Gentili Ascoltatori, Dear Listeners,
Here's a transcript of "Casting Call and Scream Test,” our recent show on expressing likes and dislikes in the compound tenses, like the passato prossimo. You can hear this podcast by accessing the following URL: http://coerll.utexas.edu/ra/episode.php?p=17

Buon divertimento!

Hanno partecipato
Simone Sessolo
Marco De Risi
Michael Heidenreich
Sean Neesley

Featured in this broadcast:
as Pantalone
as the Security Guard, whose lines are transcribed so as to reflect his Roman dialect.

for Miracle Pictures

Ann Marie Burnett, Wilfredo Cerrato, Emily Esposito, Bridget Green, Scott Gregoire, Stefani Langenhennig, Tyler Levy, François Lux, Arnulfo Manriquez, Maranda Moody, Paige Normand, Ashley Park, Diana Shen, Paula Swindle, Erica Weaver, Andirea White

as the Pleased Movie-Goers

Transcript : Arlecchino and her Screen Test on Spettacolo Stasera

Antonella: Buona sera a tutti e benvenuti a Spettacolo Stasera! Ormai gli appassionati di cinema non parlano che di questo film! Da sempre stelle teatrali, adesso Arlecchino e colleghi stanno raggiungendo somme vette nella scalata al successo.

Eric: E io sono stato il primo radiogiornalista ad intervistare l'affascinante co-star del nostro amico.

Antonella: Ogni Dario ha la sua Franca

Arlecchina and her Screen Test on Spettacolo Stasera

Antonella: Good evening, everybody and welcome to Spettacolo Stasera! By now movie fans are talking about nothing but this film! They've always been stars of the stage, and now Arlecchino and his colleagues are reaching dizzying heights on the ladder to success.

Eric: And I was the first radio reporter to interview our friend's charming co-star.

Antonella: Every Dario has his Franca
Eric: Ogni Roberto la sua Nicoletta

Antonella: e ogni Arlecchino la sua

Eric: Arlecchina! Esclusivamente a Spettacolo Stasera!

Antonella: Sentiamo!

Eric: Prima di tutto, congratulazioni vivissime! Il film sta ottenendo un gran successo sia di critica che di pubblico, ma detto inter nos: Lei, Arlecchina, è senza alcun dubbio la ragione principale del successo di quest'opera.

Arlecchina: Grazie mille, ma per cortesia, mi dia del tu, anzi dammi del tu...

Eric: Io sono un suo, cioè, un tuo grande fan. Dicci alcuni retroscena del film...

Arlecchina: Posso dire che era da parecchio tempo che Arlecchino aveva in mente questa storia intricatissima e piena di surrealismo magico.

Eric: È piaciuta subito a tutti i protagonisti la trama?

Arlecchina: No, per carità, questo non succede mai a teatro, figuriamoci al cinema! Ci ha emozionato la parte avventurosa del progetto, ma ad alcuni ha dato fastidio l'ambizione sfrenata di Arlecchino...

Eric: E qual è stata la tua prima reazione?

Arlecchina: Oh, a me ha affascinato tutto subito. E poi sai, mi è così simpatico Arlecchino...

Eric: Ho saputo che sul set hai fatto una

Eric: I understand you made a new friend
Arlecchina: Eh sì, ormai ne parlano tutti, la Signora Balanzone mi sta simpaticissima. Non hai idea le risate che ci siamo fatte a vedere il marito ballare la square dance. Mi piace da morire il suo accento bolognese, e poi... che cuoca meravigliosa!

Eric: E che ruolo ha avuto Pantalone, visto che ha investito, pare, tanti soldi nel film.

Arlecchina: Veramente preferirei cambiare argomento…

Eric: Sembra che ti ripugni solo il nome di questa persona…

Arlecchina: Appena hai nominato il suo nome, ho fatto un tuffo in un passato che vorrei dimenticare.

Pantalone: Ho voglia di brindare, tra breve Arlecchina sarà tra le mie braccia, qui nel famoso studio 5 di Cinecittà… Appena finiremo il provino per la parte principale del film di Arlecchino, metterò nella bevanda di Arlecchina il filtro d'amore preparato dalla mia bisnonna. Lei berrà e si innamorerà della prima persona che vedrà, cioè me! L'idea mi emoziona.

Arlecchina: Permesso, posso entrare?

Pantalone: Ma prego, carissima, accomodati!

Arlecchina: Buon giorno. Che caldo bestiale fuori, ma anche qui dentro non si respira!

Pantalone: E allora, bando alle ciance! Va' dietro al separè, spogliati ed indossa il

Eric: Oh yes, everybody's talking about it by now, I like Mrs Balanzone so much. You can't imagine what a laugh we had seeing her husband do his square dance. I adore her Bolognese accent, and then... what a marvelous cook!

Eric: And what was Pantalone's role, seeing that he invested, it seems, quite a bit of money in the movie.

Arlecchina: Actually I would prefer to change the subject.

Eric: It seems that the mere mention of his name repulses you...

Arlecchina: The moment you spoke his name, I was plunged into a past that I would rather forget.

Pantalone: I feel like drinking a toast, soon Arlecchina will be in my arms, here on the famous Soundstage 5 at Cinecittà... As soon has we finish the screen test for the lead female role in Arlecchino's movie, I'll place my great-grandmother's love potion in Arlecchina's drink. She will drink--and fall in love with the first person she sees, to wit, me! The idea excites me.

Arlecchina: Excuse me, may I come in?

Pantalone: Of course, my dear! Make yourself at home!

Arlecchina: Hello. It's so frightfully hot outside, but even in here one can barely breathe!

Pantalone: Well then, so much for idle chat! Go behind the screen, undress, and
costume di scena, mentre io ti preparo una bella bevanda fresca.

**Arlecchina:** Scusa, ma il film di Arlecchino non è mica su Tarzan.. perché dovrei indossare quel bikini striminzito di finta pelle di giaguaro? Mi **fa schifo**.

**Pantalone:** Mia cara, non m'interessa che ti **faccia schifo**; se vuoi la parte devi recitare ora davanti a me con questo costume. Ti **conviene** non fare i capricci.

**Arlecchina:** Mi **deludi**, Pantalone. Pensi che sia stupida e non abbia capito cosa vuoi veramente?

**Pantalone:** Ma ti sbagli. Io voglio solo essere sicuro di fare la scelta giusta per la protagonista di quello che diventerà il più grande film dell'ultimo decennio…

**Arlecchina:** D'accordo. Mi metterò questo costume ridicolo e reciterò per te, ma esigo che ci sia un'altra persona in questa stanza.

**Pantalone:** Va bene, per dimostrarti che è solo la passione per l'arte a spingermi, chiamerò la guardia. Sbrigati, su, va' a metterti il costume.

**L'altoparlante:** Una guardia con urgenza al Teatro 5. Una guardia con urgenza al Teatro 5, grazie.

**Pantalone:** Now I'll put that potion in her orangeade. Are you ready?

**Arlecchina:** Mamma mia, quanto mi **dà fastidio** l'atteggiamento di Pantalone… Pronto? Eccomi!

**Pantalone:** What a sight! Please, refresh yourself with this drink before starting your audition.
Guardia: Signo', che m'avete fatto chiama'? Io stavo a dormi' alla granne, ma poi m'hanno detto che c'era n'attrice famosa allo Studio 5 e so' venuto de corsa...

Pantalone: Guardia, maledizione, ma perché è già qui, di solito arriva sempre un'ora dopo, se ne vada!

Arlecchina: Oh, mi gira la testa, Signore, chi è Lei, mi affascinano i suoi baffi, mi emozionano le sue basette, mi … mi sento tremare tutta, svengo…

Guardia: Ma ccomm'è bbella, ppoverina... Ma un momento, allora, vuol di' che fate 'nnna ppellicola de Tarzan...? Fico!

Pantalone: Maledizione!

Guard: Sir, you called for me? I was having a fine snooze when they told me there was a famous actress on Soundstage 5 and I came running...

Pantalone: Guard! Curses, what are you doing here already? You usually show up an hour later! Get out of here!

Arlecchina: Oh, my head is spinning, Sir... Who are you? Your moustache fascinates me... Your sideburns excite me.... I.... I feel myself trembling... I'm going to faint...

Guardia: Ma come'è bbella, ppoverina... Ma un momento, allora, vuol di' che fate 'nnna ppellicola de Tarzan...? Fico!

Pantalone: Curses!

Pubblicità per Arlecchino e l'ordine della pietra filosofale

Alcuni spettatori reagiscono:

Mi hanno sempre affascinato i film che parlano della magia...

Mi sono piaciuti i tucani che gli portavano la posta.

Mi ha affascinato il negozio dove Arlecchino ha comprato la bacchetta!

Mi interessa molto quel treno che li ha portati a Verruchesuine...

Alla mia ragazza hanno fatto schifo le scimmie, ma a me sono state simpatiche!

Mi importa molto che un film comunichi un messaggio serio ai giovani.

Ad for Arlecchino and the Order of the Philosopher's Stone

Some movie-goers respond:

Movies about magic have always fascinated me.

I liked the toucans that brought them the mail.

The store where Arlecchino bought the wand, I found it charming!

The train that took them to Verruchesuine interests me a lot...

The monkeys disgusted my girlfriend, but I liked them!

It's important to me that a movie send a serious message to young people.
Mi è piaciuta moltissimo la serenata che quel ragazzo ha cantato sotto il mare! Come si chia—ah, Pulcinella! Ci è tanto simpatico quel Pulcinella!

Mi sono piaciuti i ritratti che parlavano e si muovevano!

Mi ha fatto paura il cappello che ha parlato quando Pulcinella se lo è messo sulla testa!

Adesso abbiamo voglia di vedere il sequel!

Mi ha commosso il coraggio di Colombina quando è andata da Kulala per trovare il sonno di Arlecchina!

Ci ha emozionato molto la battaglia con i draghi!

Mi sarebbero piaciute più esplosioni!

Mi ha dato un po' fastidio l'accento dei texani...

Ci ha fatto venire la pelle d'oca la macchina che volava!

Ci ha deluso un po' la scena con i furetti parlanti...

Mi è piaciuta molto la square dance dei Balanzoni!

A me è piaciuto il popcorn!

Nota Grammaticale

First of all, if you missed Episode 16, “The Red Carpet Treatment,” you’ll want to take a look and a listen at it now so you’ll be acquainted with those all-important Pleasure Points!
In today’s episode, you’ll notice how with **piacere** the auxiliary verb in compound tenses (like the *passato prossimo*) is always *essere*. Antonella says: “Il Panino Piacere è piaciuto a tutti!”—that is, everybody liked the Pleasure Sandwich.

You might also notice that she didn’t follow the famous recipe exactly. The recipe calls for the preposition first, then the indirect object, then the verb, and then the thing that somebody likes. In this case, Antonella starts out with the thing that everybody likes, then we get the verb, and finally the preposition and the indirect object. There’s no cause for alarm, though, because normal word order—subject, verb, complement—is always grammatically acceptable. Although a sentence with **piacere** almost always follows the recipe, this variation is common when a departure from the usual routine can add some desired emphasis.

Now, whenever a verb takes *essere* as its auxiliary, as **piacere** does, there’s always two other important things that we know about it.

First of all, it’s an intransitive verb. That means no direct object. So we won’t ever be using a direct object pronoun directly with **piacere**.

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--Ti piace il film di Arlecchino? --Si, mi piace (il film di Arlecchino).
--*Do you like Arlecchino’s movie?* –*Yes I like it (Arlecchino’s movie).*
The “it” in the English version is the direct object of “like,” but in Italian, it’s the **subject** of **piacere**. We already know what “it” is, so we can just omit it, but we won’t replace it with a direct object pronoun!

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--Ti piace vedere i film avventurosi? –Si, mi piace vederli.
--*Do you like seeing adventure movies?* –*Yes, I like seeing them.*
The direct object pronoun *li* is the direct object of *vedere*, NOT of **piacere**.

Secondly, the past participle of **piacere** will have to agree in number and gender with its subject. The trick here is to remember that the subject is the thing that somebody likes and NOT the somebody who likes it.

Antonella and Eric pointed out these four examples to show **piacere** in the *passato prossimo* with masculine, feminine, singular and plural subjects:

**masculine singular subject:**
Al pubblico è piaciuto lo spettacolo.

**masculine plural subject:**
A Colombina sono piaciuti i nuovi lazzi.

**feminine singular subject:**
Agli attori è piaciuta la scena romantica.

**feminine plural subject:**
Persino a Pantalone sono piaciute le canzoni di Pulcinella.

You see that the gender and number of the people who like the thing is irrelevant. The past participle of piacere agrees with the thing(s) that they like.

This will be true even when you put your Pleasure Sandwich together backwards, for emphasis or variety:

La scena romantica è piaciuta agli attori.

And leave it to Eric to illustrate a sentence with piacere that starts with the verb--as can often happen in a yes-or-no question:

È piaciuta subito a tutti i protagonisti la trama?

Of course it’s also true in all the other compound tenses as well, not just passato prossimo. Just two examples:

condizionale passato
Mi sarebbero piaciute più esplosioni.

coniugativo passato
Dubito che ad Arlecchina siano piaciuti i regali che Pantalone le ha fatto.

Other verbs expressing likes and dislikes

Piacere and its negative form, non piacere, are far from being the only ones. The tricky part is that some of them follow the pattern we’ve established in the Panino Piacere recipe and others don’t. You just have to make note of how each one works as you encounter it. The loquacious bunch of movie-goers illustrated several of them as they commented on Arlecchino’s new film.

convenire - to be a good idea, to behoove
subject: the thing that is a good idea
direct object: none
indirect object: the person for whom it is a good idea
auxiliary: essere
This expression gets translated in several different ways in English, very often with the conditional even when the Italian is not.
Ti conviene non fare capricci.
It would be a good idea for you not to be capricious. It would behoove you...
You would be better off not to... etc.

affascinare - to charm, to fascinate
subject: the person or thing that is charming or fascinating
direct object: the person who is charmed or fascinated
indirect object: none
auxiliary: avere

**interessare** - this one is a rather limber verb. Meaning “to be of interest”...
subject: the thing that is of interest, the thing that is interesting
direct object: none
indirect object: the person to whom something is interesting, the person to whom something is of interest
auxiliary: avere or essere
A Pantalone ha interessato molto vedere Arlecchina nel costume che le aveva dato.
*Pantalone was very interested to see Arlecchina in the costume he had given her.*

**interessare** - Meaning “to concern, to affect”...
subject: the thing that concerns, the thing that affects
direct object: the persons or things concerned or affected
indirect object: none
auxiliary: avere
I risultati dei provini interessano tutti gli attori della compagnia.
*The results of the auditions concern all the actors of the company.*

Italians don’t always make a careful distinction between these two subtle differences in the meaning of *interessare*, so you can usually use it safely either way. Then there is the pronominal (reflexive) version:

**interessarsi a** – to demonstrate or to take an interest in something; to be concerned about something.
subject: the person who takes an interest, the person concerned
direct object: none
object of the preposition *a*: the thing in which someone takes interest or about which someone is concerned
auxiliary: essere
Pantalone non si è interessato molto all’opinione che Arlecchina ha espresso sul costume.
*Pantalone didn’t show much interest in Arlecchina’s opinion of the costume.*

**fare schifo** - to be disgusting, to cause disgust
subject: the disgusting thing
direct object: “built in”: *schifo*
indirect object: the person who is disgusted
auxiliary: avere

**importare** - to be important
subject: the thing that is important
direct object: none
indirect object: the person to whom something is important
auxiliary: essere
essere simpatico/a / stare simpatico/a - to like. This verb is a very handy alternative to piacere because it can be used to make the distinction between “just liking” and, you know, “like liking” somebody. This expression has no implication of the sexual or romantic attraction that piacere sometimes (but certainly not always) has. The expression is often used with stare rather than essere and sounds much more informal that way.

Subject: the person who is likeable
Direct object: none
Indirect object: the person who just likes somebody
Auxiliary: essere

Concerning liking and loving...

“Hey, if you love Radio Arlecchino so much, why don’t you marry it?!”
There’s really no Italian equivalent for this particular wisecrack, since, as Antonella points out, Italians just don’t use the verb amare as a casual exaggeration of piacere the way English speakers use “to love” as a hyperbolic substitute for “to like.”

Amare is reserved for expressions of serious, romantic love. The force of piacere is often boosted in different ways, such as

Mi piacciono moltissimo le frittate di Pulcinella.
Ci è piaciuta un sacco la square dance dei Balanzone.
Al pubblico è piaciuto da morire il nuovo film di Arlecchino.

What’s more, Italians use yet another expression to describe the kind of deep affection and caring that exists among relatives and close friends. In English, we most often use the verb “to love” for this also, whereas in Italian, volere bene is the preferred expression.

volere bene - to love, to care for someone
Subject: the person who loves someone
Direct object: none
Indirect object: the object of some one’s affection; the person loved
Auxiliary: avere

Arlecchina might say: “Pulcinella, ti voglio tanto bene, ma non ti amo.”
“Pulcinella, I care for you a great deal, but I do not love you.”

fare paura - to frighten, to scare, to cause fear
Subject: the thing that is frightening
Direct object: “built in”: paura
Indirect object: the person who is frightened
Auxiliary: avere

avere voglia - to feel like (having or doing something)
Subject: the person who feels like...
direct object: “built in”: voglia
indirect object: none
auxiliary: avere
NOTE: what someone feels like having is expressed as a noun following the preposition di; what
someone feels like doing is expressed as a verb in the infinitive following the preposition di.
Abbiamo voglia di vedere il sequel.
Hai voglia di un po’ di popcorn?
Do you feel like [having] some popcorn?

commuovere - to move (emotionally)
subject: the thing that is moving
direct object: the person who is moved
indirect object: none
auxiliary: avere

emozionare - to excite
subject: the thing that is exciting
direct object: the person who is excited
indirect object: none
auxiliary: avere

dare fastidio - to annoy, to be bothersome
subject: the thing that is annoying or bothersome
direct object: “built in”: fastidio
indirect object: the person who is annoyed or “bugged”
auxiliary: avere

fare venire la pelle d’oca - to give goosebumps
subject: the thing that gives somebody goosebumps
direct object: “built in”: venire la pelle d’oca
indirect object: the person who gets goosebumps
auxiliary: avere

deludere - to disappoint
subject: the thing that is disappointing
direct object: the person who is disappointed
indirect object: none
auxiliary: avere

Although the issues of direct versus indirect object and avere versus essere may seem daunting
at first, it will be helpful for you to remember one important thing. In all of these Italian
expressions, the person whose emotions, whose likes or dislikes we are talking about, is always
the object of the expression, not the subject, as is so often the case in English. (The three
exceptions to this are amare, avere voglia, and volere bene)
Of course, if you’re using first- or second-person object pronouns (mi, ti, ci, vi) with these expressions—and that will happen a lot—the indirect vs direct object problem is really no problem at all since nobody will ever know if you’re using the wrong pronoun. They’re both the same! In the big wide world of grammar, we’re grateful for small favors!

**Nota Culturale**

For those who are wondering about Dario, Franca, Roberto and Nicoletta mentioned in this episode, let’s explain who they are! Dario Fo and his wife Franca Rame are a well-known and popular couple who have been together on stage and in real life since the early 50’s. When, in 1997, Dario Fo received the Nobel Prize for Literature for dedicating his life to theatre, he shared it with his wife, co-author, and muse Franca. Similarly, a few months later, when Roberto Benigni won three Oscars with his movie *La vita è bella*, he shared with the world his infinite love for Nicoletta Braschi, his wife and actress in all of his movies.

What do you think Cinecittà means?

Cine = cinema, città = city, city of movies, *la città dei film*! And this is exactly what Cinecittà is. Cinecittà--also called *la Hollywood sul Tevere*--is indeed a stage, backstage, pre-production/production/full production studio in one lot, offering everything imaginable object or service required to make a movie. As Alberto Sordi, one of the most beloved Italian actors, once said, a movie director could walk into Cinecittà with just a script and an idea and leave Cinecittà with his or her vision on a reel of film. Nowadays, Cinecittà is used mainly by TV productions such as talk and game shows, fiction series, and advertising spots.

Studio 5 is still particularly famous because it was the “home” so to speak of one of the greatest Italian directors, Federico Fellini (Rimini, 1920 - Rome, 1993), called by many “Il Maestro.” He made most of his movies in Cinecittà’s Studio 5.

Cinecittà was one of the very few positive projects created by the Italian fascist dictator Benito Mussolini (Predappio, 1883 - Giulino di Mezzegra, 1945). He founded it in 1937 on the southeastern outskirts of Rome to produce propaganda films. Cinecittà studios were later bombed by the Western Allies during World War II, but were rebuilt in 1947. Since then, they have hosted film productions of renowned Italian directors (Rossellini, Fellini, De Sica, Visconti, Pasolini, Leone, Cavani, Bertolucci, etc.) as well as foreigners (Annaud, Coppola, Campion, Minghella, Scorsese, Gibson, Soderbergh, Abrams, etc.). If in Rome during the months of June and September, you should visit the studios of Cinecittà, *la fabbrica dei sogni*: it has “fabricated” more than 3,000 so far!

Our lovely guard from Cinecittà featured in this episode, belongs to the new reality of Cinecittà, which is now a private institution, no longer open to the public.

Did you understand his lines without checking the transcript? If you had difficulties, don’t blame yourself! He is speaking a dialect. Remember Signora Balanzone in Episode 16? She has a
very strong accent, *cadenza*, from Bologna. In the guard’s speech, however, you can detect more than just an accent; in fact some of the words he uses are in Roman dialect.

Italian dialects are a rich source of endless fascination for many linguists and intellectuals. Linguists can drown in the myriad of Italian dialects: in each of the 20 Italian regions, people speak more than one (two, five, ten…) variety of dialect. Often, dialects are not just a variation on the Italian standard, but distinct languages with their own grammar and lexicon, such as the ones spoken in Sardinia and Friuli. Three of the main reasons for such a linguistic reality are the habit of ancient Romans not to impose Latin on the people they conquered, the geographical constitution of the Italian peninsula, and last but not least, the foreign dominations that occupied the Italian territory until the unification of Italy, made complete between 1861 and 1871 by Italians who fought for it during *il Risorgimento* (The Resurgence).

It was Alessandro Manzoni (Milano, 1785 – Milano, 1873), author of one of the major works of Italian literature, the historic novel *I promessi sposi (The Betrothed)* who, in a sense, decided that the language of the new and unified Italy be the Tuscan dialect; he would go to “sciacquare i panni nell’Arno”: do his verbal laundry in the Tuscan river of Arno. The language of the great thirteenth-century Tuscan writers Dante, Petrarch and Boccaccio would constitute the standard Italian with a pinch of Roman dialect (since Rome became the capital of the new Italy in 1871). Now what about those intellectuals who were mentioned earlier? They’re a potentially controversial bunch, so stay tuned to Radio Arlecchino as we consider their place in Italy’s rich linguistic treasure trove…

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”