



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

Gentili Ascoltatori, Dear Listeners,
Welcome back to the second half of the technically restored **Radio Arlecchino** Holiday Special and All-Star Grammar Review, which you can hear at
<https://coerll.utexas.edu/ra/episode/ep15.html>

Buon divertimento!

Hanno partecipato	<i>Featured in this broadcast</i>
Michael Heidenreich	<i>himself</i>
Sean Neesley	<i>himself</i>
Esmeralda Moscatelli	<i>Colombina</i>
Antonella Pease	<i>herself</i>
Simone Sessolo	<i>Pantalone</i>
Adria Frizzi	<i>herself</i>
Cinzia Russi	<i>herself</i>
Marco DeRisi	<i>Julius Caesar the Cat</i>
Mark Garrison	<i>Nero the Cat</i>
Traci Andrighetti	<i>Cleopatra</i>
Brandi Demont	<i>Agrippina</i>
Steven Miller	<i>Pulcinella</i>

A First Thanksgiving

Arlecchino: **A me, a me, a me** il pandoro di Verona!

Arlecchino: I'm all about pandoro from Verona!

Arlecchina: E mentre assaporate il pandoro ecco un altro ricordo di cibo ... Ricordate la professoressa Pease? **Mi ha mandato** questo biglietto ...

Arlecchina: And while you're tasting the pandoro here's another food memory ... You remember professor Pease? She sent me this card ...

Arlecchino: Indimenticabile! Cosa racconta?

Arlecchino: Unforgettable! What does she have to tell us?

Arlecchina: Il suo primo *Thanksgiving* in America. **Sentite**, ragazzi:

Arlecchina: About her first Thanksgiving in America. Listen, guys:

Antonella Pease: Per il Thanksgiving quell'anno **ero** a Austin dove **studiavo** all'Università del Texas ...
Avendo affittato un piccolo appartamento, **ho invitato** alcuni amici per la festa e loro **mi hanno portato** un enorme tacchino.
In Italia non abbiamo la festa del Ringraziamento e io **non avevo mai visto** un tacchino così grosso e **non sapevo come cucinarlo**. Alla fine ho tagliato il petto del bestione a fettine e **le ho saltate** in padella con burro olio e vino.
Immaginate la sorpresa dei miei amici!

Colombina: Nuova tradizione texana: tacchino al burro olio e vino!

Antonella Pease: For Thanksgiving that year I was in Austin where I was studying at the University of Texas.
Having rented a small apartment, I invited some friends for the holiday and they brought me an enormous turkey.
In Italy we don't have the Day of Thanksgiving and I had never seen such a huge turkey and I didn't know how to cook it. In the end I cut up the breast of the beast into little slices and tossed it in a pan with butter, oil and wine.
Imagine my friends' surprise!

Colombina: A new Texas tradition! Turkey with butter oil and wine!

Nota Grammaticale

"A me, a me, a me il pandoro di Verona!": Arlecchino really wants his share of that *pandoro*! The disjunctive pronoun (*pronome tonico*) follows a preposition ... and of course, the pronoun is what Arlecchino is emphasizing!

"Mi ha mandato questo biglietto": The unstressed indirect object pronoun precedes the conjugated verb, which is in the *passato prossimo* because it is a completed action that moves the narrative forward.

"Sentite, ragazzi": The plural, informal "you" imperative of *sentire* is regular. It is the same as the present indicative.

"ero a Austin": Not a completed action that moves the plot forward, but background information describing the situation in which the plot elements will unfold. *Imperfetto*.

"studiavo all'Università del Texas": Just like "ero a Austin" above.

"ho invitato alcuni amici": A completed past action that moves the story forward. *Passato prossimo*.

"mi hanno portato un enorme tacchino": Just like "ho invitato" above.

"non avevo mai visto un tacchino così grosso": The point of reference in the past is the moment when Professoressa Pease received the gift turkey. **Prior to that past moment**, she had never seen one so big. *Trapassato prossimo*.

"non sapevo come cucinarlo": In the *passato prossimo*, *sapere* means to find out. In the *imperfetto*, as it appears here, it means to know. The unstressed direct object pronoun *lo* is attached to the end of the infinitive *cucinare*.

"le ho saltate in padella": A completed past action that moves the plot forward. The unstressed direct object pronoun is placed just before the conjugated verb. In compound tenses, third-person direct object pronouns require agreement of the past participle with the direct object in number and gender.

"Immaginate la sorpresa": The plural, informal "you" imperative of *immaginare* is regular; i.e., it is the same as the present indicative.

A Terrible Christmas Secret

Pantalone: Qui c'è un altro biglietto ...
Colombina! Questo è indirizzato **a te** ...

Pantalone: Here's another card ...
Colombina! This one is addressed to you ...

Colombina: È da Adria!

Colombina: It's from Adria!

Everybody: Adria!

Everybody: Adria!

Colombina: Come **ci divertivamo** una volta a tramare complotti con sua sorella ... Ora scrive: "Che Babbo Natale **non esisteva me l'ha detto** mia sorella una sera in bagno, dove **andavamo** spesso insieme a **raccontarci** segreti."

Colombina: What fun we used to have hatching plots with her sister ... Now she writes: "That Father Christmas didn't exist was something my sister told me one evening in the bathroom, where we often went to tell each other secrets ..."

Adria: Che Babbo Natale non esisteva me l'ha detto mia sorella una sera in bagno, dove andavamo spesso insieme a raccontarci segreti. La storia di Babbo Natale per me **era sempre stata** piuttosto problematica perché **dovevo difenderne** l'esistenza con gli altri bambini, che **mi prendevano** in giro perché **a loro** i regali **li portava** Gesù Bambino. La delusione più grande **è stata** capire che Babbo Natale **non si nascondeva** sul balcone il giorno prima della vigilia di Natale--questo **non**

Adria: That Father Christmas didn't exist was something my sister told me one evening in the bathroom where we often went to tell each other secrets. The Father Christmas business had always been rather problematic for me because I had to defend his existence to the other children, who made fun of me because it was the Child Jesus who brought them their gifts. The greatest disappointment was to figure out that Father Christmas didn't hide on the balcony during the day before Christmas

me l'aveva raccontato nessuno, era una cosa che **mi ero inventata io** e di cui **ero** convintissima.

Arlecchino: Ma chi **gliel'ha detto** alla sorella che Babbo Natale non esiste?!

Arlecchina: Pensi che **sia** vero?

Arlecchino: È assurdo!

Dottore: *Falsitas mentitur!*

Colombina: Dev'essere uno scherzo!

Arlecchino: Babbo Natale esiste! **È sempre esistito!**

Arlecchina: **Ci credo anch'io!**

Pantalone: Calma, calma, ragazzi! In questa Compagnia, Babbo Natale esiste!

Arlecchino: Evviva Babbo Natale!

Everybody: Evviva! Evviva!

Eve—nobody had ever told me this, it was something I had made up myself and of which I was thoroughly convinced.

Arlecchino: Now who told her sister that Father Christmas doesn't exist?!

Arlecchina: Do you think it's true?

Arlecchino: It's absurd!

Dottore: *Falsitas mentitur!*

Colombina: It must be a joke!

Arlecchino: Father Christmas exists! He has always existed!

Arlecchina: I believe it too!

Pantalone: Calm down, everybody! In this Company, Father Christmas exists!

Arlecchino: Love Live Father Christmas!

Everybody: Evviva! Evviva!

Nota Grammaticale

"Questo è indirizzato a te": The indirect object pronoun is emphasized, so the disjunctive pronoun (*pronome tonico*) follows the preposition.

"Come ci divertivamo": Background information; the having fun happened regularly over an indeterminate period of time in the past, so *imperfetto*.

"Babbo Natale non esisteva": Not a completed action that would move the narrative forward, but a description of a situation, background information. *Imperfetto*.

"me l'ha detto": The unstressed object pronouns (*pronomi atoni*) come just before the conjugated verb. The indirect object pronoun is the first of the two, and undergoes a spelling change. *Mi + lo = Me lo*. Since the next word starts with a vowel, the pronoun can be elided. The verb describes a completed past action that moves the narrative forward, so it is in the *passato prossimo*.

"andavamo spesso": They often went there, over an indeterminate period of time (we don't know when that period started or when it ended). Furthermore it is not a completed action that moves the plot forward; instead, it is background information. Thus *imperfetto*.

"a raccontarci segreti": This is a reciprocal construction. They told secrets **to each other**. This reciprocity ("each otherness") is conveyed by the reflexive use of the verb. The reflexive pronoun is attached to the end of the infinitive.

"era sempre stata piuttosto problematica": The point of reference in the past is the moment when Adria's sister told her that Father Christmas didn't exist. **Prior to that past moment**, the Father Christmas business had always been troubling. *Trapassato prossimo*. *Essere* is an intransitive verb conjugated with *essere* as its auxiliary in compound tenses, so the past participle agrees with the subject (*la storia*).

"dovevo difenderne l'esistenza": Having to defend his existence was something that went on over an indefinite period of time in the past, so it is expressed in the *imperfetto*. The particle *ne* behaves like an object pronoun in terms of placement in relation to the verb, so it is attached to the end of the infinitive (*ne = di Babbo Natale*).

"mi prendevano in giro": This kidding, mocking, or making fun was something that went on over an indefinite period of time in the past, so it is expressed in the *imperfetto*. The unstressed direct object pronoun (*pronome atono*) comes in front of the conjugated verb.

"a loro": The indirect object pronoun is emphasized (Adria is contrasting who brought gifts to **them** versus who brought gifts **to her**) so the stressed pronoun (*pronome tonico*) is used along with the preposition.

"i regali li portava Gesù Bambino": This clause begins not with the subject, but with the direct object, and the subject comes at the end. This inversion is a fairly common way of adding emphasis. When it happens, the direct object pronoun is used in front of the conjugated verb even though the noun it stands for has just been stated. The verb is in the *imperfetto* because this giving of gifts was something that went on over an indefinite period of time in the past.

"La delusione più grande è stata capire": The disappointment upon learning the truth is treated here as an event in the plot. Her sister told her about it and Adria reacted with disappointment. *Passato prossimo*.

"non si nascondeva sul balcone": The hiding on the balcony was something that Father Christmas did--or in this case, did not do--regularly over an indefinite period of time in the past, so it is expressed in the *imperfetto*.

"questo non me l'aveva raccontato nessuno": The point of reference in the past is still the moment when Adria's sister told her that Father Christmas didn't exist. **Prior to that past moment**, nobody had told her about Father Christmas' hiding on the balcony, so *trapassato prossimo*. The unstressed direct object pronoun comes just in front of the conjugated verb. The

verb begins with a vowel, so the direct object pronoun can be elided. Note that once again we have the direct object-verb-subject word order. *Questo* is the direct object and *nessuno* is the subject.

"era una cosa": Adria is describing the thing, not telling about a completed action that could move the plot forward, so *imperfetto*.

"una cosa che mi ero inventata io": The making up happened **prior to the point of reference in the past**, so the verb is in the *trapassato prossimo*. The unstressed indirect object pronoun directly precedes the conjugated verb and the subject pronoun appears for emphasis. Placing the subject at the end of the sentence is just another emphatic gesture.

"ero convintissima": Not an event that could move the story forward, but descriptive background information, so *imperfetto*.

"chi gliel'ha detto": The telling is a completed action that moves the narrative forward, so it is in the *passato prossimo*. The unstressed object pronouns come just in front of the conjugated verb. The indirect object pronoun is the first of the two and undergoes a spelling change. *Le + lo = glielo*. The verb begins with a vowel so the direct object pronoun can be elided. You may have noticed that Arlecchino is using pronouns that stand for items that are stated in the sentence. The indirect object pronoun stands for *alla sorella* and *lo* stands for the clause *che Babbo Natale non esiste*. People do this sometimes when they get excited.

"Pensi che sia vero?": *Pensare* is a verb in the WHEIRDO category. We have two different subjects, so *essere* in the subordinate clause is in the subjunctive. *Pensi* is present tense, and the thinking and the being happen at the same time, so the **present** subjunctive of *essere* is used.

"È sempre esistito!": The English present perfect tense ("he has existed") is almost always expressed in Italian with the *passato prossimo*. Note that *esistere* is an intransitive verb conjugated with *essere* as its auxiliary, and that it has an irregular past participle for a second-conjugation (-ere) verb.

"Ci credo anch'io": The particle *ci* replaces prepositional phrases beginning with *a* and *in* and behaves like an object pronoun in terms of placement in relation to the conjugated verb. *Ci = in Babbo Natale*. The subject pronoun *io* is emphasized, so it cannot be omitted. Arlecchina is adding herself to the list of people who believe.

A Shocking Epiphany

Pantalone: Coraggio, ragazzi! Avanti, sentiamo un altro biglietto! Dottore, **ne ha un altro da leggerci?**

Pantalone: Take heart, fellows! Now then, let's hear another card! Dottore, have you got another one to read to us?

Dottore: *Bigliettum habeo. Cinzia scripsit!*

Everybody: Cinzia!

Pantalone: Avanti, che cosa Le racconta?

Dottore: Allora. "Tanti saluti a tutti ... *et caetera*, come **mi mancate**, *et caetera* ... Ecco! "Avevo sette anni quando ..."

Pantalone: Quando?

Dottore: "**Avevo** sette anni quando **scoprii** ..."

Arlecchina: Quando scoprii ...?

Cinzia: Avevo sette anni quando scoprii che la Befana non esiste. **Era** la notte del 5 gennaio e **non riuscivo** a dormire: cosa mi avrebbe portato la Befana? Dolci o carbone? **Ero** preoccupata perché **ero stata** un po' cattivella. **Mi giravo** e **rigiravo** nel letto quando **sentii** dei rumori. **Mi alzai** di scatto e in punta di piedi **andai** in sala da pranzo. La porta **era** accostata; **mi feci coraggio** e guardai dentro. **C'era** mia madre che **riempiva** di carbone di zucchero le calze che **avevamo appeso** la sera prima ...

Arlecchino: Questo è il colmo! Altro che cattivella!

Colombina: No! No! **Non ci credo!**

Dottore: *Pereat quivis anti Befanam!*

Arlecchina: Ma non è vero! Non può essere vero!

Pantalone: **Non piangere**, Colombina! Certo che non è vero! Colleghi! Amici! Ragazzi! Calma! In

Dottore: *Bigliettum habeo. Cinzia scripsit!*

Everybody: Cinzia!

Pantalone: Go on, what does she have to say?

Dottore: Well. "Greetings to every one ... etc, how I miss you, etc ..." Here we are! "I was seven years old when ..."

Pantalone: When?

Dottore: "I was seven years old when I discovered ..."

Arlecchina: When she discovered ...?

Cinzia: I was seven when I found out that La Befana does not exist. It was the night of January 5 and I couldn't sleep: what would La Befana bring me? Sweets or coal? I was worried because I had been a bit naughty. I was tossing and turning in my bed when I heard some noises. I sprang out of bed and tiptoed to the living room. The door was ajar; I gathered all my courage and looked inside. There was my mother stuffing sugar coal into the socks we had hung the night before ...

Arlecchino: Now this beats everything! A bit naughty indeed!

Colombina: No! No! I don't believe it!

Dottore: *Pereat quivis anti Befanam!*

Arlecchina: But it isn't true! It can't be true!

Pantalone: Don't cry, Colombina! Of course it isn't true! Colleagues! Friends! Now, fellows, calm

questa Compagnia, la Befana esiste!

down! In this Company, the Befana exists!

Arlecchino: Evviva la Befana!

Arlecchino: Long live the Befana!

Nota Grammaticale

"ne ha un altro da leggerci?": The partitive *ne* functions as an unstressed direct object pronoun here, and is placed just in front of the conjugated verb. We're talking about cards, do you have another one **of them**? The unstressed indirect object pronoun *ci* is attached to the end of the infinitive.

"che cosa Le racconta?": The third-person **feminine** singular unstressed indirect object pronoun is used as formal "you" even though the Dottore is a man. It is placed just in front of the conjugated verb.

"come mi mancate": The unstressed indirect object pronoun comes in front of the conjugated verb. You will remember from the previous episode that *manicare* functions grammatically in the same way as *piacere*.

"Avevo sette anni". Background information in the past = *imperfetto*.

"quando scoprii ...": Completed action in the past that moves the story forward. *Passato remoto*. Why not *passato prossimo*? Cinzia has chosen to use the *passato remoto* for the completed actions in her story because she views her childhood as something belonging to the "long time ago." What makes a past remote can be different for different people. But childhood holiday memories are good candidates for this "long ago" perspective, even though the adult doing the reminiscing may not be all that old--Cinzia certainly isn't!

"Era la notte del 5 gennaio": Background information in the past = *imperfetto*.

"non riuscivo a dormire": Not an event but a description of a situation or condition. Background information in the past = *imperfetto*.

"Ero preoccupata": Not an event but a description of a situation or condition. Background information in the past = *imperfetto*.

"ero stata un po' cattivella": The point of reference in the past is the moment when Cinzia found out that the Befana doesn't exist. **Prior to that past moment**, Cinzia had been somewhat naughty. *Trapassato prossimo*.

"Mi giravo e rigiravo nel letto": Not an event that moves the story forward, but a description of what was going on when an event that does move the story forward took place. *Imperfetto*.

"quando sentii dei rumori": Hearing the noises was an event that moves the story forward. *Passato remoto*.

"Mi alzai di scatto": Another completed action that moves the story forward. *Passato remoto*. The verb is reflexive and the reflexive pronoun precedes the conjugated verb.

"andai in sala da pranzo": Completed action that moves the story forward. *Passato remoto*.

"La porta era accostata": Not an event but a description of a situation or condition. Background information in the past = *imperfetto*.

"mi feci coraggio": An event that moves the story forward. Cinzia must muster her courage before she can look inside. *Passato remoto*. The expression is reflexive and the reflexive pronoun precedes the conjugated verb.

"guardai dentro": Completed action that moves the story forward. *Passato remoto*.

"C'era mia madre": Not an event but a description of a situation or condition. Background information in the past = *imperfetto*.

"riempiva di carbone di zucchero": This action was in progress when Cinzia looked in. Start and end times are unknown. *Imperfetto*.

"le calze che avevamo appeso": The point of reference in the past is the moment when Cinzia looked in and saw her mother. **Prior to that past moment**, they had hung the stockings. *Trapassato prossimo*.

"Non ci credo!": The adverbial particle *ci* stands for the prepositional phrase *a quello che ha scritto Cinzia*. It behaves like an object pronoun in terms of its placement in relation to the verb, so it comes in front of the conjugated verb.

"Non piangere, Colombina!": The singular, informal "you" imperative, when it is negative, is always *non* + the infinitive.

Really Ancient Holiday Memories

Arlecchino: Chi è che gratta? Chi è? È Babbo Natale?
Ah, sei tu! E tu chi sei? La Befana?
Davvero?! E perché non lo avete detto subito?
Ragazzi! **Guardate** chi **si è fatto vivo**!

Arlecchina: Giulio Cesare!

Arlecchino: Who's scratching? Who is it?
Is it Father Christmas?
Ah, it's you! And who are you? The Befana?
Really?! Why didn't you say so right away?
Hey everybody! Look who showed up!

Arlecchina: Julius Caesar!

Julius Caesar the Cat: *Ave!*

Julius Caesar the Cat: *Ave!*

Arlecchina: **Sei venuto** anche tu!

Arlecchina: You came too!

Julius Caesar the Cat: **Venni!**

Julius Caesar the Cat: I came!

Arlecchina: **Hai visto** che ci siamo tutti?

Arlecchina: Did you see that we're all here?

Julius Caesar the Cat: **Vidi!**

Julius Caesar the Cat: I saw!

Arlecchina: E e ... e **hai** ...

Arlecchina: And ... and ... did you ...?

Julius Caesar the Cat: Sì, sì, perché no?: **Vinsi!**

Julius Caesar the Cat: Yes, yes -- why not?: I conquered!

Colombina: Nerone!

Colombina: Nero!

Nero the Cat: Presente -- ma non colpevole! Felici Saturnali a tutti! Cosa fate?

Nero the Cat: Present -- but not guilty! Happy Saturnalia to everyone! What are you doing?

Colombina: Stiamo leggendo i biglietti che **ci hanno mandato** gli amici! Tanti bei ricordi ...

Colombina: We're reading cards that our friends have sent us! So many lovely memories ...

Arlecchino: Non tutti sono stati belli, però ...

Arlecchino: They haven't all been lovely though ...

Nota Grammaticale

"Guardate chi si è fatto vivo!": The plural, informal "you" imperative of *guardare* is regular. It's the same as the present indicative. The expression *farsi vivo* means to show up or to appear after a long absence. It's reflexive, so the reflexive pronoun must be used and it is placed in front of the conjugated verb. In this case it's a completed past action that moves our story forward, so it's in the *passato prossimo*, and since it is reflexive, the auxiliary verb is *essere*.

"Sei venuto", "Venni", etc ... Arlecchina's questions are in the *passato prossimo* as she is a girl who lives in the moment. Julius Caesar, on the other hand, can't resist using the *passato remoto* in quoting his own famous Latin line, *Veni, vidi, vici*.

"i biglietti che ci hanno mandato gli amici": The unstressed indirect object pronoun comes just in front of the conjugated verb. The verb describes a completed past action, so it is in the *passato prossimo*.

"Non tutti sono stati belli" Arlecchino is describing the memories, but he is viewing the whole thing **as an event**: We heard the memories, and some of them shocked us, and shook our deeply held beliefs. It was not a pretty sight. So he uses the *passato prossimo*.

A Boy's Best Friend

Pantalone: Nerone, vedi! Qui c'è uno anche **per te!**

Pantalone: Nero, look! There's one for you here as well!

Nero the Cat: **Per me?** Ma chi **lo sapeva** che sarei stato qui? **Mi faccia vedere** ...

Nero the Cat: For me? But who knew that I was going to be here? Let me see ...

Colombina: Da chi è?

Colombina: Who's it from?

Nero the Cat: Oh! Mamma!

Nero the Cat: Oh! Mommy!

Dottore: *Optima amica pueris mater est!*

Dottore: *Optima amica pueris mater est!*

Colombina: Che cosa **ti racconta** Agrippina?

Colombina: What does Agrippina have to say?

Nero the Cat: "Caro figlio ... So **quanto ti sono sempre piaciute** queste feste di fine anno ... Ricordi quei Saturnali quando **ti elessero** Princeps?" Il Princeps **era** il re dei Saturnali, **poteva** mandare tutti a fare qualsiasi cosa **volesse**, e quell'anno **fui** io! Mammina continua:

Nero the Cat: "Dear son ... I know how much you have always loved these year-end holidays ... Do you remember those Saturnalia when they elected you Princeps?" The Princeps was the king of Saturnalia, he could command anyone to do whatever he wanted, and that year it was me! Mommy goes on ...

Agrippina: "Al banchetto quella sera **chiamasti** Britannico, il tuo rivale e nemico--quanti anni **avevate**? Quattordici? Quindici? Ah, cose da ragazzi ... **Gli ordinasti di alzarsi**, di venire al centro e di cantare. **Tu sapevi quanto male cantava Britannico** ... Ma la sua canzone **suscitò** la simpatia di tutti e tu **lo uccidesti** dopo ... **Fu** con il veleno, non è vero, come **tentasti con me**? Ah, quelli **erano** altri tempi ...

Agrippina: At the banquet that evening you called on Britannicus, your rival and enemy--how old were you? Fourteen? Fifteen? Ah, the things little boys do ... You ordered him to come to the center and sing. You knew how poorly Britannicus sang But his song aroused everyone's sympathy and you killed him later on ... It was with poison, wasn't it, the way you tried with me? Ah, those were the days ...

Felici Saturnali, mio caro."

Happy Saturnalia, my dear.

Nero the Cat: M-m-m-mamma!

Nero the Cat: M-m-m-mamma!

Colombina: Coraggio, Nerone! **Tieni, bevi!**

Colombina: Take heart, Nero! Here, have a drink!

Arlecchina: Cesare, non so se avremo un biglietto qui anche **per te** ...

Arlecchina: Caesar, I don't know if we have a card here for you too ...

Julius Caesar the Cat: **Fui** console e dittatore ... principe dei Saturnali, mai ...

Julius Caesar the Cat: I was consul and dictator ... Prince of Saturnalia, never ...

Pantalone: Attenzione! Qui c'è proprio un papiro indirizzato a Cesare!

Pantalone: Attention! Why there's a papyrus here addressed to Caesar!

Julius Caesar the Cat: *Pro di immortales!* Cleopatra!

Julius Caesar the Cat: *Pro di immortales!* Cleopatra!

Everybody: Cosa dice?

Everybody: What does she say?

Julius Caesar the Cat: Ma **lo sapete** che i geroglifici di questa donna sono illegibili ... Proviamo ...
"Aggiù ... Buone feste!

Julius Caesar the Cat: Now you know that woman's hieroglyphics are illegible ... We'll give it a go ...
"Aggiù ... Happy Holidays!"

Cleopatra: Ho una nostalgia pazzesca di quella festa di Iside quando noi due **ci nascondemmo** nel palazzo durante le interminabili sfilate ... quando **arrivarono** al tempio della dea i sacerdoti **ci cercarono** invano e **pensarono che fossimo saliti** in cielo con Osiride. Magari **fosse stato** così. Invece tutto **finì** male per noi. E ti dico un'altra cosa ... **non ti preoccupare** più del fatto che **non imparasti** mai a camminare all'egiziana. Io sono greca. Tanti auguri, mio Cesare!

Cleopatra: I'm madly homesick for that Feast of Isis when the two of us hid in the palace during those endless processions ... When the arrived at the temple of the goddess the priest looked for us in vain and thought we had ascended to heaven with Osiris. If only it had been so ... Instead everything turned out wrong for us. And I'll tell you something else ... Don't worry anymore about the fact that you never learned to walk like an Egyptian. I'm Greek! Best wishes, my Caesar!

Arlecchino: Evviva Cleopatra!

Arlecchino: Long live Cleopatra!

Stage Manager: Tutti ai propri posti! Il sipario **si alzerà** tra cinque minuti! Tutti ai propri posti!

Stage Manager: Places, everyone! Curtain going up in five minutes! Places!

Pantalone: Andiamo, ragazzi! Lo spettacolo!
Amici, romani, concittadini ... alle poltrone e sul palcoscenico!
Cesare, Nerone, **entrate** da questa parte ... così ci saranno più dei soliti quattro gatti ...

Pantalone: Let's go, fellows! It's showtime!
Friends, Romans, countrymen ... to your seats and onto the stage!
Caesar, Nero, go in this way ... now we'll have more than the usual "four cats" ...

Nota Grammaticale

"c'è uno anche per te!"; "Per me?": The disjunctive pronoun (*pronome tonico*) follows a preposition.

"chi lo sapeva": The unstressed direct object pronoun comes in front of the conjugated verb. *Sapere* is in the *imperfetto* because it means "who knew"; *chi lo ha saputo* would mean "who found out?"

"Mi faccia vedere": The expression *fare vedere* is the most common way of expressing "to show." The unstressed indirect object pronoun comes in front of the conjugated verb. The present subjunctive is used here as the singular, formal "you" imperative. Pronouns are never attached to the subjunctive, even when it is being used as the formal imperative.

"Che cosa ti racconta": The unstressed indirect object pronoun precedes the conjugated verb.

"ti sono sempre piaciute queste feste": The person who likes something is the indirect object of the verb *piacere*. The unstressed indirect object pronoun precedes the conjugated verb. The subject of *piacere* is the thing somebody likes. Since *piacere* is an intransitive verb conjugated with *essere* as its auxiliary, the past participle agrees in number and gender with the subject.

"ti elessero Princeps": Agrippina is talking about things that happened over a thousand years ago, so she uses the *passato remoto* to talk about completed events that move her story forward. The unstressed direct object pronoun comes in front of the conjugated verb.

"Il Princeps era il re ...": There were many Saturnalia over a long period of time in the past and the *Princeps* was its king. Not an event moving the story forward but background information. *Imperfetto*.

"poteva mandare tutti": Same as *era* above.

"qualsiasi cosa volesse": This subjunctive is cued not by a verb in the WHEIRDO category but by the **indefinite pronoun** *qualsiasi cosa* that is its subject. It's in the *imperfetto del congiuntivo* because the main verb is in a past tense.

"quell'anno fui io!": An event that moves the plot, "That year it was me!" = "That year I became the *Princeps*!" *Passato remoto*.

"chiamasti Britannico": Completed action that moves the story forward. *Passato remoto*.

"quanti anni avevate?": Background information in the past = *imperfetto*.

"Gli ordinasti di alzarsi": Completed action that moves the story forward. *Passato remoto*. The person to whom you give an order is the indirect object of *ordinare*. The unstressed indirect object pronoun comes in front of the conjugated verb. The reflexive verb *alzarsi* is in the infinitive, so the reflexive pronoun is attached to the end of the verb.

"Tu sapevi": The subject pronoun is present for emphasis; *sapere* is in the *imperfetto* because it means "you knew" (*sapesti* = "you found out").

"quanto male cantava Britannico": At this point we're not talking about a specific occasion when Britannicus sang, but about how he sang in general during an indeterminate period in the past. Background information = *imperfetto*.

"la sua canzone suscitò la simpatia": Completed action that moves the story forward. *Passato remoto*.

"lo uccidesti": The unstressed direct object pronoun precedes the conjugated verb. Completed action that moves the story forward. *Passato remoto*.

"Fu con il veleno": Agrippina is referring to a completed action that moves the narrative forward. *Passato remoto*.

"come tentasti con me": Another completed action that moves the narrative forward. *Passato remoto*. The disjunctive pronoun (*pronome tonico*) is used following a preposition.

"quelli erano altri tempi": Not an event, but a description. When did those times begin? When did they end? *Imperfetto*.

"Tieni, bevi!" The singular, informal "you" imperatives of *tenere* and *bere* are regular. They are the same as the present indicative.

"per te": The disjunctive pronoun (*pronome tonico*) is used following a preposition.

"Fui console e dittatore": Completed actions in a remote past: *passato remoto*.

"lo sapete che i geroglifici ...": The unstressed direct object pronoun comes in front of the conjugated verb. The pronoun stands for the clause *che i geroglifici di questa donna sono illegibili* which is already there in the sentence, so it's not strictly necessary.

"ci nascondemmo nel palazzo": The reflexive pronoun comes in front of the conjugated verb, which is in the *passato remoto* because Cleopatra is talking about a completed action in a remote past.

"arrivarono al tempio": Completed action, moves the plot forward, remote past. *Passato remoto*.

"ci cercarono": The unstressed direct object pronoun comes in front of the conjugated verb. Completed action, moves the plot forward, remote past. *Passato remoto*.

"pensarono che fossimo saliti in cielo": The thinking here is a reaction to a specific thing, so it is considered an event that moves the plot forward (in a remote past) so *passato remoto*. *Pensare* is a WHEIRDO category verb and the verb in the subordinate clause has a different subject, so *salire* is in the subjunctive. *Pensarono* is a past tense, so *salire* needs to be either imperfect or pluperfect subjunctive. Here it's pluperfect (*trapassato del congiuntivo*) because the priests thought that it had already happened.

"Magari fosse stato così": This subjunctive is cued not by a verb in the WHEIRDO category but by the word *magari*. When it means "if only," *magari* is always followed by either the imperfect or the pluperfect subjunctive. Here it is pluperfect subjunctive because the action is in the past.

"tutto finì male": Completed action in a remote past. *Passato remoto*.

"non ti preoccupare": The singular, informal "you" imperative, when it is negative, is always *non* plus the infinitive. *Non* must always precede any object pronoun.

"non imparasti": Completed action in a remote past. *Passato remoto*.

"Il sipario si alzerà": The reflexive pronoun comes in front of the conjugated verb.

"Andiamo", "entrate": The first-person plural ("Let's") imperative of any verb is always the same as the present indicative; the plural, informal "you" imperative of *entrare* is regular, i.e., it is the same as the present indicative.

We hope all your holiday memories will be happy ones!

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