

PACE (O.S.) (CONT'D)

Get out of there, get out of there,
you coward.

734 CU: Guido's back as he crawls beneath the table. He looks up, over his shoulder. Track follows as he continues to crawl forward.

GUIDO

Just a minute. Just a minute while
I think of what I should say.

Track forward to show Guido's face CU. He removes his glasses, looking up to the right.

GUIDO (CONT'D)

(interior monologue)

That's right, that's right!
(to Pace)

I'm coming right away. I'm coming
right away.

He turns over on his back, removes a gun from his jacket pocket and puts it to his head.

DAUMIER (O.S.)

He's an incurable romantic.

735 The music stops, the sound of the wind increases. MS of Guido's Mother, her back to the camera, standing on the beach, looking at the sea. She turns abruptly and begins running left.

GUIDO'S MOTHER

Guido! Guido!

Track follows her, then pulls back and up, leaving her in LS, her arms raised.

GUIDO'S MOTHER (CONT'D)

Where are you running to, you
naughty boy?

The sound of a gunshot links this shot and the next.

736 As in 734. Guido is still lying beneath the table, his back to the camera in MCU. Having shot himself, his head hits the floor.

SPACESHIP SET ON THE BEACH, LATER THE SAME DAY, THEN EVENING

737 LS: low angle pan left from one tower to the other, streamers blowing in the wind that whistles even more loudly. The sound of the wind, joined at first by that of the surf, varies in intensity until 763.

738 LS: Guido, Agostini, and worker, looking up at the towers, the set is desolate, abandoned.

AGOSTINI

Take everything down, boys. The film is off. In two days it has to be all gone. You have to start right away. Get going. Tear it down.

Looking around, Guido walks aimlessly.

AGOSTINI (CONT'D)

(to Guido)

Is that is, Boss?

GUIDO

(waving his hand)

Yes, thanks. So long, boys. I'll see you on another film.

Pan follows Guido left.

MAN'S VOICE

Let's hope so.

Guido waves at the Sailor who does a few steps of his dance.

GUIDO

So long, Sailor.

Track back as Guido walks forward, then stops to take another look at the tower behind him. Daumier appears in MCU, profile, frame left, sitting at a table.

DAUMIER

You did the right thing. Believe me... today is a good day for you.

Looking straight ahead rather than at Guido, he stands.

DAUMIER (CONT'D)

These are difficult decisions, I know. But we intellectuals-I say "we" because I consider you one-we must remain lucid right to the end.

He turns left and walks a few steps, pan/track follows him in MCU. The beach can be seen in the background.

DAUMIER (CONT'D)

There are already too many superfluous things in the world. It's not a good idea to add more disorder to disorder.

He turns, leans on a car and smokes.

DAUMIER (CONT'D)

In any case, losing money is part of the producer's job. I congratulate you! You had no choice.

He leans down, opens door, and gets in on the passenger's side.

DAUMIER (CONT'D)

And he got what he deserves. To have so thoughtlessly embarked on such a frivolous project!

Track forward as he leans out the window, then leans back in and looks down.

DAUMIER (CONT'D)

Believe me, you should feel neither nostalgia nor remorse. It's better to destroy than create when you're not creating those few things that are truly necessary. And finally, in this world of ours, is there anything so just and true that it has the right to survive? For him, a bad film is only a fiscal event. But for you, at this point in you life, it could have been the end.

739

Pan left follows Guido walking beside car, MS to MCU. From here, until 755, he wears a fixed, sad expression.

DAUMIER (O.S.) (CONT'D)
 It's better to knock it all down
 and strew the ground with salt, as
 the ancients did, to purify the
 battlefields.

In profile, Guido again looks up at the tower.

DAUMIER (O.S.) (CONT'D)
 What we really need is...

740 Low angle LS: the workmen on platform, throwing down a
 tubular structure. Pan follows structure as it falls and hits
 the ground.

DAUMIER (O.S.) (CONT'D)
 ...some hygiene, some cleanliness,
 some disinfection.

741 As in 739. Guido get into car.

DAUMIER (CONT'D)
 (off, then in frame, next
 to Guido)
 We're stifled by words, images,
 sounds that have no right to
 exist...

742 High angle MS: Guido, right foreground, in driver's seat,
 Daumier, left background.

DAUMIER (CONT'D)
 ...that come from the void and go
 back to the void. Anyone who
 deserves to be called an artist
 should be asked to make this single
 act of faith: to educate oneself to
 silence.

Track in to MCU of Guido. Daumier is now out of frame.

DAUMIER (O.S.) (CONT'D)
 Do you remember Mallarmé's praise
 of the white page? And Rimbaud...

743 From behind Guido, we see Maurice in LS through the
 windshield. Pan right follows Maurice as he runs excitedly to
 Daumier's window, MS.

MAURICE
 (to Guido)
 Wait, Guido! Wait!

DAUMIER

(to Guido)

...a poet, my friend, not a movie director. Do you know what his finest poetry was? His refusal to continue writing and his departure for Africa.

MAURICE

We're ready to begin.

Pan follows Maurice as he runs around to Guido's side. In MCU, he leans into Guido's window.

MAURICE (CONT'D)

All my best wishes!

He straightens up, looks up, and waves his cane.

DAUMIER (O.S.)

If you can't have everything,...

744 CU: the back of Claudia's head. She is walking on the beach, now dressed in the white costume of the girl of the springs. From this point through 756, various characters from the film reappear on the beach, dressed in white. Most of them look at Guido with love and compassion.

DAUMIER (O.S.) (CONT'D)

...true perfection is in nothingness.

Her head bent, as if in an act of devotion, Claudia turns toward the camera.

DAUMIER (O.S.) (CONT'D)

Forgive me for making all these learned references. But we critics..

Claudia looks up.

745 CU: through car window, Guido's head bent in thought.

DAUMIER (O.S.) (CONT'D)

...do what we can. Our true job is...

746 MS: track/pan around Nannies, one of them holding the child Guido in her arms.

DAUMIER (O.S.) (CONT'D)

...to sweep away the thousands of abortions that every day...

747 Low angle MS: Saraghina at right of frame, her arm on her him.

DAUMIER (O.S.) (CONT'D)
...obscenely...

748 High angle LS: Guido's Father and Mother standing in field, right.

DAUMIER (O.S.) (CONT'D)
...try to come into the world.

749 MCU: Guido's father and Mother.

DAUMIER (O.S.) (CONT'D)
And you would really like...

750 CU: Daumier in car, his face almost completely in shadow.

DAUMIER (CONT'D)
...to leave behind you a complete film, just like a cripple who leaves behind his crooked footprint!

751 CU: track with Claudia moving left, smiling.

DAUMIER (O.S.) (CONT'D)
What a monstrous presumption to think that others might enjoy the squalid catalogue...

752 LS: track follows Claudia moving left on beach.

DAUMIER (O.S.) (CONT'D)
...of your mistakes! And what good would it do you to string together...

753 CU: track follows Carla smiling, moving right, the Cardinal, his entourage, and Saraghina, moving right in the background.

DAUMIER (O.S.) (CONT'D)
...the tattered pieces of your life, your vague memories, or the faces of...

754 LS: track with Cardinal's entourage, Saraghina, the Nannies and the child Guido, the Grandmother, walking right.

DAUMIER (O.S.) (CONT'D)
...the people that you were never able to love?

Pan to Guido's Father and Mother, Jacqueline, the Beautiful Unknown Woman, and Carla, walking forward.

755 As in 745. Guido rubs his head.

GUIDO
(interior monologue)
What is this sudden joy that makes
me tremble, gives me strength,
life?

756 LS: Rossella and Luisa walking forward. Rossella is speaking. Behind them, a section of a circus ring with lights in its base. A long white veil blows diagonally through the frame.

GUIDO (O.S.) (CONT'D)
(interior monologue)
Please forgive me, sweet women.

Rossella stops, then walks left. Luisa, unsmiling, walks forward into CU as camera rises.

GUIDO (O.S.) (CONT'D)
(interior monologue)
I didn't understand. I didn't know.
How right it is to accept you, to
love you! And how simple it is!
Luisa, I feel as if I've been
freed. Everything seems good.
Everything is meaningful.
Everything is true.

Luisa momentarily tightens her lips in emotion.

GUIDO (O.S.) (CONT'D)
(interior monologue)
Oh, I wish I knew how to explain
myself.

757 As in 755.

GUIDO (CONT'D)
(interior monologue)
But I don't know how to say it. So
that's it. Everything is as it was
before!

758 LS: pan right follows Maurice (in his black costume) running, then tilt up to men standing on platform, adjusting arc lights.

MAURICE
Turn them on!

GUIDO (O.S.)
 (interior monologue)
 Everything is confused again!

MAURICE (O.S.)
 The lights!

GUIDO (O.S.)
 (interior monologue)
 But all this confusion... it's me,
 myself.

759 LS, from further away, of men, platforms, and arc lights,
 part of the tower rising behind them. A large white curtain
 hangs left, a white veil floats across the top of the frame.

MAURICE (O.S.)
 All the lights!

GUIDO (O.S.)
 (interior monologue)
 Myself as I am...

760 LS: the arc lights aimed down through floating veil, the
 tower with streamers, right.

GUIDO (O.S.) (CONT'D)
 (interior monologue)
 ...not as I would like to be. And
 it doesn't...

761 As in 757. Guido continues rubbing the side of his head.
 There is a glimmer of a smile on his face.

GUIDO (CONT'D)
 (interior monologue)
 ...frighten me any more. To tell
 the truth... what I don't know...
 what I'm looking for... what I
 haven't yet found! Only this way do
 I feel alive, and can I...

762 As in 756. Luisa looks down, as in response to Guido.

GUIDO (O.S.) (CONT'D)
 (interior monologue)
 ...look at your faithful eyes
 without shame. Life is a holiday!
 Let's live it together. I can't say
 anything else, Luisa... neither to
 you nor to the others. Accept me as
 I am, if you can. It's the only way
 we have to try to find each other.

LUISA

I don't know if what you said is
right.

763 As in 761.

LUISA (O.S.) (CONT'D)

But I can try...

Music: "La Passarella di addio," a medley of many of the
film's themes, played in a "circus" style.

LUISA (O.S.) (CONT'D)

...if you help me.

764 Pan left follows procession of four clowns approaching LS to
MS, the first two playing clarinets or recorders, the third a
tuba, the fourth a sousaphone. They are followed by Guido as
schoolboy, wearing a white uniform, playing a fife. This
group of musicians continues left, away from the camera,
toward the towers and lights. They continue playing the same
tune repeatedly until the end of the film, either by
themselves, or accompanied by the orchestra on the bandstand.

765 LS: Maurice running forward, a curtain billowing behind him,
in front of the towers and lights. The group of characters
dressed in white, led by Guido's Mother and Father, enter the
frame from right and left foreground and walk toward Maurice.
He doffs his hat and motions for them to continue.

MAURICE

Welcome back! Come forward, come,
come forward!

766 Pan right follows Maurice in MCU. His back to camera, he
waves his cane and a white curtain is raised up, filling the
frame. Maurice turns in right profile and signals with his
cane.

767 LS: Guido walking right, then facing forward, first lost in
thought, then gesticulating and talking to himself. The
raised circus ring is behind him; a long white veil flutters
over it. Guido energetically waves his hat, left, signaling
to the five musicians to come toward him, then looks around.
The musicians enter frame left; pan follows right as Guido
moves with them, showing them where he wants them to go. In
the background, a trailer and workers. Pan follows the
musicians as they circle inside the ring. Guido lags back,
then walks beside Guido as Schoolboy. As the musicians exit
right, Guido takes a megaphone from a chair and runs forward
into MCU, looking right toward the marching musicians.

GUIDO

Just a minute, just a minute. I'll
give you the signal.

Pan right follows Guido approaching the musicians, who are moving left to right, then toward camera. As they come closer, he moves away and then left. Now in MS, they face left and march in place.

GUIDO (O.S.) (CONT'D)

(to Guido as Schoolboy)

There! Now go toward the curtain.

Pan follows Guido as Schoolboy who moves right toward the large white curtains, then turns his back to the camera while he continues to play. Track forward as he moves left toward the opening of the curtains.

GUIDO (O.S.) (CONT'D)

Open them!

As the orchestra joins in, the music reaches a higher level of intensity. The curtains part; track left shows the staircase leading to the tower. Many of the other participants in the film, along with the production crew, are descending the staircase in random order. They are all chatting amiably.

GUIDO (O.S.) (CONT'D)

Come down, everyone!

When the procession comes into MS the camera pans left on Cesarino, Pace, and Agostini as they walk by.

768

The Musicians walk away toward the far side of the circus ring; Guido crosses through their line, from left to right, to the Cardinal and his party. A spotlight is turned on Guido as he kneels to kiss the Cardinal's ring. In the background, the others are standing on the ring, holding hands. Guido as Schoolboy crosses from right foreground to left background, followed by Guido. The Cardinal and his party retreat toward the others who are now moving to the right on the circus ring. The circle is closed as Maya leads the line in from the left and joins hands with the Twelve-Year-Old Girl. Pan right as Cesarino and Pace move towards the ring. Gloria and Mezzabotta appear walking left, their arms around each other, in MS in the foreground. She is talking and playing with his nose; he is smiling contentedly. Pan follows them left MCU. As they exit, Guido's Father and Mother, with serious expressions, enter left and move right, in MS. Pan follows as they slowly head toward the ring where the others are dancing in place. When they are mid-distance, their backs to the camera, Guido enters the frame MCU, his back to the camera, looking at them.

GUIDO (CONT'D)

Mother!

Guido's Mother stops and turns; Guido waves at her. She shrugs her shoulders, then runs to catch up with the Father, who has not stopped walking away. Guido looks down, in resignation.

CARLA (O.S.)

Sgulp!

She giggles. As Guido turns to her, pan left shows her in MCU profile, facing him.

CARLA (CONT'D)

Now I've got it. You can't do without us. What time will you call me tomorrow?

GUIDO

(impatiently patting
Carla's cheeks)

Yes, yes. Now, hurry up! Get in line with the others.

He exits left.

GUIDO (O.S.) (CONT'D)

Maurice!

Pan follows Carla as she ambles left. Maurice runs toward her, doffing his hat, smiling while Guido runs in the opposite direction, turns in LS, puts the megaphone to his mouth and gives an order.

GUIDO (CONT'D)

Come ahead, quickly!

Maurice leads Carla away from the camera, right, to the ring. Guido faces right, speaking into the megaphone.

GUIDO (CONT'D)

Stop fooling around. Everybody hold hands! Spread out! Everyone together, everyone together!

The orchestra strikes up a fanfare. Guido turns in its direction and holds up his arms as a signal to begin.

GUIDO (CONT'D)

Maestro!

MAURICE

Everybody hold hands!

He begins laughing.

- 769 CU: Maurice, his cane raised, smiling his broad smile, then leading to the left. Pan left. Maurice leaves the frame and Carla replaces him.
- 770 LS: Guido walking to the right. The musicians are playing, their backs to the camera; a photographer in front of the ring trains his camera on the cast moving left on the ring in time to the music, holding hands. Pan follows Guido right to Luisa, standing next to a tubular structure. Guido takes her hand. At first she hesitates, then accepts Guido's gesture. Pan left follows Guido and Luisa walking in foreground, the cast dancing in the background. Dusk has fallen. Guido and Luisa enter the dancing circle.
- 771 From the opposite side, LS of the cast dancing along the ring, left to right, the large curtains and the scaffolding in the background. Pan right. A man standing inside the ring is motioning for everyone to continue moving.
- 772 Night. The figures, now unidentifiable, dance right in MCU. Tilt down to the center of the ring where the four clowns and Guido as Schoolboy are marching forward and back in time to their music, LS. Pan and spotlight follow them as they move left and away from camera. Guido as Schoolboy separates himself from the others, then turns to face and conduct them with one hand while continuing to play his fife with the other. Crane up to the left as the clowns march off, exiting right, leaving Guido as Schoolboy, a small figure in the large oval of the spotlight. The lights in the surrounding ring shine brightly in the darkness. We now hear only the fife, accompanied by the orchestra. Pan right follows Guido as Schoolboy and his spotlight into the dark center of the arena. The spotlight is turned off; the boy exits right. The remaining lights in the ring are turned off. The music continues as the credits begin.

THE END

SECTIONS OF SHOOTING SCRIPT NOT INCLUDED IN FINISHED FILM

COUNTRY CEMETERY, GUIDO'S DREAM, 105-116

Near the beginning of the sequence, just after the Mother finishes weeding the grave (106), she addresses Guido.

MOTHER

If we don't look after it, who will? That way we have a clear conscience. The most important this is not to come empty-handed. We mustn't be selfish. Look at your uncle. Sooner or later you have to pay for it. Have you eaten? What do you want to eat?

GUIDO

(reprovingly, almost annoyed)
Stop it. You'll tire yourself out.
(Then, hesitating, and in a familiar tone of sadness)
You're Mother, aren't you?

The woman stop weeding and turns to look at Guido, smiling intensely. Moved, brimming with affection and gratitude at being recognized, she speaks softly.

MOTHER

Guido!...
(Then in a voice trembling with sob)
Never-it never ends! Everything was in order just a moment ago. From morning to night all I do is start over from the beginning... for nothing! Since I was married, that's all I've done! I can't stand it any more!...

Following the exchange with his father, Guido is again addressed by his mother.

MOTHER (CONT'D)

(with the false seriousness of a journalist)
What is the extent of your nonconformism?

GUIDO
 (jarred)
 I don't know.

MOTHER
 Will you please list the ten
 things, of a practical nature, that
 bother you most in life...

GUIDO
 I can't remember...

MOTHER
 Oh, Guido, Guido... why are you
 behaving like this?
 (Again using the tone of
 the journalist)
 Do you ever lie to yourself? And if
 so, under what circumstances?
 (Then sorrowfully)
 Do you still bite your fingernails?

A small procession is passing on the cemetery path below: two
 or three women in tears, a police official in an elaborate
 uniform, a weeping ballerina in tutu, two clowns, and three
 children licking their ice creams.

GUIDO'S HOTEL ROOM, NIGHT, 303-317

Guido opens the door and enters. He is suddenly surrounded by
 a deep, unreal silence. The dark-haired girl who previously
 appeared to him is turning down his bed. She is dressed as a
 maid; she turns to him, smiling expectantly. For a few
 moments, Guido stares at her without speaking, he too
 smiling; then, making something of an effort, as if to
 prevent the girl from reappearing, he speaks in a hollow
 voice.

GUIDO
 What is your name?

CLAUDIA
 Claudia.

Guido moves slowly toward her and takes her hand. She gives
 it to him, smiling, but a bit agitated.

GUIDO
 Claudia...

DISSOLVE.

Guido and Claudia are lying next to each other in bed. In the unreal silence that continues to surround them, their voices seem slightly abstract.

CLAUDIA

Do you want me to stay here so that you can steal in to see me once in a while? Whatever you like will be fine. Do you want to come back next year and start over? I'll be waiting for you. Or perhaps you never want to see me again? That too is possible, if you prefer... Do you want me to leave with you? I don't want to be a bother, that's all...

GUIDO

Would you come away with me?

CLAUDIA

Today, if you like. I don't even need to return home...

GUIDO

To go away and start over... Doesn't this frighten you? You know, I won't be able to marry you. Do you know what kind of life we'll have?

CLAUDIA

It would be worse if we were apart.

GUIDO

Look straight at me. I'll tell you in one word what I am: a coward.

CLAUDIA

I don't believe you. And even if it were...

Claudia kisses Guido passionately; he returns her kiss with force.

THE FARMHOUSE KITCHEN, GUIDO'S HAREM FANTASY, 509-574

The scene is divided into four distinct locations: (1) Described as a Flemish farmhouse, the set is first shown from the exterior. Guido arrives by sleigh. (2) Guido enters the kitchen and distributes the presents. Many of the women have names different from those in the film. Among them are a trapeze artist and a ballerina in tutu.

There is no indication that Luisa is dressed like a peasant. There is a shot from the kitchen into Carla's sumptuous bedroom, where Carla is singing and eating ice cream. When Guido goes to take his bath he finds a "gift" from the other women—Moana, an oriental girl. Luisa complains that Kiki (Jacqueline in the film), a German soubrette, is jealous and answers back. Guido scolds Kiki. There is no reference to her age or to her exile "upstairs," and very little of her dance. After everyone sits down to eat, two of the women begin fighting and are silenced by Guido. Then, all the women turn on him. (3) A wild animal cage in a circus. Guido is dressed as a trainer. With his whip, he makes the "women transformed into tigers" jump through a hoop. The tigers attack him, but he forces them back to another cage. An invisible audience applauds. (4) A cell and corridor in a convent. Guido bids the women good night. After going to bed in his own cell, he hears a woman weeping and discovers that it is Luisa. An expression of infinite remorse, of terrible pain appears on Guido's face; he doesn't dare go near her.

LUISA

(still crying softly and
desperately)

Why this shame... this
mortification? Why, Guido? Why do
you make me live like this? I am
your wife... you are my husband...

Now bitter tears streak Guido's face too: tears of remorse, suffering, anguish. He keeps looking at his wife, proudly.

This sequence is followed by four scenes that are not in the film:

CHURCH, INTERIOR, DAY

A brief flashback to the wedding of Guido and Luisa, fifteen years previously.

CAFE AT SPA, INTERIOR, DAY

Guido and Luisa are seated together, both very upset. They have just quarreled. Luisa suddenly gets up and leaves; Guido follows her.

STREETS OF CHIANCIANO, EXTERIOR, EVENING

Walking alone, Guido passes by shop windows. In one of them he sees a large aquarium; women wearing breathing equipment are swimming in it, publicizing American bathing suits. Young men are watching. He passes by other shops and stands.

A blond woman tending a shooting gallery invites Guido to try, but he refuses. At another stand he sees the glass coffin of a fakir. (Elements of this part of the scene appear in the continuity, 424.) Posters announce, "The great wonder: Fakir Toulah will be reborn for you after being dead for forty days." Admission is 100 lire.

The stand is empty except for a woman about fifty, perhaps German, seated next to the glass coffin, reading a Mickey Mouse comic book album. She looks up at the window, sees Guido, looks down again. She is dressed simply, in a cocktail gown. Over it, she wears a green sweater made of second-rate wool.

FAKIR'S STAND, INTERIOR, NIGHT

Guido enters slowly. The woman rises, comes toward him and gives him a ticket. Guido pays.

GUIDO

Are you his wife?

FAKIR'S WIFE

Yes.

Guido looks curiously at the glass coffin. A bee is buzzing around it, its buzzing mixing with the hissing of the defective neon lights that go on and off. Guido slowly approaches.

GUIDO

When will he wake up?

FAKIR'S WIFE

Monday.

GUIDO

And how long has he been inside this thing?

FAKIR'S WIFE

For twenty-five days.

The woman tries to shoo the bee away with her hand, then turns to fix a neon light. In silence, Guido looks inside the coffin; a little snake has awakened and is lazily crawling up the fakir's leg. Guido shudders slightly. He looks up slowly, and mechanically directs his gaze straight ahead, to the window of the stand. On the other side of the window, in the street, he sees a dark-haired girl, elegantly dressed, who looks just like the Claudia he has been imagining.

For a moment or two, Guido is motionless, as if he fears that what he sees is an hallucination, but the everyday noises around him haven't stopped. Actually, everything is solid and real: through the window, in the street he sees two or three girls who surround the dark-haired girl, asking her for something. Other people stop and stand around, looking on with curiosity. The dark-haired girl smiles, answers, while the people who have clustered around hand her slips of paper or autograph books that she begins to sign. Guido rapidly goes out the door of the stand.

GUIDO

Claudia!

CLAUDIA

(waving at him and
laughing)

Hi!

Guido makes his way through the thickening crowd of people.

GUIDO

When did you arrive? Why didn't you
let me know?

More and more besieged by her admirers, she doesn't answer. Still smiling, but now a little annoyed, she tries to defend herself and to ward off her fans and the repeated requests for autographs.

CLAUDIA

That's all for now... please...
excuse me. Just this one and that's
all. I can't... please.

Guido intervenes, takes her by the arm and tries to clear a path. Then, finding no other solution, he pulls her inside the stand, pushing away the people who want to follow them and closing the door.

GUIDO

Pardon me... let us through...
that's all!

After a moment of surprise at finding herself next to the fakir's coffin, Claudia laughs, amused, with a nearly childish innocence.

CLAUDIA

But what is this? Oooh! Look, look!
This scares me!

Because the people continue to crowd the street, in front of the window, Guido turns to the fakir's wife.

GUIDO

Will you please close up... for
just a few minutes? Then we'll go.
Here, see...

He himself pulls a curtain in front of the window, hiding the interior from the view of the crowd. He excuses himself once more to the woman who is disconcerted and a bit hostile.

GUIDO (CONT'D)

Excuse me... just a few minutes.

He then turns to Claudia, taking her hands.

GUIDO (CONT'D)

Claudia! You're so beautiful!
Weren't you supposed to arrive
tomorrow? I would have met you in
the hotel.

He leans forward to kiss her on her cheeks. With spontaneity, laughing, she kisses him back.

CLAUDIA

(eagerly)
When do we begin?

This scene dissolves to:

GUIDO'S CAR, NIGHT, 657-670

Guido is slowly driving down a dark and deserted country road; Claudia is sitting beside him, listening attentively, trying hard to understand, absorbed like a little girl listening to a fairy tale.

GUIDO

He's seen her, spoken to her, then built on this in his imagination... disconnected notions that he is unable to articulate. He can't get at their meaning. In a word, your character... the character of this girl... ought to in some way represent his romantic aspirations. Even if he isn't able to give her form, to bring her to life, she's important to him... very important. He can't give her up, because if he did, it would be like giving up all hope. Do you understand?

He laughs, changes tone.

GUIDO (CONT'D)

In fact, that's why I asked you to come.

A bit troubled, Claudia barely smiles.

CLAUDIA

(seriously)

But who is this girl? A student? Or does she work? Where did he meet her?

GUIDO

He's supposed to have met her here. No, she's not a student. First I thought that she was the daughter of a museum guard, brought up among old paintings... almost an ancient image herself... really Italian. Then, I changed my mind. Perhaps she lives near a level-crossing. She works at the spa, or in a hotel. It's a possibility.

Solid and sincere, Claudia looks at him with alarm.

CLAUDIA

A possibility? But is this role in the film? I'll bet you haven't even written it yet.

Guido answers as if he were making a playful confession, as if he were a bit of a cheat.

GUIDO

No, it's not written. It hasn't even been thought up.

Claudia doesn't really understand if Guido is kidding her or telling the truth, and she plays along, but is obviously concerned.

CLAUDIA

Listen... when do I begin? And how will you ever begin?

GUIDO

(with a feigned, playful certainty)

Don't worry. I'll begin. In two weeks.

He laughs, then changes his tone.

GUIDO (CONT'D)

You know, this film is a bit special for me. The characters must take shape as things happen, especially in your case... They don't have an autonomous life.

(Kidding her affectionately)

Do you know what "autonomous" means?

CLAUDIA

Autonomous? Yes, autonomous.

GUIDO

(aggressively)

You, for example, have you ever been in love? Could you fall in love with a man like him?

Claudia is barely ruffled and in her own well-balanced way, she gets back to the facts.

CLAUDIA

But he's married, isn't he?

GUIDO

Yes. I told you that. And he even has another woman, a mistress.

CLAUDIA

Oh! So what is it he's looking for? If his wife really loves him, I don't think he's such a nice guy.

GUIDO

No, maybe he isn't nice. Why does he have to be nice?

CLAUDIA

But does he at least love his wife? Who's playing the wife? Does she have a big part?

GUIDO

He doesn't know if he loves her. Basically, he does, a lot. But she is the source of his constant guilt... can you love what makes you guilty? She had become more and more foreign to him, like a judge who you know thinks you're guilty even while he smiles.

(MORE)

GUIDO (CONT'D)

And the other woman is a kind of memory, a kind of nurturing but destructive mother. Do you follow me? Do you understand?

Worried, Claudia shakes her head from side to side, only half kidding.

CLAUDIA

(candidly)

I only understand that there's a big confusion...

COURTYARD OF OLD BUILDING, NIGHT, 671-672

GUIDO

Sometimes I think I have everything clearly in mind... I actually think that the film is already finished... perhaps because they are my memories... my things. But sometimes, I lose it all, everything becomes confused... useless... a little like my life. What sense does it make? Oh, well!...

Guido asks Claudia not to repeat any of this to the newspaper men. They resume their conversation in the car.

GUIDO'S CAR, NIGHT, 676-694

Back in the car, once the doors are shut, instead of driving off, Guido turns to look at Claudia in an entirely professional way. She is in the shadows.

GUIDO

Have you ever tried to wear your hair up? How do you look with your hair up? Try it for a minute.

Claudia obeys the director at once.

CLAUDIA

I don't like it. It's not becoming.

GUIDO

Turn. This way. You look wonderful. Turn the other way.

He looks at her in silence for a moment, then starts the car.

GUIDO (CONT'D)

I had also thought he might picture her in many different poses. This way, for example... as you are now. Then, in a meadow. Then, once, in his room in the hotel. She goes there unexpectedly, and they sleep together.

CLAUDIA

But is she in love with him?

GUIDO

Yes, I think so. She must be in love. Actually, it is exactly this—the offer of something new—that surprises him, that changes his life.

CLAUDIA

You have to forgive me, but this girl is really a little odd... after all, she's seen him only once!

GUIDO

That's just the point. It's as if she had always seen him. For example, she should say to him, "You are the first man in my life. I've been waiting for you. If you want, I'll leave with you... if you want, I'll wait for you. I'll do anything at all, as long as I can be with you." Would you say such things to a man?

CLAUDIA

(a bit troubled)

I don't know. It depends... If I really loved him. But then, it depends on what you want to do. Obviously, if that poor girl has really fallen in love with a guy like that, she's in for a lot of pain. What's her name?

GUIDO

I'd like to call her Claudia.

CLAUDIA

But that's my name.

GUIDO

Yes. Do you mind? She must be like you. Actually, I chose you...

Smiling, Claudia throws him a confused glance and looks a bit upset.

GUIDO (CONT'D)

(in a different tone)

I know that I'm explaining myself badly. OK, think of a man about forty... like me.

CLAUDIA

Oh! You're forty? I thought...

GUIDO

Older?

Girlishly, Claudia tries to cover up her gaffe.

CLAUDIA

No. Because you wear glasses.

Guido takes them off.

GUIDO

Like this?

CLAUDIA

Thirty-nine.

They laugh.

GUIDO

No. Seriously, now. Picture a man of my age. Because he refuses to face the truth, he has never wanted to examine his feelings clearly... or perhaps simply isn't able to examine them. One day he happens to meet a girl, someone like you. How old are you?

CLAUDIA

Twenty-one.

GUIDO

Does that seem too young?

Claudia appears frank, serious, a bit troubled.

CLAUDIA

No. Why? If I really loved someone,
age wouldn't matter.

There is a silence. Guido has slowed down so much that the car stops, almost by itself. They are surrounded only by the nocturnal countryside, full of crickets and rustling noises. For a few moments, Guido seems absorbed and lost in his own thoughts.

CLAUDIA (CONT'D)

(softly)

Well, how does it all end?

Guido rouses himself, looks at her for a moment. Then, instead of answering, he speaks as if he were following the thread of his thoughts.

GUIDO

He feels that there is something behind a glass, meant just for him... like a rebirth. That is, this thing ought to make him understand that he was outside everything, outside of life. And even though he understands the sincerity of this offer with dazzling clarity... he... he's so... so...

CLAUDIA

Cowardly?

Claudia has been frank and direct, but there is something very personal in her tone. Guido starts slightly.

GUIDO

Well, a little too... cowardly? Suppose that when I saw you at the fakir's, on the other side of the window, I had understood that you... you yourself, Claudia, just as you are... were ready to... love me. That with you, I could begin all over again. Naturally, I don't know how... but suppose it had really happened like this, and that then I hadn't had the courage to break the window, because there were people around... because I didn't want to be taken for a madman. Now, do you understand? Yes... essentially a coward.

(MORE)

GUIDO (CONT'D)

And if you had waited a little,
smiling at me, and then gone
away... You know, when I saw you,
for a minute I wasn't sure if it
was really you.

Teetering between fiction and reality, his tone has become more and more emotional; even Claudia is touched.

CLAUDIA

(whispering)

But does he say these things to
her? If he loves her, why doesn't
he say them to her? It would be
much simpler.

Guido stares at her in the shadows.

GUIDO

And even if he said them? This is
exactly the point. He's so
entangled, so tired. What kind of
courage can he have? What can he
hope for? What should they do
afterwards, in your opinion? Go off
together?

There is a thoughtful silence.

CLAUDIA

(softly, troubled, but
still direct and
truthful)

Well, if he can't love either his
wife or the other woman, his
mistress... why should he love this
one? Perhaps he isn't able to
love... and then nothing's of any
use.

Another brief silence, but the charm has been broken. Starting the motor, Guido speaks in a matter-of-fact tone, somewhere between the playful and the bitter.

GUIDO

So that's that, it's over. Let's
cut the part. Or, let's not make
the film at all.

Almost relieved, but a little worried, Claudia goes along with the joke.

CLAUDIA

It doesn't make any sense to me. I have a contract and you'll have to pay me.

GUIDO

And yet she does exist. That girl... she exists. I know that she exists. I know her. So there.

He applies the brakes a bit abruptly.

GUIDO (CONT'D)

I even know where she lives. She lives over there. That house, near the level-crossing. Now I'll let you see her so you'll be convinced.

Amused like a child, a bit excited, Claudia laughs.

CLAUDIA

Where are you going? What are you doing?

Guido helps her out of the car.

GUIDO

Get out. We'll ring, and I'll get Claudia for you.

STREET AND LEVEL-CROSSING, NIGHT

The car has stopped close to a level-crossing, before which there is a small house, closed and silent. Heading toward the house, Guido takes Claudia by the hand. She laughs like a little girl, exited and a little frightened.

GUIDO

Come. Where's the bell?

Claudia pulls her hand away from Guido's and runs back.

CLAUDIA

No, no. What will you say? At this time of night! Don't act crazy. In any case, it's not true.

But she is amused, and not really absolutely sure that Claudia doesn't exist. Guido rings, knocks at the door.

GUIDO

Claudia sleep up there. That's her room. She's coming down now.

He is interrupted by the opening of a window: an old woman, disheveled and barely awake, leans out. Laughing and frightened, Claudia is not sure whether she should hide in the car. She looks on, vastly amused.

WOMAN

Who is it? What do you want?

GUIDO

Pardon me... The bookkeeper... the one who works for the township... I don't know his name... does he live here?

WOMAN

Who?

GUIDO

The township bookkeeper... I don't remember his name.

WOMAN

No, no. What bookkeeper? It's only us here.

GUIDO

I'm sorry. Please forgive me. They told us he lives here. Good night.

The woman closes the window. Guido turns to Claudia who is now laughing openly, like a girl.

CLAUDIA

Is that your Claudia?

Playfully, but not a bit mischievously, Guido takes her by the hand.

GUIDO

It's you who are Claudia.

And he tries to kiss her hair. Claudia laughs and slips into the car, pulling away from him.

CLAUDIA

Shall we go back? I'm a bit hungry.

GUIDO

(closing the car door,
vaguely)
Yes. Let's go back.

FIRST VERSION OF FINAL SEQUENCES

It is difficult to ascertain which elements of the following scenes were shot. There are production stills of Guido and Luisa leaving for the train station in a car, walking near railroad tracks, and sitting in the station, on the beach where Guido waited for Carla, as in 65. Deena Boyer recounts the filming of the following:

Guido's death dream: Maurice driving a car (not a hearse) in the lobby of hotel; Pace wrapped in sheet, made up to resemble Oscar Wilde or Rossini, kissing the windows of the car; Guido emerging from beneath the press conference table, then approaching a large black curtain hanging over the launching pad stairway.

Guido and Luisa leaving their hotel room.

Guido and Luisa in lobby, departing for train.

The dining car scene.

At a preliminary screening of the film, on November 10, 1962, the dining car scene still concluded the film.

Dissolve to Guido on a beach, half-dressed, bleeding. An assistant tells Guido that he is really dead. A hearse pulls up and Guido happily gets in next to the driver, who is the American actor made up as Guido. As the hearse pulls away, the beach is replaced by a marvelous green valley full of flowers. The hearse drives through a great church, splendidly adorned for a festival, then through a long picture gallery hung with masterpieces. These vanish and are replaced by a magnificent public square. Then the hearse goes down a spiral road, past scenes from Guido's life: a statue of the Cardinal, his hotel room with Carla waiting for him on the bed, Luisa in the lobby, the production office, his desk in school, the farmhouse, Saraghina on the beach. The scenes are repeated in an accelerated rhythm. Guido screams.

GUIDO'S HOTEL ROOM, INTERIOR, DAY

Guido is packing his bags. Carini (Daumier) speaks as he does in 738. They exit together.

CORRIDOR OF HOTEL AND PRODUCTION OFFICE, INTERIOR, DAY

Walking down the corridor with Carini, Guido stops for a moment in the production office. It bears the marks of the abandoned film: scattered objects, models thrown to the floor, etc. Two people are packing up. Guido hopes they will work together again, as in 738.

LOBBY, SPA HOTEL, INTERIOR, DAY

Luisa is sitting on a couch in the nearly deserted lobby. When Guido and Carini come out of the elevator, she collects her things and exits. Guido has all the luggage taken out.

THE SPA GARDEN, EXTERIOR, DAY (SUNSET EFFECT)

The bus goes quickly down the street. There are fewer shops open than before and fewer people in the street. The little city is reacquiring its dreary, provincial look.

BUS, INTERIOR, DAY (SUNET EFFECT)

Inside the bus heading toward the station, Guido and Luisa have begun and are continuing a bitter argument, but in a dense and calm manner.

LUISA

But wouldn't you feel freer, too?
Now I'm the one who's offering you
complete freedom. In any case, I'm
no good to you at all this way. I'm
just a nuisance to you.

GUIDO

I never said that. If that were the
case, I would be the one to insist
on a separation, wouldn't I?
(With a genuine attempt at
cordiality, almost
smiling)
Instead, you're the one.

Luisa reacts to this with bitter resentment because she thinks it is an effort, prompted by his selfishness, to reach a superficial compromise.

LUISA

But I would feel freer, too. Please
think about it seriously, because I
don't feel I can go on like this.
It's not very pleasant, you know...
feeling that I'm always a burden to
you... forcing you to lie. I can't
stand it any more.

GUIDO

You talk as if your life were hell,
all because of me. I don't think
that's true.

LUISA

What do you know about it? I don't report to you every time I feel desperate.

There is a pause.

GUIDO

Suppose we separate. What then? We've talked about it so often. So we separate, and then what do we do? What would change? You would always be my wife, I your husband. Would you look for another man? Tell me the truth, Luisa... would you live with another man?

Now Luisa's answer has a tone that is almost aggressive, that then turns bitter.

LUISA

So you've understood nothing at all. Listen to him! I want it so I can live calmly... in peace. If nothing else is possible, I want at least a little serenity. I'll have some peace of mind. I made a mistake... well, it's finished, over! It didn't work out for me.

Worriedly, Guido looks at her as if she were a little girl.

GUIDO

By yourself? But you're thirty-seven, Luisa! What are you going to do alone, at your age? Ten, twenty years alone, until you get old...

LUISA

Why? Aren't I alone now? What do you give me? What do I have to look forward to? I can begin again, that's all. Before it's too late. I'll find something. I'll begin again.

GUIDO

And who would have the strength to do that? Another life, after fourteen years...

He stops talking as the car pulls to a stop. Guido immediately opens the door while the driver, who has already gotten out, comes around to him. The car is parked in front of the station.

GUIDO (CONT'D)
 (hurriedly, to the driver)
 Please unload immediately.
 (Calling out)
 Porter!

THE STATION SHED IN THE SPA CITY, EXTERIOR, NIGHT

Now Guido and Luisa are on the platform, waiting for the train. There are not many departing passengers so the long platform seems almost deserted in the deep evening shadow. The bell signaling the arrival of the train rings insistently. Guido and Luisa continue speaking, but they now converse in even lower voices, in a tone that is even more bewildered, anguished, emotional.

GUIDO
 It's not that we make a bad couple.
 Even if divorce were possible...
 Luisa, I'm sure that even if I
 remarried I wouldn't find a better
 wife than you. That's the problem.
 It would be exactly the same...
 actually, worse.

LUISA
 That may be true for you... but how
 about me? You always think only of
 yourself.

GUIDO
 No, it would be true for me, for
 you, for everyone. Change? What
 does that mean? Are you really
 convinced that another husband...
 another man, would be better than
 me? Maybe so, but so much better as
 to justify the strain of beginning
 all over again? The strain, the
 risk, the pain...

Luisa is quiet for a moment, overcome by deep, almost desperate bewilderment.

LUISA
 (choked up)
 And so?

Guido has the same disconsolate bewilderment in his voice.

GUIDO

And so, nothing.

LUISA

Can we go on like this? For how long? Always this way, until the end?

GUIDO

I know that there's a misunderstanding, a big misunderstanding. We have to see if it's out fault.

The train has appeared down the tracks and comes forward quickly, its signal light on, finally slowing to a stop. The din increases.

LUISA

But I don't want to go on like this! Right to the end, always like this.

DISSOLVE.

DINING CAR, INTERIOR, NIGHT

Guido and Luisa are seated at a table, waiting for dinner to be served. Lost in their thoughts, they are not speaking. There are few people at the other tables. A sense of silence and solitude hangs over everything. The train is traveling very fast.

Guido follows the rapid appearance and disappearance of the nocturnal countryside beyond the window—a group of illuminated houses, then suddenly the dark countryside again, upon which races the outline of the train with its lighted windows. Guido's deformed shadow is lengthened, shortened, disappears, reappears.

A short tunnel swallows the train for a moment. Amidst a clanging of metal, the brightness of the windows rapidly plays on the black walls, then is again projected on the countryside. In the distance the dark outline of mountains appears, still rimmed by a feeble light. In a wood enclosure, some horses appear for a moment, still as statues in the darkness. Guido's shadow lengthens and shortens again, rapidly dancing over the deserted fields.

Guido distractedly turns his gaze to the interior of the dining car and looks at Luisa intensely.

Luisa raises her eyes; she stares into his. Their gazes are like a reciprocal question, reciprocal attempts to discover each other... Guido again looks out the window; Luisa looks elsewhere.

And again, the unreal, fantastic images of the night world that the train is rapidly crossing, appear and disappear, appear and disappear, to the rhythm of the wheels on the rails.

Once again Guido looks at the interior of the dining car, but now, with its tables lit from beneath pink lampshades, it seems very long, as unreal as the landscape outside; and the tables are filled with people. It's a strange crowd-quiet, composed, silent: the Father and the Mother, the Cardinal and Saraghina, Claudia and Carla, the women of the harem and Carini, the Fakir, the telepathists and Mezzabotta, all the characters from Guido's life, all together on the same journey toward the same goal, no one refutable, no one rejectable, all of them calmly smiling at Guido like good companions. Guido's face changes as he is deeply moved, grateful. His eyes are lit as if by a sudden discovery. He stands; his lips move as if he were uttering disconnected, broken words.

Luisa looks at him amazed. Even the waiter who was about to serve stops in the middle of a gesture, dumbfounded. Standing straight up, his face lit up, Guido is speaking confusedly to everyone, even to the audience at the movies.

GUIDO

Yes, yes. That's right, that's right... I've got it. It's very easy... yes everything... is as if... everyone together... me... you... oh God, how can I explain this to you? Thank you, thank you, everyone... All we have to do is not hold back... not object. It's very easy... everything is fine... fine... if only...

He stops and looks around, bewildered.

The dining car has regained its normal dimensions, its normal appearance; the crowd has disappeared. A few people are seated at the tables. Luisa and the waiter, dumbfounded, are looking at Guido.

Embarrassed, but still very moved, Guido attempts a smile and sits down again. He keeps his head bent, in a state of complete and happy bewilderment, while the waiter serves him. When the latter has gone away, he looks up at Luisa.

The perception that he had for an instant has already vanished like a dream; now he is anxiously trying to clarify it, to confirm it, to define it, and although he is unable to, he is still intensely moved, happy.

With a sudden gesture, he stretches his hand across the table and clasps Luisa's hand. He again looks toward the audience at the movies in a last effort to communicate "something" that is already far away, forgotten, ungraspable.

The screen slowly darkens; from the dark screen can be heard only the secure, grandiose, powerful, unstoppable rhythm of the train, confidently hurling itself into the night.

CHRONOLOGY OF THE SHOOTING OF 8½

1962

May 9: Auditorium of Movie Theater, night, 572-622 (Miss Olympia's screen test)

May 11: Hotel Room/Production Office, night, 274-288

May 13: Guido's Hotel Room, day, 19-31

May 17: guido's Bathroom, 32-33

May 18: Departure from Hotel (discarded first ending)

May 19: Claudia in Hotel Corridor, with bicycle (discarded)

May 21: Guido's Hotel Room, night, 303-317

May 23: Dining Room in Carla's Hotel, day, 74-92

May 25: Carla's Hotel Room, day, 93-102

May 28: The Terrace and Grounds of the Spa, day, 34-64

June 4: The Terrace and Grounds of the Space, night, 148-225

June 12: The Terrace and Grounds of the Spa, day, 34-64 (the meeting of Daumier, Mezzabotta, Gloria, and Guido); 325-351 (Guido going to meet the Cardinal)

June 15: The Elevator Car, 120-128

June 16: Carla's Hotel Room, day, 93-104 (retakes)

June 18: The Corridor, outside the Production Office, night, 289-302

June 19: Guido's Hotel Room, night, 474-492

June 20: Driving in Claudia's Car, night, 660-670

June 21: The Grounds of the Spa, day, 325-351 (Guido's meeting with the Cardinal)

June 22: Guido's death dream: a car in hotel corridor, driven by Maurice (discarded)

June 26: The Thermal Baths of the Spa, day, 396-421 (the descent down the long staircase)

June 30: Lobby of Hotel, day, 129-147

July 3: Lobby departure (discarded first ending); Lobby of Hotel, night, 248-273 (Guido on telephone)

July 4: Lobby scenes later discarded--the guests making up games on a rainy day; the death dream, Pace, wrapped in sheet, kissing the windows of the phantom car

July 5: Chapel in School, day, 383

July 6: Courtyard of Old Building, night, 671-694; The Dining Room, Hotel, day, 392-395 (Guido, Daumier, the Cardinal, and the Russian singer)

July 13: The Schoolroom, day, 379; Corridor and School Principal's Office, day, 372-378 (Guido on staircase)

July 14: Corridor and School Principal's Office, day, 372-378 (Guido being examined by Principal)

July 16: Chapel in School, day, 384-389 (Guido's confession); departure of Guido and Luisa from Hotel (discarded first ending); the wedding of Guido and Luisa (discarded)

July 17: Auditorium and Lobby of Movie Theater, night, 575-655

July 23: Driving in Claudia's Car, night 660-670

July 24: The Dining Car (discarded first ending)

July 25: Exit Stairway leading to Street, night, 656

July 27: Café in the Public Square, day, 493-508; dusk, 422-445 (Luisa's walk)

July 28: Street, night, 657-659

July 30: Café in the Public Square, day, 493-508 (Luisa and Carla dance); dusk, 422-445 (Guido follows Luisa)

August 2: Café in the Public Square, dusk, 422-445 (Luisa and Guido dance)

August 4: The Thermal Baths of the Spa, day, 396-421 (Guido's interview with the Cardinal)

August 6: Dining Room in Carla's Hotel, day, 74-92 (Carla eating chicken)

August 7: The Farmhouse, Guido's Harem Fantasy, 509-574

August 9: Country Cemetery, Guido's Dream, 105-116

August 11: The train Station, day, 65-73

- August 12: The Train Station, departure of Guido and Luisa (discarded first ending)
- August 13: The Farmhouse Bedroom, night, 239-244
- August 18: The Farmhouse, Guido's Harem Fantasy, 509-574
- August 30: Auditorium of Movie Theater, night, 575-622 (the hanging of Daumier); Lobby of Movie Theater, night, 623-630
- August 31: The Farmhouse Bedroom, night, 239-244; Auditorium of Movie Theater, night, 575-622 (the screen test for the part of Luisa)
- September 1: The Sky, 10-12; An Underpass, 1-9
- September 3: The Dining Car (discarded first ending)
- September 4: The Schoolyard, day 352-355
- September 5: Carla's Hotel Room, day, 318-324; 93-104
- September 6: The Beach, day, 356-371
- September 8: The Set of the Spaceship, night, 446-473
- September 14: The Sky, 10-12; A Beach, 13-18
- September 17: Spaceship Set of the Beach, later the same day, then evening, 737-772
- September 18: An Underpass, 1-9 (Guido's flight)
- September 22: The Set of the Spaceship, night, 446-473 (the conversation between Guido and Rossella)
- September 25: Spaceship Set on the Beach, day, 695-736
- September 27: Guido's death dream; he emerges from beneath table and sees black curtain hanging over stairway (discarded first ending)
- September 28: Spaceship Set on the Beach, later the same day, then evening, 737-772 (the dance on the circus ring, filmed now as a possible new ending)
- October 3: Spaceship Set on the Beach, day, 695-736 (Guido's suicide fantasy)
- October 4: Spaceship Set on the Beach, later the same day, then evening, 737-772 (Guido and Daumier)
- October 5: The Terrace and Grounds of the Space, day, 35-64 (CU of Guido at spring, taking water from Claudia);

Spaceship Set on the Beach, later the same day, then evening, 737-772 (Guido, Daumier, and Maurice)

October 6: Spaceship Set on the Beach, later the same day, then evening, 737-772 (the procession of the white-garbed characters)

October 11: Spaceship Set on the Beach, later the same day, then evening, 737-772 (the parade of the clowns and young Guido, the grand procession down the stairs of the launching pad, the reconciliation of Guido and Luisa, the dance around the ring)

October 12: Guido and Luisa in the Dining Car (discarded first ending)

October 14: Guido's final speech to characters in the Dining Car (discarded first ending)