



Piazza della Grammatica 1 • Antonella Olson & Eric Edwards, Presentatori e Capocomici

Gentili Ascoltatori, Dear Listeners,

Here's a transcript of "Your Call Is Important to Us," our recent show introducing the **imperative** mood. You can hear this podcast by clicking on the following link:

<https://coerll.utexas.edu/ra/episode/ep08.html>

Ha partecipato (Featured in this podcast):

Esmeralda Moscatelli *Someone To Whom Your Call Is Important*

Buon divertimento!

Imperatives that you and Antonella heard while she was on hold:

(noi) Spieghiamo l'imperativo! *Let's explain the imperative!*

(noi) Vediamo! *Let's see!*

(noi) Ascoltiamo! *Let's listen!*

(noi) Impariamo! *Let's learn!*

(noi) Parliamo adesso della seconda persona! *Let's talk now about the second person!*

(tu) Canta! *Sing!* Recita! *act!* Balla! *Dance!*

(tu) Chiudi la porta! *Close the door!* Ripeti! *Repeat!* Smetti di ripetere! *Stop repeating!*

(tu) Pulisci! *Clean!* Finisci! *Finish!* Dormi! *Sleep!*

(tu) Parla della seconda persona plurale! *Talk about second-person plural!*

(voi) Ridete! *Laugh!* Piangete! *Weep!* Applaudite! *Applaud!* Fischiate! *Whistle!* State zitti! *Be (stay, keep) quiet!*

Negative Commands

(noi) Non parliamo in inglese! *Let's not speak in English!* Non coniughiamo male i verbi! *Let's not conjugate verbs incorrectly!* Non esageriamo! *Let's not get carried away!* (... exaggerate!)

(voi) Non abbiate paura! *Don't be afraid ("Have no fear!")* Non fate brutta figura! *Don't make a bad impression!* Non coniugate male l'imperativo! *Don't conjugate the imperative incorrectly!*

(tu) Non dire bugie! *Don't tell lies!* Non essere debole! *Don't be weak!* Non dare ordini senza la forma giusta dell'imperativo! *Don't give orders without the right form of the imperative!*

Transcript: A phone call from the Villa Borghese

Antonella: Oh, sì, *Apollo e Dafne* di Bernini, il più grande scultore mai esistito – incredibile! Questo posto è incredibile, Eric! È stupendo.

C'è tutto: Tiziano, Caravaggio... Oh, oh, **scusa**, qui, io sono qui con i miei trentacinque studenti, che sono un po'... agitati. Dobbiamo entrare, dobbiamo comportarci bene, quindi ... però, no, sarà magnifico ... Okay, Eric, **scusa** un attimo, okay, un momento ...

Ragazzi, per favore, **state** zitti! Sono al telefono!

Finite di mangiare! Okay? Ah, **lasciate** gli zaini lì nel deposito! **Metteteli ... Mettete** le macchine fotografiche dentro, d'accordo? Sì, e, **aspettatemi** all'entrata, all'ingresso.

Per favore, Grant, **scusa**, **portami** i biglietti ...

Tu, Anna, Anna, no, no, **non portare** quel bottiglione d'acqua dentro. No. Grazie, **mettilo** nel cestino della spazzatura.

Va bene, grazie.

Oh, Eric, stavo dicendo, qua – Uh, ah, Cristina, ciao, ciao, bella, **vieni, vieni** ...

Antonella: Oh, yes, Bernini's *Apollo and Daphne*. Bernini, the greatest sculptor there ever was – incredible! This place is incredible, Eric! It's stupendous.

There's everything: Titian, Caravaggio ... Oh, oh, sorry, here, I'm here with my thirty-five students, who are a little ... shaken up. We have to go in, we have to behave ourselves, so ... but no, it will be magnificent ... Okay, Eric, sorry, just a second, okay, one moment ...

Guys, please, **quiet down!** I'm on the phone!

Finish eating! Okay? Ah, **leave** your backpacks there in the cloakroom! **Put them ... Put** your cameras inside, all right? Yes, and **wait for me** at the entryway, and the entrance.

Please, Grant, **excuse [me]**, **bring me** the tickets ...

You, Anna, Anna, no, no, **don't take** that bottle of water inside. No. Thanks, **put it** in the wastebasket.

That's fine, thanks.

Oh, Eric, I was saying, here – Uh, ah, Cristina, hi, hi, my dear, **come, come** ...

Eric, niente, dobbiamo aspettare la prossima. Devo scappare, è arrivata la, la nostra guida. Senti, mi mancherai tanto, Eric ... **Salutami** tutti a Austin ...

Eric, that's it, we'll have to wait til next time. I've got to run, she's here, our guide. Listen, I'm going to miss you so much ... **Say hello for me** to everyone in Austin ...

Eric: Sì, e **rilassati**, Antonella. Ma, **senti**, prima di andare via, **dillo** ancora una volta.

Eric: Yes, and **relax**, Antonella. But **listen**, before you go, **say it** just once more.

Antonella: Ah, grazie. Arisentirci!

Antonella: Ah, thanks. Arisentirci! ("Until we hear each other again!")

Nota Grammaticale

The imperative, **l'imperativo**, is the verbal **mood** used to issue direct commands: you tell someone to do – or not to do – something. When you address someone formally in Italian, you use the third-person form of the verb, and that's a rather indirect way of addressing someone. Those commands use the third-person present subjunctive, **il congiuntivo**. That's what Pulcinella is doing when he communicates his explosive recipe for spaghetti frittata in Episode 7. His instructions are addressed to one *signora*, whom he addresses as "Lei."

In this episode, we're looking at the "true" imperative, for first and second person. The basic rules are as follows.

For affirmative commands:

- The second-person singular (**tu**) imperative of first-conjugation (**-are**) verbs is formed by taking the stem of the present indicative (that's what you have left after you drop the **-are** from the end of the infinitive) and adding **-a**.
- All the other forms are identical to the present indicative forms.
- Again, the exception is the formal "you", which always uses the present subjunctive form.

	amare	credere	spedire	partire
noi	amiamo!	crediamo!	spediamo!	partiamo!
tu	ama!	credi!	spedisci!	parti!
voi	amate!	credete!	spedite!	partite!
Lei	ami!	creda!	spedisca!	parta!
Loro	amino!	credano!	spediscano!	partano!

For negative commands:

- The second-person singular (**tu**) negative imperative of any verb (any conjugation, regular or irregular) is always **non** plus the **infinitive**
- All the other imperatives stay as they are but with the **non** placed before the verb.

	amare	credere	spedire	partire
noi	non amiamo!	non crediamo!	non spediamo!	non partiamo!
tu	non amare!	non credere!	non spedire!	non partire!
voi	non amate!	non credete!	non spedite!	non partite!
Lei	non ami!	non creda!	non spedisca!	non parta!
Loro	non amino!	non credano!	non spediscono!	non partano!

Irregular Verbs in the Imperative

Some verbs, of course, are irregular in the imperative. Here are the most common:

avere to have, **essere** to be

These verbs have irregular imperative forms in the second-person singular and plural. All the other forms follow the rules given above. So:

	avere	essere
noi	abbiamo!	siamo!
tu	abbi!	sii!
voi	abbiate!	siate!
Lei	abbia!	sia!
Loro	abbiano!	siano!

Other common irregular verbs in the imperative:

andare to go, **dare** to give, **fare** to do, to make, **stare** to stay, to stand,
dire to say, to tell

The second-person singular imperative of these verbs is a contracted form of the present indicative. For all of them except **dire**, the full form of the present indicative can also be used as the imperative. The other forms follow the general rules.

	andare	dare	fare	stare	dire
noi	andiamo!	diamo!	facciamo!	stiamo!	diciamo!
tu	va'! (vai!)	da'! (dai!)	fa'! (fai!)	sta'! (stai!)	di'!
voi	andate!	date!	fate!	state!	dite!
Lei	vada!	dia!	faccia!	stia!	dica!
Loro	vadano!	diano!	facciano!	stiano!	dicano!

In this episode, you've already had a glimpse of what happens when object pronouns are used with verbs in the imperative mood. In Episode 9, we'll take a closer look at those phenomena!

Nota Culturale

Villa Borghese

It is quite understandable that Antonella and her students should be excited and *agitati* about their visit to the [Villa Borghese](#) and the astonishing collection of artworks in its gallery. The Villa's grounds, which were once a suburban retreat for the Borghese family, were acquired by the city of Rome in 1903, and now they are a beautiful escape into lush greenery and cool water from the summer heat and urban confusion. Bernini's masterpieces of baroque sculpture alone would make the Galleria Borghese an obligatory visit for art lovers, who also admire paintings by Caravaggio, Titian, Rubens and Raphael. The grounds, the house, and the art galleries all have fascinating histories that are well worth exploring.

The Italian phone system

Who invented the telephone? That is the question!

You would have a hard time finding a modern device whose invention had been more bitterly disputed, or over a longer period of time, than the telephone. Countless suits and countersuits between Italian Antonio Meucci (1808-1889) and Alexander Graham Bell (1847-1922) inspired many other inventors, tinkerers, and just plain crackpots to make their own, sometimes ludicrous, claims to the invention. Certainly many people to this day maintain that Meucci should be credited as the inventor of the telephone. In 2001, the United States House of Representatives resolved that "the life and achievements of Antonio Meucci should be recognized, and his work in the invention of the telephone should be acknowledged." But the big name in American telephony is still Bell.

In 1918, SIP became the most important name in the Italian phone system. The Società Idroelettrica Piemontese had interests ranging from communications to energy and oil, but Italians would identify SIP almost exclusively with the Italian phone system and even today, older Italians might try to call on SIP to solve their phone issues. The Company played a leading role in Italy's economic development by connecting even the country's most remote towns in a nationwide communications network and keeping Italy connected to international communications systems. In 1994, almost a century after its inception; SIP was absorbed into [Telecom Italia](#).

Vocabolario

If you are in Italy and you need to use a public phone, first you need to visit *un tabaccaio* (literally a tobacco shop but it has more than cigarettes and it is a truly Italian institution) where you buy *una scheda* (phone card). At times also *un giornalaio* (a newsstand) will do the trick. You have to decide between a phone card *da cinque euro* (worth five euros) or more. After your purchase, hunt for a functioning *cabina telefonica* (phone booth) and good luck! Sadly some *mascalzoni* (scoundrels) love to destroy public phones, and they are not just Italians! If you do not want to buy *una scheda*, make sure you have plenty of *spicci* (coins or change).

Il bar is always a good place to find a working phone but *c'e sempre un po' di confusione* (there is always some commotion there). Another possibility for you is to scout for *call-centers* (yep, no translation necessary with this one). They are located *vicino alle stazioni* (near stations, both metro and train) or anywhere there is a heavy presence of foreign people. Call-centers offer *una tariffa vantaggiosa* (a good rate) *e puoi parlare* (and you can talk) a long time, for little money.

Thanks for listening! And be sure to tell your friends that you heard it here on **Radio Arlecchino!**

Your hosts with the most – grammar,
Antonella Olson & Eric Edwards
“*Out of our minds ... into your ears*”