The Continuity Script

From the film with screenplay by

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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.
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

LS: following Guido as he gloats in the sky.

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

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

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)

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.

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

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

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

CLAUDIA’S AGENT
Down for good!

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.
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.

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.

As in 21.

GUIDO
No, come on in.

MCU: tracking Daumier entering and walking left.

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

DAUMIER
Good morning.

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.

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.”
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.

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.

ELS: Claudia, dressed in a white uniform, standing in the woods, framed between the monumental walls that flank the spring.

MCU: Guido, looking over the rim of his glasses, tapping the end of his nose.

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.

CU: Claudia smiling radiantly, moving to the right.

As in 44.

CU: Claudia bending down, out of the frame.

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.

As in 47. Guido is fascinated.

GUIDO
(in a whisper)
Thank you.

ATTENDANT (O.S.)
Sir.

The music starts again.

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.
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.

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.

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 a series (in French) (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 irretrievably 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...

56 MCU: Guido and Mezzabotta.
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.

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.

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.

58 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.
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?

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.

MCU: Guido.

MEZZABOTTA (O.S.) (CONT’D)
This is surely an idea place to think...
GUIDO
Excuse me. Daumier, the writer.
Miss...

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?

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.

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,” “sgrup,” “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.

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!

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.

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)

What a beautiful lady!

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

GUIDO
Hm.

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
Gulp!

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.

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

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

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...

As in 88. Guido starts from his newspaper.

CARLA (O.S.) (CONT’D)
...us both.

GUIDO
Who?

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.

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

CARLA’S HOTEL ROOM, DAY

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?

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.

High angle MS: Guido settling into his pillow.

GUIDO
Go on. Out. I’m sleeping.

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?

As in 95.

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

As in 96.

CARLA
Mm. Who knows?

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.

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

CU: Guido.

GUIDO
What did she want? What did she say?

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 FOV. 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!

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.

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.

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.

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.

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.

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

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.

MS: Guido as in 117. He rhythmically raises and lowers himself on his toes, tapping his heels on the floor.

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

MS, from inside the elevator, we see Guido entering. He looks up, a bit startled.

CU: the Cardinal, his head bent forward, absorbed in prayer.

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.

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.

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.
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.

MCU: Guido looking anxious.

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

CU: the Secretary.

LOBBY, SPA HOTEL, DAY

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?

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)

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.

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!

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.

CU: Pace’s girlfriend.

PACE’S GIRLFRIEND
Where’s the pool?

As in 141.

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

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

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. "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.

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.

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.

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?

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.

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."
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.

Pan right, MS to LS, from behind, of an older couple leaving the dance floor.

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.

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.

MCU: Gloria dancing, her hand together as in an Easter prayer.

MCU: Mezzabotta, very satisfied with himself, perspiring profusely.

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.
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.

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

AMERICAN JOURNALIST
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.

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.
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.

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?

CU: Daumier, waving his finger.

**DAUMIER**

Fitzgerald in his first novel...

afterward, an orgy of pragmatism, of brutal realism.

Daumier turns away in disgust.

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...

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?

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 (O.S.)
(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.

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.

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.

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.

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.
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...

MCU: Guido looking down at Mezzabotta.

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

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

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?
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?

**MAYA**
Two thousand seven hundred...

**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?
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 it? 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.

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.

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)
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)
I Don’t know how it happens, but it happens.

But can you transmit anything at all?

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

He laughs.

Do you want to try?

(with a look of glee)

Yes, yes. Wait a second!

(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.

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.

I don’t understand.

CU: Maya, smiling and puzzled.

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.”

As in 219.

LS: Maya writing on the blackboard.

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”?

Is that it?

MAURICE
Yes.

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

PACE (O.S.)
Guido!

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.

225 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.

226 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.

227 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!

228 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.
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.

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

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.

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

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!

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

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.
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.

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?

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

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.
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.

Slow track in to CU of sputtering flames on hearth. Slow dissolve to next shot.

LOBBY, SPA HOTEL, NIGHT

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...

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.

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.

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.

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.

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

 seriou s)
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

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?

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!

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.

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?

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.

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!

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!

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.
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.

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.

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!

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.

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...

As in 299. Guido’s head is bent.

CONOCCHIA (O.S.) (CONT’D)
...the man you once were, either.

GUIDO
Conocchia...

He looks up, sighs, then pensively twirls a lock of his hair.

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

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.

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.

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?

321 MS: Guido is bending over the sink, his back to the camera.
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.

323  MS: Carla in previous position, Guido’s knee at the left of
frame. She extends her arm and caresses his leg.

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.

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.

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...

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...

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?

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.

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...

As in 335. The Cardinal’s Secretary smiles in agreement.

PRELATE (O.S.) (CONT’D)
...sacred love and profane love with too much nonchalance.

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...

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.

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.

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.

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...

MCU: Cardinal, his head bowed.

GUIDO (O.S.) (CONT’D)
...justified doubts, insisted that...
CARDINAL
(looking up at Guido)
Are you married?

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.

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.

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.
As in 342. Guido, intent, his chin resting on his hand, looks up as if to see the birds. He smiles wanly.

MCU: doctor and other prelate, in profile, looking up. In background, LS, a woman is making her way down the hill.

LS: the group, looking up, except for Guido in center, who looks uneasily at the others. In the background, the woman comes nearer.

CU: Cardinal looking up.

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.

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.

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.

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.

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.

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.
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.

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.

LS: the boys looking expectantly in Saraghina’s direction; three seated on the ground, Guido standing center, two others standing right.

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.

ECU: her lower torso gyrating. Tilt up to her face, in MCU.

ECU: Saraghina’s face.

Track in to boys clapping in enthusiasm and jumping up and down.

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.

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.

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.

LS: the wall, boys left. Saraghina dances right to left. She stops in front of Guido and pulls him into the dance.
MCU: Guido and Saraghina dancing. She is trying to hold her arms. She picks him up.

LS: two priests approaching.

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

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.

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.

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...

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!

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

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

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?

GUIDO (O.S.)
I didn’t know! I really didn’t know!

The Principal sighs deeply.

As in 385, CU: the speaking panel. Another panel is closed behind it, shutting off the light.

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.

MCU: a statue of the Virgin. Dissolve to next shot.

THE BEACH, DAY

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.

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

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.
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.

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

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.
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.

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. Clasping his sheet tightly around himself, Guido has not abandoned his glasses. He holds a cigarette between his fingers.

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...

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 is 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.

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.

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.

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.

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.

Track in to CU: Guido, his head bowed.

WOMAN’S VOICE (CONT’D)
Attention, please. Guido...

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.

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)

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...

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...

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

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.

MCU: track follows elderly female violinist playing while walking right, then turning forward.

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...

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.

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.

MCU: Guido in three-quarter profile, looking pensively in
Luisa’s direction. He bites his fingernails; track follows as
he begins walking right.

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.

MCU: track as Guido walks forward, looking in Luisa’s
direction.

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.

MCU: Guido, smiling.

GUIDO

Hi.

He exits, right.

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!

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...

LUIZA
(looking at Guido and finishing his sentence)
You feel lonely. Is it true? Did you miss me?

GUIDO
(decisively)
Yes.

LUIZA
(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.

LUIZA
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!

LUIZA
Do you like it?

GUIDO
How light you are.

LUIZA
(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.

   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.

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.

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...

Luisa’s Sister rises, smiling. Tilde rises as well. Pan as
she walks left.

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.

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...

**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.

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...
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?

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.

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.

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.

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)
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?

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!

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.
Rossella and Guido are having a conversation.

GUIDO: But why?

ROSSELLA (O.S.): Why? That’s the mistake we all make.

(looking up in her direction)

ROSSELLA (O.S.): 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.

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.

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?

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.

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?

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.

MCU: Guido.

ROSSELLA (O.S.) (CONT’D)
You have to do it quickly.

Guido smiles a bit skeptically.

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

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.

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...

As in 489. Luisa turns in Guido’s direction, rising from her pillow.

GUIDO (O.S.) (CONT’D)
...want from me?

LUISTA
(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?

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

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.

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.

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.

Luisa in CU, drinking. She stops drinking and stares when she recognizes Carla.

CU: Carla, looking around in confusion.
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.

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.

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)
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!

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.

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.

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.

LS: Guido leaning back contentedly in his chair, his feet up on the table. He applauds.

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 fair 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.

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.
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.

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.

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.

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.
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!

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.

ROSELLA
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 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!

As in 525. Nadine shakes more of the powder in Guido’s direction.

NADINE
The Company will pay all expenses.
We wish everyone...

As in 526.

NADINE (O.S.) (CONT’D)
...a wonderful night.

The sound of the women laughing.

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.

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?
MCU: Guido, inspecting his fingernails.

   GUIDO
   What are you doing? Are you going
to be a pain in the ass, too?

Pan CU: Jacqueline leaning toward Guido.

   JACQUELINE
   Please, only for a year, only one
year, please, Guido!

CU: Guido.

   GUIDO
   (harshly)
   No extension.

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.

CU: Nanny in Black sobbing in foreground, Nanny in White in
background, out of focus.

   NANNY IN WHITE
   Look 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!

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...

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...

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...

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!
As in 545. Guido looks up sternly.

BLACK DANCER (O.S.) (CONT’D)
Down with Bluebeard!

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!

MS: Guido. He tries to rise, concerned at the revolt of the
women.

JACQUELINE (O.S.)
And what...

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!

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.

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.

MCU: Guido aiming his whip.

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!

MS: Guido swinging his whip.

ACTRESS (O.S.) (CONT’D)
I came from Paris...

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.

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!

MCU: Jacqueline, bending forward in foreground.

JACQUELINE
(weeping)
Guido, who’ll dance the conga for you? You liked it so much!

As in 557, Guido whipping, barking orders.

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.

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!

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, tunes 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.)
 stil 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.**

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.

Track left past the table, some women in shadow, some in
silhouette, MS to LS. They are crying.

CU: Jacqueline.

JACQUELINE (CONT’D)
(whispering)
Guido! Guido!

LS in silhouette: Guido, in a dressing gown, his back to
camera, looking in a mirror held by Luisa and one of the
nannies.
As in 568. Jacqueline pauses, sadly, then turns and runs off.

JACQUELINE (CONT’D)
Goodbye, Guido.

As in 569. Guido turns and walks forward into MS, fanning himself with a towel. Luisa and the nanny walk to the right.

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.

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.
But now...

In mid-ground, in shadow, she puts down the bucket and moves to the right.

...you see, Guido, how good I’ve become.

She goes right for soap and a rag.

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.

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.

And you became my husband, and I your wife.

She resumes scrubbing.

Do you remember, Guido? Do you remember that day?

SLOW DISSOLVE TO NEXT SHOT.

AUDITORIUM OF MOVIE THEATER, NIGHT

CU: Guido leaning forward, three-quarter profile.

If you could only be patient for a little while longer, Luisa! But maybe you’ve reached the end of you 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 see?

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.

ROSSELLA (CONT’D)
He’s seated himself by the exit, ready to run off, as usual.

PACE
Good evening, everybody. Pardon me for being late.

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.

Cesario 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
(hading 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...

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.

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?

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...

MS: Agostini, seated, smoking a cigar.

PACE (O.S.) (CONT’D)
...of Italian cinema. And above
all, I don’t want you...

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.

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!

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.

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.

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.

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.

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...

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...

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?

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.

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.

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.

LUIZA
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)

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.

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

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.

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!

Auditorium: MCU of Pace turning back in Guido’s direction. The sound of the buzzer.

PACE

Guido, say something!

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.

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!

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
(crinkily)
Don’t touch me with your hand!

GUIDO
(in screen test)
Go this way.

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.

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.

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
misperouncing 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?

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.

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.

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.
Guido! How are you? Fine. And you? He pauses, laughs slightly.

So you finally came? Shall we go outside?

Track follows Claudia as she turns and walks toward her secretary.

I’d like you to meet Caroline, my secretary.

Guido (O.S.) walks into MCU.

Yes.

I’m glad to meet you.

But I’d like to speak to you alone.

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

CLAUDIA When do we begin shooting?

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.
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.

MCU: Guido. The music stops.

GUIDO

How beautiful you are! You make me feel timid. You make my heart beat like a schoolboy’s.

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.

CU: Guido.

GUIDO

You’ve come just in time. Why do you smile like that?

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...
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...

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.

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

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.

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

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.

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.

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

LS: the courtyard, now without the table and Claudia. The sound of whistling wind resumes. Camera tracks back slightly.

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.

LS: track follows Guido walking away from camera, in courtyard. He puts on his jacket.

MS: Guido, his back to the camera. He stops, looks around.

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.

As in 679.

CLAUDIA (O.S.) (CONT’D)
This place scares me. It doesn’t...

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.

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?

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!

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.

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.

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...

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...

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

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.

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.
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.

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.

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 in 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 headaddresses, 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.
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!

MS: Guido, looking over his shoulder at Maurice. Guido is then rushed out of the frame, right, by the procession.

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.
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 you films?” Behind the row of journalists, two workmen are carrying a decorative column.

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.

Brief track right next to a group of journalists, to MCU of a photographer looking through a camera with a huge lens.

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.

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?
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?!

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.

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.

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.

Low angle MCU: Agostini, looking in Guido’s direction, with a conspiratorial expression.

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.
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

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.

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 your life, it could have been the end.

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.

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...

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...

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...

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.

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.

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.

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!

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.

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.

CU: Maurice, his cane raised, smiling his broad smile, then leading to the left. Pan left. Maurice leaves the frame and Carla replaces him.

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.

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.

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
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 stops 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, if 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)
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 (SUNSET 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 our 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 Olimpia’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)