

LA CUCINA

By

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FADE IN

1. INT. THE VILLA AT ACQUASANTA, KITCHEN - DUSK

It is large and old fashioned

A few candles are burning

There is romantic MUSIC playing in the background, the gentle CLATTERING of implements, and the occasional BRAYING of a mule

ROSA is lying on the table, luxuriating in her nakedness

Around her on the table, and on every surface, are luscious foods: fruits, vegetables, fish, meat, bread, desserts, marzipan figures

Beyond is L'INGLESE, his back to us, wearing only a cook's apron. He is at the stove, stirring pans

CREDITS

2. INT: ROSA'S KITCHEN - MORNING

Dimly lit, sepia, quiet

Rosa pours a mound of flour onto the table

She adds a grind of salt

She breaks eggs into the mound

She pours on oil and then a little water

She kneads vigorously, putting her whole body into it

A bead of sweat forms at the nape of her neck

And trickles down her spine

Rosa covers the dough with a damp cloth

And dusts her hands off on her skirt

She flips through a fashion magazine, half-heartedly

She goes to the window and looks out

3. EXT: VIEW OF STREET - CONTINUOUS

It is dazzlingly bright. Lines of washing cross the street

Dogs BARK, a man is WHISTLING, a Bell RINGS

A GIRL is flirting with the POSTMAN

A BOY rides past on his bicycle

A DOGCATCHER runs past chasing a pack of stray dogs. He cannot catch them

4. INT: ROSA'S KITCHEN - CONTINUOUS

Rosa's face shows that life is passing her by

She returns to the table and dusts it with flour

She breaks the dough into pieces

And starts to roll them into rectangles

Focus on the big knife on the table

5. FLASHBACK: EXT. STREET IN CASTIGLIONE - DAWN

In black and white apart from the blood which is red

BARTOLOMEO'S throat is slit from ear to ear

It takes a second for the blood to flow, but when it does
his shirt becomes drenched

He falls dead on the cobblestones

6. BACK TO SCENE

Rosa winces

She slices the pasta into fine strips

And hangs them on a pole to dry

She crosses to the stove

And stirs a pan of tomato sauce

7. INT: ROSA'S KITCHEN - LATER

Rosa, ready for work, but still dowdy, checks the kitchen,
then leaves, SLAMMING THE DOOR to the apartment behind her

Her FOOTSTEPS die away

8. EXT. THE ALCANTARA VALLEY - DAY

Lush countryside, bright sunshine, vibrant colors

In the distance the volcano RUMBLES and puffs plumes of
smoke

On its slopes are olive groves, vineyards, orchards, and orange and lemon trees: the boughs of all are bending under the weight of ripe fruit

We see a melon patch where the most enormous melons are growing

Families of chubby pigs SNORT while foraging freely

We see a herd of MOOING cows. They have huge, swinging udders, squirting milk as they walk

CLUCKING chickens lay gigantic eggs

In the hedgerows are various courting couples

Everywhere there are children, many of them twins, triplets, even quads

9. EXT. OUTSIDE CHURCH - MORNING

We hear CHORISTERS SINGING

Focus on the frieze above the door: an avenging angel

The door opens and out bursts ISABELLA FIORE. She has the same face as the angel

FILIPPO FIORE, wearing a mountain cap, with an oozing boil on his neck, follows her. He looks worried, and is poring with sweat

Behind them follows a troupe of noisy children, six older boys, fighting, jostling, playing, and last of all, Rosa, aged 8

10. EXT: ROUTE HOME FROM CHURCH - CONTINUOUS

The family walks home from church, strung out in a line behind Isabella

Without looking back at them Isabella knows what they are doing and admonishes them

GIULIANO and GIUSEPPE seize SALVATORE and make as though to throw him into the pool of the fountain in the centre of the piazza

ISABELLA

Giuliano, Giuseppe, you throw Salvatore in the fountain I'm going to chop you up and feed you to the pigs

Reluctantly they set Salvatore back on his feet. He makes a rude gesture at them

LEONARDO has a slingshot and is practicing firing stones

ISABELLA

Leonardo, you break a window I'm going to break your leg. And Luigi take your hands out of your pockets. You keep doing that you're going to go blind

Both boys grimace behind her back

We see things from Rosa's viewpoint. She lingers lovingly at the shop windows: the butchers, the bakers, the novelty marzipan shop, smearing the glass with her little sticky fingers

11. EXT: FARMHOUSE COURTYARD - A LITTLE LATER

The family comes through the gate into the courtyard

Isabella and Filippo go into the pigsty

There's much GRUNTING and GROANING

Rosa idles by the door

Isabella and Filippo emerge, straightening their clothing

Isabella gives Filippo a venomous look which has him worried again, then she goes up the steps to the kitchen

Rosa follows her

12. EXT: FARMHOUSE COURTYARD, A FEW MONTHS LATER - NIGHT

A massive blood-colored moon hangs over the valley

A crowd of villagers is waiting. It is cold and their breath forms a vapor. They stamp their feet and shiver

VILLAGER # 1

A pig with two tails was born
I tell you

VILLAGER # 2

It can only mean one thing

VILLAGER # 3

Aye, a monster will be born
this night for sure

The villagers pass round a hip flask. Some CLICK rosary beads and mutter prayers

The volcano RUMBLES and belches a plume of fire

13. INT: A STABLE - CONTINUOUS

A brood mare rears on her hind legs, she NEIGHS, her eyes are wild

14. INT: FARMHOUSE KITCHEN - CONTINUOUS

It is bright. There is a ROARING fire

The brothers play cards and fight

Filippo is getting more and more drunk in a chair by the fire

Rosa, uneasy, is stirring a saucepan of boiling honey

She adds a heap of walnuts

There is a SCREAM

They all look at each other anxiously

More SCREAMS

The boys continue playing

Rosa bakes her cookies, then hands them round

They start to fall asleep

Another SCREAM louder than before

Rosa falls off her chair

She goes to the door and peers through a crack at the crowd outside

15. EXT: FARMHOUSE COURTYARD - CONTINUOUS

The villagers cross themselves

VILLAGER # 1

Isabella Fiore is dead for
sure. No woman could survive
such a labor

The others nod and cross themselves again

A baby CRIES

A second baby CRIES

VILLAGER # 2

A live birth it is then

VILLAGER # 3

Heaven be praised

VILLAGER # 1

Cries like a human child at
least

The shutters on an upstairs window are thrown open

MARGARITA GENGIVA sticks her head out. She sprays saliva
as she speaks

MARGARITA GENGIVA

It's a monster

The villagers GASP

It's a thing with two heads,
one body, two arms and three
legs

She waves her kerchief and retreats SLAMMING the window

VILLAGERS # 1, 2 and 3
By the grace of the Archangel
Gabriel, a thing with two
heads and one body!

WHISPERING among the crowd. Some are drunk. A few cross
to the front door and KNOCK on it. The door is opened by
PADRE FRANCESCO

MAN # 1
Slit the monsters throat

MAN # 2
Burn it on a pyre

MAN # 3
To stop the spread of evil
spirits

Padre Francesco makes the sign of the cross

PADRE FRANCESCO
Benedicat et custodiat nos
omnipotens et misericors
Dominus, Pater, et Filius, et
Spiritus Sanctus. Amen

ALL
Amen

PADRE FRANCESCO
These little babes are no
more a monster than I am

The villagers nudge one another and CHORTLE

Take them to your hearts,
good people, for they are as

much in need of God's love as
yourselves

FUSCOLO BANCALE

Ay, Padre, but when my wine
is all turned sour in its
barrels

SPERATO MADDALONI

When my flocks stray and lose
themselves on the mountain

MAFALDA PRUNETO

When my cheese goes rancid in
the dairy

SESTO FISSAGGI

When my olives mildew

FUSCOLO BANCALE

Then we'll know it is a
judgment upon us for allowing
devils disguised as babes
into our midst

16. INT: FARMHOUSE, ISABELLA'S BEDROOM - LATER THE SAME NIGHT

Rosa dandles GUERRA and PACE in her arms

Isabella awakes from unconsciousness

She looks at the twins for the first time and is horrified

ISABELLA

Jesus, what the fuck is that?

ROSA

It's a baby that's gone a
little bit wrong ...

(beat)

... are you sure you put the
right ingredients into the
mixture, Mama?

17. EXT: CASTIGLIONE, PIAZZA, MARKET - DAY

Stalls are laden with fruits, vegetables, meat, fish, items of clothing, shoes, crockery, cleaning equipment, birds in cages. Crowds are milling around

FRUIT VENDOR
(to the line of
customers at his
stall)

You know Giacomo Meletti saw
her mating with a ram?

FRUIT CUSTOMER # 1
He told me it was a water
buffalo

FRUIT CUSTOMER # 2
It's all lies. There are no
buffalo any more

SONGBIRD VENDOR
It was Filippo Fiore I tell
you. He's been coupling with
that sow of his for years

SHOE STALL CUSTOMER #1
You never heard about her and
the priest? Why, they were
swinging on the bell ropes

SHOE STALL CUSTOMER #2
Well, why doesn't somebody
inform the Bishop?

CLEANING EQUIPMENT VENDOR
(shouting)
Mops, buckets. The cheapest
around
(confidentially)
I've heard it said even her
sons aren't safe from her
insatiable lust

BUTCHER
(chopping a carcass
with a cleaver)

It's a judgment upon the
Fiores. That much is certain

WOMAN TRYING ON A HAT
(looking at herself
in a mirror)
You think they'd feel
ashamed, but not a bit of it.
They're even selling their
story to the newspapers

18. EXT: CARAVAN TRAIN OF THE CIRCO VENEZIANO - DAY

CLOSE UP: front page of newspaper, La Sicilia. Headlines
scream: SIAMESE TWINS: LOCAL FAMILY'S SHOCK AT FREAK BIRTH

Two men dressed as harlequins are reading the item closely

Behind them we see the gaily-painted caravans, the acts
practicing: acrobats, fire-eater, strong man, stilt-walker,
bearded lady. A corral contains grazing animals

They harlequins confer together then mount a mule and ride
off

19. EXT: FARMHOUSE COURTYARD - DAY

Rosa is sitting on the kitchen steps. Next to her is the
twins' crib

She watches the harlequins ride up, dismount, tether the
BRAYING mule to the gate and enter the yard

ROSA
Who are you?

CLOWN # 1
Don't be afraid. We've come
to take the little ones.
Your mama says it's all right
to. Come on now, hand them
over

ROSA
I will not

He reaches out to take the crib

Rosa bites his hand, drawing blood. He SCREAMS and sucks the wound

HARLEQUIN # 1
Vicious little bitch

Rosa grabs the crib

ROSA
Help! Help!

The second harlequin tries to wrestle the crib away from her

Finally Filippo emerges from the cowshed still fastening his pants

He grabs a pitchfork and charges at the harlequins

They race to the mule and ride off

Filippo embraces Rosa who is now clinging to the twins and trembling

20. EXT: FARMHOUSE COURTYARD - DAY

Rosa, now aged 12, and the twins, now 4, come through the gate into the yard

They spot something on the ground at a distance: it is Filippo's mountain cap

Rosa picks it up as though it is something very precious

Her eyes fill with tears

ROSA
Guerra, Pace, go ring the bell. Papa's dead

Guerra and Pace run to the bell used to summon the farmhands and pull the rope

BELL tolls

The other brothers, farmhands carrying hoes and pitchforks,
run into the yard

Isabella is the last to appear. When she sees the cap she
shudders

ISABELLA

Mother of God he's been
disappeared

LUIGI

Mama, we'll find him. Mario,
Giuliano, Giuseppe, head into
town. Leo, take Salvatore,
Rosario, run over to the
Gozzi farm. Gerberto,
Norberto, go that way..

The brothers and farmhands scatter

Rosa, sobbing, embraces Isabella. Guerra and Pace cling on
too.

ISABELLA

(darkly)

I've never once seen him
without that cap on his head

GUERRA and PACE

Filippo Fiore is never coming
back. No, he's never coming
back

21. EXT: HILL LEADING UP TO THE CEMETARY - MORNING

A CHOIR SINGS

The funeral cortège makes it's way up the hill

Rosa, distraught, follows the coffin clutching the mountain
cap

Guerra and Pace, in knickerbockers and tricorne hats, dance
alongside

The other brothers crack jokes and horse around

22. EXT: CEMETARY - A LITTLE LATER

PADRE FRANCESCO

.. Amen

ALL

Amen

Padre Francesco sprinkles holy water onto the coffin

Isabella SCREAMS and throws herself down into the grave

There is confusion while she is hauled out again

Isabella is borne away by the mourners

Rosa is left alone at the graveside

She drops the mountain cap into the grave

23. EXT: FARMHOUSE COURTYARD - DAY

Two of the farmhands are leaning on the gate. They make way for the JUDGE who enters the yard. He walks toward the house. The farmhands exchange glances

Farmhand # 1

Like moths round a flame they
are, and Fiore not yet cold
in his grave

Farmhand # 2

You'd be in there yourself if
you thought you stood a
chance. Wealthy widow like
her, amorous with it...

24. EXT: FARMHOUSE COURTYARD - SOME TIME LATER

The Judge leaves the house, straightening his clothing and mopping his forehead. Other farmhands observe him and nudge one another

25. EXT: FARMHOUSE COURTYARD - NEXT DAY

Another SUITOR tries his luck

26. EXT: FARMHOUSE COURTYARD - LATER

Suitor leaves, panting and adjusting

27. EXT: FARMHOUSE COURTYARD - NEXT DAY

Yet another SUITOR tries his luck

28. EXT: FARMHOUSE COURTYARD - DUSK

Suitor leaves, exhausted

29. EXT: FARMHOUSE COURTYARD - NEXT DAY

Rosa and Guerra and Pace are playing in the yard

ANTONINO CALABRESE swaggers into the yard and goes up to the house

Isabella receives him at the kitchen door

He goes inside

A cacophony of sounds follows: BANGS, THUMPS, BREAKING GLASS, YELLS, SHRIEKS

Guerra and Pace run over to the parlor window and peer in

Rosa follows

30. INT: FARMHOUSE, PARLOR - CONTINUOUS

Isabella and Antonino Calabrese are writhing on the table

Isabella sees the twins and waves them away angrily

BANGS and CRASHES continue

31. EXT: FARMHOUSE, STEPS TO KITCHEN - DUSK

Rosa goes up the steps to the kitchen

32. INT: FARMHOUSE KITCHEN - CONTINUOUS

There is a scene of absolute devastation: chairs are overturned and broken, a barrel of ale floods the floor, shelves have collapsed and jars of preserves are broken, plates and water jars are smashed, dresser drawers are emptied and the fire has gone out

Rosa relights the fire and tidies up

She prepares supper

She bathes the twins in the sink

She SINGS them to sleep in their crib

The other brothers and farmhands enter

Rosa serves supper

Isabella and Antonino Calabrese enter. He looks exhausted. She looks radiant

ISABELLA

Children, this is Antonino
Calabrese. He's going to be
your new father

33. EXT: HILL LEADING UP TO THE CHURCH - MORNING

Wedding procession: Isabella is marrying Antonino Calabrese

34. INT: FARMHOUSE KITCHEN, SIX YEARS LATER - MORNING

Rosa is 18, the twins are 10. All the family is gathered around the table

Isabella shouts through the door to the courtyard

ISABELLA

Rosario, you blockhead, get the cart ready. I'm leaving for Adrano at once, and you're coming with me.

She turns away, then adds as an afterthought

And get the gun in case we're set upon by bandits

She walks to the table

So this time your grandmother really is dying, and unless I'm quick I'll be robbed of everything. I know your aunts and uncles. They'll be ransacking the house already looking for the gold, the silver, the jewels that are mine by rights

She looks out of the door again

At last here he is, that no-brain bumpkin. I must go

Isabella goes out of the door and everybody follows

35. EXT: FARMHOUSE COURTYARD - CONTINUOUS

Rosario is in the waiting cart

ISABELLA

Holy Mother, blessed Virgin, Protector of the Innocent, watch over my Rosa. Amen. Husband, I'm depending on you. And Luigi

She delivers him a resounding slap across the face

I'm telling you, keep those lustful thoughts out of your head

Isabella mounts the cart

She snatches the reigns and whip from Rosario, almost knocking him out of the cart

And drives off in a cloud of dust

36. INT: FARMHOUSE KITCHEN - EVENING

Antonino Calabrese and the older brothers are getting drunk

37. EXT: FARMHOUSE COURTYARD, PIGSTY - CONTINUOUS

A line waits outside a pigsty. Inside are Guerra and Pace sitting behind a table with a heap of coins on it

FARMHAND # 1

That's robbery

GUERRA and PACE

That's business, take it or leave it

Reluctantly the farmhand snatches the pile of coins and stalks off

GUERRA and PACE

Next!

A WEeping WOMAN steps up

WOMAN

I need to know her name

GUERRA

That'll be

PACE

A round fifty

She's shocked

WOMAN

As much as that?

GUERRA

You do

PACE
Want to know

GUERRA
Don't you?

Woman reluctantly hands over the money

PACE
Carlotta

GUERRA
Cavallini

WOMAN
What that scrawny, flat-
bosomed, twisted-eyed, horse-
toothed..

GUERRA and PACE
Next!

A GOATHERD hands over a coin

GOATHERD
Where's my big goat? The one
with the crumpled horn?

Guerra and Pace close their eyes and massage their temples
for a moment

PACE
He's in the cabbage patch of
Giancarlo Mancini

GUERRA
But you better hurry: Old
Mancini has a gun trained on
him right now

Goatherd runs off

PACE
Next!

Rosa comes to the head of the line. She whispers

ROSA

Has Bartolomeo left a message
for me?

GUERRA and PACE

Pay up, Sis

Rosa produces a coin and puts it on the table

GUERRA

He's waiting for you by the
ruined castle. And hurry up
- he can't stay long

Rosa runs off

Guerra and Pace shake their heads

GUERRA and PACE

Poor Rosa

38. INT: THE SOGNO HOUSE, PARLOR, NIGHT

A party is in full swing: MUSIC, LAUGHTER, CHATTERING
guests

A sideboard is laden with food, including a wedding cake

GUEST # 1

How can you have a betrothal
with no bridegroom? Answer
me that

GUEST # 2

That poor girl! The shame of
it!

Focus on SOPHIA BACCI, sitting alone, looking around
expectantly

DON UMBERTO

(to DON FREDO)

Bartolomeo will be
here any minute I
promise. Here,
have another drink

39. EXT: WOODS NEAR RUINED CASTLE - NIGHT

Bartolomeo is waiting

Rosa arrives

They run to one another and kiss

SHEPHERD drives his sheep past

40. INT: SHEPHERD'S COTTAGE, BEDROOM - LATER

Shepherd and his wife are in bed

SHEPHERD

Isabella Calabrese will pay a high price for her journey to Adrano, though she may load up her cart with riches

41. EXT: WOODS - CONTINUOUS

ROSA

America! You've had disagreements with your Pa before but you didn't go to America

BARTOLOMEO

This is different. He's going to be really mad this time. Besides, America's the place for us. As soon as I can I'll send for you

ROSA

You will?

They kiss some more then Rosa breaks off

ROSA

Why is he going to be so mad?

BARTOLOMEO

Rosa, please. Don't let's
spoil the little time we have
left by talking about it

More kissing, then Rosa breaks off again

ROSA

It's Sophia Bacci isn't it?
I've heard the rumors. He's
trying to marry you off,
isn't he?

BARTOLOMEO

Rosa Colomba Fiore
(beat)
The only girl I'm ever going
to marry
(beat)
is you

Rosa smiles

They make love amid the ruins

42. EXT: OUTSIDE THE SOGNO HOUSE - LATER THE SAME NIGHT

Don Fredo puts the sobbing Sophia, her mother, and his sons
into the carriage

DON UMBERTO

(to Don Fredo)

Believe me, Don Fredo,
Bartolomeo will pay the price
of the dishonor he has
brought to your house and to
mine

DON FREDO

That I do not doubt, Don
Umberto. For if you do not
advise him of his error in
judgment, my sons will

The carriage drives off

BARESE approaches

BARESE

He's been found, Don Umberto.
He was with that girl of
Fiore's. Now he's heading
out of town. Pirone is
tailing him..

Barese and Don Fredo walk away together. Don Fredo has a
knife in his hand

43. INT: CHURCH, CONFESSIONAL - EARLY MORNING

Sound of Padre Francesco GRUNTING and GROANING

ROSA

And so, Padre, what is my
absolution?

PADRE FRANCESCO

You're a very naughty girl,
Rosa. Your absolution is to
come and make that same
confession tomorrow

ROSA

Thank you, Padre

Rosa is confused, but crosses herself and leaves the
confessional

As she leaves the church, a SOBBING DONNA RUBINO SOGNO
comes in

Rosa begins to suspect what has happened

She runs down the road

44. INT: THE SOGNO HOUSE, PARLOR - MORNING

We see photographs of Bartolomeo as a child arranged on a
sideboard

Then we see his body on the table

Candles are burning

There is a crowd of onlookers

The undertaker is taking measurements

Donna Evangelina sits holding Bartolomeo's hand

From time to time she SCREAMS

Don Umberto is brooding

Rosa staggers in

She looks at the body in disbelief and starts SCREAMING hysterically

Don Umberto slaps Rosa across the face. She stops screaming

DON UMBERTO

Whore! Get out of my house.
But for you my son would
never have betrayed me. You
have his blood upon your
hands. My curse be upon you
until your final breath. Now
get out

He manhandles Rosa out of the house

45. EXT: STREET OUTSIDE THE SOGNO HOUSE - CONTINUOUS

Glaring sunlight

Rosa is thrown down the steps and lands in the dust

A crowd surrounds her

Guerra and Pace arrive

They make their way to the middle of the crowd

They pick Rosa up

And walk her away

46. INT: FARMHOUSE KITCHEN - DAWN

Rosa is frenziedly kneading bread

47. INT: FARMHOUSE, ISABELLA'S BEDROOM - NIGHT

Isabella and Antonino Calabrese are making love

They are interrupted by LOUD BANGING NOISES

Isabella gets up, throws on some clothes, and goes to investigate

48. INT: FARMHOUSE KITCHEN - CONTINUOUS

Isabella comes in. There are loaves everywhere

Rosa is still kneading

ISABELLA

Rosa, amore, I know your
heart is breaking, but please
come to bed

ROSA

Later, Mama, later

49. EXT: FARMHOUSE COURTYARD - DAY

A line of paupers is at the kitchen door. Rosa gives out loaves

50. INT: FARMHOUSE KITCHEN - NIGHT

Rosa is brewing huge cauldrons of tomato sauce

51. INT: FARMHOUSE KITCHEN - DAY

Rosa is stirring huge vats of jam

52. EXT: PIGSTY - DAWN

The pigs are SQUEALING

Rosa, looking determined, brandishes a big knife

53. EXT: FARMHOUSE COURTYARD, STEPS TO KITCHEN - LATER

Rosa, bloodstained, carries buckets of blood up the steps

54. INT: FARMHOUSE KITCHEN - NIGHT

The table is groaning under the weight of sausages, roasts, pigs heads, pies

Rosa is curing hams

55. EXT: HENHOUSE - MORNING

Rosa is chasing CLUCKING chickens

56. INT: FARMHOUSE KITCHEN - NIGHT

The floor is carpeted with feathers. The table is laden with a bathtub-sized dish containing a chicken recipe.

Rosa garnishes it

Isabella leads in a deputation of Antonino Calabrese, and her sons, all half-asleep

ISABELLA

Rosa, this cannot go on.
You've killed everything.
You've cooked everything.
There's nothing left. You
must cease this unending
cooking

57. EXT: CASTIGLIONE, BUS STATION - DAY

Rosa, carrying a tiny suitcase, and a birdcage containing a parrot, gets on a bus

The bus pulls out with Rosa looking out of the window

58. EXT: PALERMO, OUTSIDE LIBRARY - DAY

It's raining

Rosa walks past the library

She sees an advert for a job and studies it: LIBRARY
ASSISTANT WANTED APPLY WITHIN

She climbs the steps

And goes inside

59. EXT: LIBRARY STEPS - LATER

It has stopped raining

Rosa comes out looking more cheerful

60. EXT: PALERMO STREET SCENE - LATER

NONNA FROLLA, carrying NERO, emerges from her grocer's
shop. Rosa follows

In the window is a sign advertising: ROOMS TO LET

Nonna Frolla, brandishing a key, and looking at Rosa with
suspicion, leads Rosa along the road to the apartment
building

61. EXT: LIBRARY STEPS, TWENTY FIVE YEARS LATER - MORNING

Rosa, now plump and middle aged, is caught in an April
shower as she climbs the steps

She's juggling an umbrella, eggs, a green cauliflower, and
a slab of tuna

CROCIFISSO is at the top of the steps

ROSA
Buongiorno, Crossifisso

CROCIFISSO
Buongiorno, Signorina Rosa

62. INT: LIBRARY, ENTRANCE HALL - LATER

Rear view of L'INGLESE and COSTANZA lolling against the counter, flirting

COSTANZA
You'll have to see the Virgin about that, Signor

L'INGLESE
The Virgin Mary works here at the Library! That's incredible!

Costanza laughs

COSTANZA
Not Mary, Rosa, Rosa Fiore. She's worked here forever and has never had a man. Food is her only passion. She's big, rustic, and wears horrible underwear

L'INGLESE
She sounds intriguing. Where can I find her?

ROSA
Right here, signor

Rosa is behind them and has heard everything. Costanza titters and totters away

L'Inglese and Rosa look into one another's eyes. She falls immediately under his spell

L'INGLESE
Signorina, my name is Hunt, Randolph Hunt. I am doing some research into the cuisine of your beautiful

island. I understand there are important manuscripts kept here...

ROSA

Yes, signor, the Library is proud to possess a very rare and precious collection

L'INGLESE

Would you
(beat)

He reaches out and toys with a strand of Rosa's hair
show them to me, signorina?

ROSA

Do you have a permit?

He looks blank. Rosa clarifies:

From the Department of
Cultural History?

L'INGLESE

I was told nothing about any
permit, signorina

ROSA

Then I am afraid I cannot
help you

L'INGLESE

And how do I acquire this
permit?

ROSA

You apply to the Ministry,
signor, good day

L'INGLESE

Good day, signorina

They separate and walk away from each other

L'Inglese turns back

L'INGLESE
Signorina?

ROSA
Yes, signor?

L'INGLESE
You can't imagine how much
you excite me

Rosa, embarrassed, scuttles away

L'Inglese watches her go, a lecherous smile on his lips

63. INT: ROSA'S KITCHEN - NIGHT

Rosa is melting caciocavallo cheese with garlic

She adds oregano

And wine vinegar

Then piles the mixture on a hunk of bread

We see her teeth biting into it

64. EXT: STREET OUTSIDE ROSA'S APARTMENT - CONTINUOUS

Passers-by inhale the sumptuous aroma

65. INT: THE FROLLA'S BEDROOM - CONTINUOUS

Nonna Frolla drops her teeth into a glass of water next to
that containing her husband's teeth

NONNA FROLLA
You can be sure, bello, our
Rosa has something on her
mind. Not once in twenty-
five years has she prepared
formaggio all'Argentiera at
three o'clock in the morning

66. INT: ROSA'S BEDROOM - A LITTLE LATER

Rosa is in bed, tossing and turning

L'Inglese, naked, appears at the foot of the bed

He burrows under the covers

Rosa GRUNTS and GROANS

Then she starts SHRIEKING

There is the sound of KNOCKING on the front door

Sound and view of parrot BARKING like a dog

Rosa opens her eyes, dazed at the realization it was only a dream

Rosa opens the door

It is Nonna Frolla, minus her teeth

NONNA FROLLA

Now Rosa, in the name of the
blessed Virgin, protector of
the sleeping innocents, what
is going on in here tonight?

67. INT: LIBRARY, CONCOURSE - FOLLOWING DAY

Rosa, walking through, is surprised by l'Inglese

He seizes her hand and kisses the inside of her wrist

L'INGLESE

Good morning, signorina

ROSA

Good morning

He produces his permit

L'INGLESE

I have my permit

ROSA

So I see, signor

L'INGLESE

So lead on, signorina, take me to your basement where you hide yourself away. Lead me to your lair, and your precious manuscripts

ROSA

I'm afraid, signor, that is impossible

L'INGLESE

Impossible? Why?

ROSA

It is Wednesday

L'INGLESE

So?

ROSA

The manuscripts may only be seen on Mondays

L'INGLESE

I don't believe it. Here I am trying to write a book about the relationship between food and love. I ask to see the manuscripts. I am told I require a permit. I duly obtain the permit. Then I am told I can only examine the manuscripts on a Monday. Today is Wednesday. I must kick my heels until Monday because of your infernal burocrazia. It is ridiculous

ROSA

It is Library policy, signor

She turns to go. He softens and reaches out to her, trying to win her over

L'INGLESE

Signorina, let us be friends,
eh?

He comes up very close

let us help one another,
hmmm?

ROSA

Monday, signor, come back on
Monday

Rosa walks away, trying to look composed

He sighs

L'INGLESE

Oh, signorina, what a
tantalizing woman you are

68. INT: LIBRARY, STAFF ROOM - JUST AFTER

Rosa, aflame, throws herself down on the dilapidated sofa

From Rosa's point of view, the sofa cushions lurch
rhythmically

Rosa GROANS in time with the thrusts before reaching a
NOISY CLIMAX

69. INT: LIBRARY STAFF ROOM - LATER

Costanza, leaning over Rosa, pats Rosa's cheeks in an
effort to rouse her

COSTANZA

Rosa, are you all right?
Shall I call a doctor?

Rosa finally wakes

ROSA

I'm fine, really, low blood
sugar, that's all

Costanza smirks

70. INT: LIBRARY, CONCOURSE - LATER

Staff and some readers are lolling by the desk

Costanza is relating something and there is a burst of GIGGLING as Rosa walks past

71. INT: ROSA'S APARTMENT - LATER

As Rosa unlocks her front door, she is joined by Nonna Frolla and Nero. They follow her inside

NONNA FROLLA

It's a man, Rosa, isn't it?
I said to Papa, 'It must be a
man to make our Rosa take on
like this'. Signora Prezzo
came in for her coffee this
morning, finest blend, she
said to me, 'it's a man - has
to be'. Although to be sure,
Quinto Cavallo, the
goldsmith, ricotta and
chocolate, regular as
clockwork, said it could be
The Change. There was an
aunt of his. Or was it a
cousin? In Trapani. Or was
it Marsala? Anyway, when it
came upon her she carried on
something alarming. Up all
night. Banging and crashing.
Strange dreams. Feverish
looks. 'It's the menopause
alright' he said. I said to
Papa, 'It's hormones of one
kind or another to be sure'

Rosa buries her head in her hands

ROSA

Nonna Frolla please

NONNA FROLLA

There's no 'please' about it.
Formaggio all'Argentiera at
three in the morning. Then
the noises. Groans and
gasps, shrieks and screams.
Not becoming in a single
woman. I need to know what's
going on. Is there a man in
it, or is it something else?

Rosa looks away

ROSA

There isn't a man

NONNA FROLLA

Then what is it?

ROSA

Oh, I don't know. I just
haven't been myself lately.
Working too hard I suppose..

NONNA FROLLA

Well whatever it is will have
to stop, I tell you. It's
upsetting the tenants

72. INT: ROSA'S APARTMENT, PARLOR - LATER, AFTER DARK

Rosa sits looking out of a window thinking of l'Inglese

On impulse she starts taking off her clothes

She puts on some MUSIC

And dances around in her slip

She removes the slip revealing a graying corset

She rolls down her stockings

And struggles out of the corset

Naked, she dances more until she feels she is being watched

View out of the window to the apartment on the opposite side of the street. SIGNOR RIVOLI is leering at Rosa from his window. Rosa SLAMS her shutters

ROSA
Peeping Tom!

73. INT: ROSA'S KITCHEN, THE FOLLOWING MONDAY - EARLY MORNING

Rosa has had her hair done. She HUMS a little tune as she puts fava beans in a saucepan with water, fennel sprigs and salt

74. INT: COMMUNAL BATHROOM - A LITTLE LATER

Rosa, still SINGING, is bathing in the tub. Sound of WATER RUNNING

Someone tries the door

SIGNOR PLACIDO
How much longer are you going
to be in there?

Rosa ignores him and continues bathing

75. INT: OUTSIDE COMMUNAL BATHROOM - LATER

Rosa emerges in a bathrobe and a cloud of scent

Sneezing, Signor Placido rushes inside

76. INT: ROSA'S KITCHEN - A LITTLE LATER

The fava beans are bubbling

Rosa stirs them

Then she takes a spoonful

And blows on it before tasting

She adds salt, pepper and a splash of oil

And tastes again - perfect

77. INT: ROSA'S BEDROOM - A LITTLE LATER

The pink two-piece lies on the bed

Rosa struggles into a new corset

Then she puts on the suit

And high shoes

She admires herself in the mirror

She puts on some lipstick

Then catches sight of Signor Rivoli's reflection: he's watching her again

She grabs her mackintosh and flounces out of the room

78. EXT: LIBRARY STEPS - LATER

Rosa, with blossom in her hair, climbs the steps

Crocifisso, standing at the top, WHISTLES admiringly

79. INT: LIBRARY BASEMENT - LATER

Rosa is sitting behind her counter feeling overdressed and uncomfortable

Costanza appears

COSTANZA

My, Signorina Fiore, you look beautiful today. I do believe you are wearing a little lipstick. And that pink suit. The one you had for the Mayor's visit. SO pretty. Is it a special occasion? Are you expecting anyone in particular to come

in? A man, perhaps? A
foreigner? Someone who wants
to look at the manuscripts?

Costanza totters away laughing

80. INT: LIBRARY, STAFF LAVATORY - A LITTLE LATER

Rosa looks at herself in the mirror. Tears well in her
eyes

ROSA

You fool. You've made
yourself look ridiculous.
Look at you. Acting like a
teenager. At your age. You
really have given them
something to laugh at now

She slumps down on the lavatory seat, crying

There is a KNOCK on the door. L'Inglese calls from outside

L'INGLESE

Oh, Signorina. Is that you
in there? I was told it
might be. Won't you come out
and show me the manuscripts?
It's Monday. I have my
permit ready for inspection.
Do come out, signorina,
please come out

Rosa is mortified. She wipes her eyes and pinches her
cheeks

ROSA

I am coming, signor, please
give me a few moments

The handle turns. L'Inglese whispers

L'INGLESE

Signorina. I know you're in
there. Come out. Come out
and get me

(beat)

I know you want to

Rosa smooths her hair

She adjusts the suit

And unlocks the door

81. INT: LIBRARY, OUTSIDE THE STAFF LAVATORY - CONTINUOUS

L'Inglese steps right up to the open door

He and Rosa look into one another's eyes

Their noses touch

He is breathing deeply

His scent overpowers her

She stumbles and falls against him

He grabs her

And holds her tight

ROSA

Air

She GASPS

I can't breath. I need some
air

L'Inglese half carries Rosa into the lower gallery

82. INT: LIBRARY, LOWER GALLERY - CONTINUOUS

L'Inglese sets Rosa down gently on the floor

He climbs on top of her

And begins to unbutton her blouse

SIGNOR BANDIERA walks in

L'INGLESE

No assistance is necessary,
signor. I have the situation
under control

SIGNOR BANDIERA

What are you doing to my
librarian, signor?

(beat)

Signorina Fiore, are you all
right?

Rosa opens her eyes

ROSA

Oh, Signor Bandiera, I must
have fainted. It is nothing.
Please help me to my feet

Reluctantly l'Inglese clammers off

Signor Bandiera regards l'Inglese with suspicion as he
helps Rosa up

SIGNOR BANDIERA

Shall I call one of the other
ladies, signorina?

ROSA

No, please, signor, pray do
nothing. I am quite well. I
was just going to show this
gentleman the manuscripts.
He is writing a book. He has
a permit

SIGNOR BANDIERA

Very well, signorina, carry
on, if you are sure you are
well enough

Signor Bandiera leaves

L'Inglese whispers in Rosa's ear

L'INGLESE

At last, signorina, we are
alone

(beat)
 Now, please, show me what I
 have long longed to feast my
 eyes upon...

Rosa begins to unbutton the remaining buttons of her blouse

L'INGLESE
 No, signorina, not that, not
 yet. First show me the
 manuscripts

Staggering, Rosa leads l'Inglese to the manuscript room
 And unlocks the door

83. INT: LIBRARY, MANUSCRIPT ROOM - A LITTLE LATER

Rosa removes the manuscripts from the cabinets
 And l'Inglese pores over them

84. INT: LIBRARY, OUTSIDE MANUSCRIPT ROOM - LATER

Rosa opens the door and goes in

L'Inglese is still reading and making notes on a pad in
 calligraphic handwriting

ROSA
 Signor, the library is now
 closed. It is past seven
 o'clock. I must ask you to
 finish what you are doing so
 I may replace the manuscripts

L'INGLESE
 Very well, temptress, I have
 just finished

He shuts his notebook and stretches out his arms and neck

As Rosa puts the manuscripts in the cabinets, he comes up
 behind her and buries his face in her neck

ROSA

Signor, if we do not hurry we
will be locked in overnight

L'INGESE

That wouldn't be so bad,
signorina, would it?

ROSA

Please, I must go

85. INT: LIBRARY, LOWER GALLERY, SPIRAL STAIRCASE - A LITTLE
LATER

L'Inglese gestures Rosa ahead of him

Then he peers up her skirt

86. INT: LIBRARY, ENTRANCE HALL - A LITTLE LATER

Rosa and l'Inglese are walking toward the doors

Rosa is steeling herself to speak

ROSA

Of course, signor, if you
really want to know about our
food, you will not find it in
books

L'Inglese brightens

L'INGLESE

No?

ROSA

You need someone to show you

L'INGLESE

You mean you cook, signorina?

ROSA

Signor, I cook

L'INGLESE

Then teach me, signorina.
Teach me everything. I will
be your pupil, your disciple,
your slave

87. INT: ROSA'S KITCHEN - DEAD OF NIGHT

Rosa has prepared a magnificent cheesecake

She helps herself to a large slice

And eats it lovingly

Afterwards she feels calmer

88. EXT: VUCCIRIA MARKET, CORNER OF VIA CALA AND VIA CASSARI -
MORNING

Market scene: colorful, noisy, crowded, chaotic

Rosa, bedraggled by a sudden shower, and l'Inglese come
together

He kisses her hand

As they wander, the longing between them mounts, it is as
though they are in a bubble

They look at the stalls laden with vegetables, some
suggestively shaped, drawing ribald remarks from the
vendors

They visit the wonderful fruit stalls, tasting and
squeezing as they go

They visit dairy stalls, tasting the succulent cheeses.
There are mounds of yellow butter and huge oozing
honeycombs

They look at the fresh meat counters with their great
displays of offal

And the amazing displays of fresh fish

They comment on what they see, but we can't hear it through the din

Rosa buys a whole lot of things and l'Inglese carries the packages

89. INT: ROSA'S KITCHEN - LATER

Rosa leads l'Inglese inside

ROSA

Here, signor, is the kitchen.
Of course, it is very
different from a proper
country kitchen, such as the
one on my family's farm.
Still, I have everything here
that I need

L'Inglese sets the packages down on the table

L'INGLESE

I can see that

L'Inglese examines Rosa's copper pots

And tests the sharpness of her knives

L'INGLESE

And where, signorina, is the
bedroom?

Rosa ignores the question and puts on her apron

ROSA

First, we must prepare the
pastry

She tips a mound of flour onto the table

And adds salt

And softened butter

Standing on opposite sides of the table, Rosa and l'Inglese begin to rub the butter into the flour

Their fingers meet in the mound: it is a very erotic moment

There is a loud KNOCK on the door

ROSA

It's my landlady

L'INGLESE

Let's keep very quiet and she
won't know we're in here

ROSA

Oh she knows we're here,
signor; she has only one good
eye but it sees like a hawk.
We'll have to let her in or
there'll be trouble

Rosa opens the door

Nonna Frolla trots in carrying Nero

NONNA FROLLA

Sir, I am Maria Frolla,
grocer and landlady. I
understand you are taking
cooking lessons from my
tenant Signorina Fiore?

L'INGLESE

That is true, Madam

He kisses her hand. She likes it, but draws her hand away

NONNA FROLLA

Signor, please. I am a
married woman

She sits down

Sir, I have been like a
mother to Signorina Fiore for
the past twenty-five years.
I feel responsible for her
welfare. She is very naïve,
you know. She is from the
country, out in the east
where their ways are very

primitive, very different
from ours. May I ask you,
signor, what are your
intentions towards my tenant?

L'INGLESE

Signora, I applaud your
concern for your charming
tenant, and may I assure you
that my intentions towards
her are strictly honourable.
I intend to take lessons from
her. That is all

NONNA FROLLA

Of course, signor, of course.
You are an honorable man.
That is plain to see. There
are men, of a type unknown to
you, I am sure, who would
take advantage of such a
girl; a girl of such
simplicity and large bosoms.
(beat)

Now I see that you want to
get on with your lessons. I
won't interrupt you any
longer. It has been a
pleasure meeting you. I hope
we may welcome you here again

L'Inglese smiles

L'INGLESE

Signora, the pleasure has
been all mine

Nonna Frolla and Nero leave

L'INGLESE

You didn't tell me you lived
in a convent

Rosa, embarrassed, begins to demonstrate like a cookery
show

ROSA

Taking some dried porcini mushrooms, soak them in enough warm water to cover them fully

She pours water onto the porcini

and leave them for half an hour. Gradually they will soften and expand, releasing an acrid aroma and coloring the water a rich brown

(beat)

While the mushrooms are soaking and the dough is relaxing, sauté a small chopped onion in a little olive oil until it is soft and transparent

We watch her hands as, expertly, she chops an onion

90. INT: ROSA'S KITCHEN - A LITTLE LATER

Rosa is adding ingredients to a saucepan

ROSA

Now we add a little white wine

She adds a splash of wine

and the mushrooms with their soak water

She pours in the mushrooms and their liquid

and cook for about twenty minutes

As Rosa faces the stove, l'Inglese puts his hands on her bottom

Rosa removes his hands

ROSA

Signor, please, don't do that

L'INGLESE

What shall we do while it is cooking, signorina? Perhaps you could show me the rest of your delightful apartment?

ROSA

This is all there is, signor

L'INGLESE

Surely you do not sleep in this kitchen?

ROSA

I have a small bedroom, obviously

L'INGLESE

Ah, a bedroom. Obviously. Won't you show me?

ROSA

No, signor. Now we need to cook the macaroni in plenty of salted boiling water until it is al dente

91. INT: ROSA'S KITCHEN, A LITTLE LATER

ROSA

To test the pasta you should bite a piece and feel its texture against your teeth, thus

She demonstrates

L'INGLESE

Signorina, do you know you have the most sensuous mouth I have ever seen?

92. INT: ROSA'S KITCHEN, LATER

The timballo is finally ready to be cooked

Lovingly Rosa lowers it into the oven

ROSA
 ...about half an hour should be
 enough, I think

As she turns round to face him, l'Inglese kisses her

93. EXT: STREET OUTSIDE ROSA'S APARTMENT - CONTINUOUS

Passers by look up at Rosa's window and inhale

PASSER BY #1
 Ahhh, Rosa's in her kitchen
 today, there's no mistaking
 it

94. INT: ROSA'S KITCHEN - CONTINUOUS

L'Inglese is still kissing Rosa

She struggles for breath

L'INGLESE
 What's the matter signorina?
 Why, you kiss like a
 frightened rabbit. Just
 relax, open your lips, let
 your tongue stray into my
 mouth...

Rosa tries to kiss him, but bites him instead

L'Inglese CRIES out in pain

L'INGLESE
 Signorina, steady, kiss with
 the lips, with the tongue,
 not with the teeth

ROSA
 Let us make a salad, signor,
 The timballo will soon be
 ready

L'INGLESE

Signorina, don't be
frightened. Let yourself go.
I know you want to

Rosa kisses him

The kiss is interrupted by the smell of smoke

Rosa breaks off

She rushes to the oven

And takes out the timballo

The crust is blackened

She is cross

ROSA

Signor, this won't do.
Cooking is a serious
business, we must give it all
our attention, for if we
don't you see what happens

L'INGLESE

Signorina, soon you will see
that the arts of love and
cooking compliment one
another perfectly. Indeed
they are part of the same
thing: the celebration of
life

95. INT: ROSA'S KITCHEN, A LITTLE LATER

Rosa and l'Inglese are sitting at the table which is set
with a bowl of green salad, some wine, and some bread

L'Inglese lifts a forkful of the timballo to his lips

He tastes it and closes his eyes in ecstasy

ROSA

(anxiously)

What is the matter, signor?
Is it not good?

L'Inglese licks his lips

L'INGLESE

Signorina, it is sublime

He starts to eat it with his fingers

To eat like this, signorina,
gives me so much more
pleasure. Like this I can
feel the texture of the food
with my fingers. I become
much more intimately involved
with the dish. The hard
metal fork is not for me.
No. I like to touch the
food, to smell it

He inhales deeply

Food is such a sensuous
thing, eating is such a
sensuous pleasure. Eating
good food, signorina, is akin
to lovemaking. It should be
enjoyed, not rushed. Now I
take another piece of the
wonderful timballo. I feel
its warmth between my
fingers; I feel the soft
succulence of the filling,
the glorious crust of the
pastry. I place it on my
tongue, slowly, lovingly. I
draw it inside my mouth and
experience the frisson as my
taste buds go to work. I
lick my fingers to enjoy
every last little bit of it.
My fingers brush against my
tongue, my lips, flesh
against flesh. Now,

signorina, I want you to try
it

Rosa puts down her fork

She breaks off a morsel of the timballo

And raises it to her lips

L'INGLESE
Slowly, slowly, don't rush it

Rosa opens her mouth

L'INGLESE
Yes, yes

Rosa puts the food inside

L'INGLESE
Now, let your mouth close
over it slowly, that's right.
Feel it with your tongue.
Slowly, begin to chew. Feel
the texture of the food
inside your mouth. Don't
rush it, enjoy it. When you
are ready, swallow. Lick
your lips, that's right, now
your fingers. Slowly draw
your forefinger across the
inside of your lower lip.
Now, signorina, I want you to
feed me

ROSA
Oh no, signor, I couldn't

L'INGLESE
Why ever not?

ROSA
It wouldn't be proper

L'INGLESE
Nonsense, signorina, do it

Rosa breaks off a piece

Her hand trembles as she reaches toward him

His mouth opens

He reaches forward

She puts the timballo into his mouth

As she withdraws her hand, he snatches it

His eyes shut, he chews slowly, luxuriantly

After he swallows he licks and sucks Rosa's fingers one by one

L'INGLESE

Now, signorina, I will feed
you

L'Inglese puts a morsel into Rosa's mouth

She chews slowly and swallows

He brushes his fingers across Rosa's lips

L'INGLESE

Suck them, signorina

She sucks

There is a trickle of saliva on Rosa's chin

L'Inglese leans over and licks it away

96. INT: ROSA'S KITCHEN - LATER

The food is eaten, the wine drunk

Rosa stands at the sink, washing the dishes

L'Inglese comes up behind her and presses against her

L'INGLESE

Rosa, I must have you. We
must make love now, this
instant

ROSA

Signor, really, I cannot

He's annoyed

L'INGLESE

What do you mean you cannot?
Don't play with me, I can't
bear it

ROSA

Please, not so loud, signor,
I implore you. They are
listening

L'INGLESE

I don't give a fuck who is
listening

ROSA

Signor, please. Not here. I
cannot do it here. We are
surrounded. We are watched.
Look..

She points through the window

View of Signor Rivoli who is standing at his window
watching and masturbating

L'Inglese roars from the window

L'INGLESE

What a Peeping Tom? If I had
my gun I'd put a bullet in
him

View of Signor Rivoli scuttling away from his window in
fear

L'INGLESE

What kind of a place is this?
It's full of maniacs. So,
you will not do it here, you
say. Very well, where will
you do it?

ROSA

I don't know, signor. I just
can't do it here. I feel so
hampered here

L'INGLESE

Very well, we'll go to my
villa; but if we get there
and you again refuse me I
will burst

He seizes Rosa by the arm and opens the front door

Nonna Frolla is crouching there peeping through the keyhole

L'INGLESE

Seen anything interesting,
signora?

97. INT: STAIRCASE TO ROSA'S APARTMENT - CONTINUOUS

L'Inglese and Rosa, holding hands, run down the stairs

NONNA FROLLA

(to Nero)

Well, really, the rudeness of
it

98. EXT: DRIVEWAY LEADING TO THE VILLA AT ACQUASANTA - LATER

Rosa and l'Inglese are in a pony and trap approaching the
villa - white, beautiful, set against the sparkling sea

ROSA

It's beautiful. Is it yours?

L'INGLESE

I won it in a game of cards.
No, not really, it belongs to
a friend of mine. He lets me
stay here

Rosa and l'Inglese get out at the steps

The driver drives the horse away

DRIVER
(to the horse)
Hey, Nino, wait 'til Signora
Frolla hears about this!

The horse WHINNIES

99. INT: VILLA, ENTRANCE HALL - A LITTLE LATER

Rosa seizes l'Inglese and kisses him

They kiss wildly, tearing at each other's clothes

Kissing all the time she rips his shirt off

He rips part of her dress off

Rosa struggles to undo l'Inglese's belt buckle

Then she grapples with the stiff buttons of his jeans

She pulls the jeans down his legs, but he still has his shoes on so he topples over and crashes onto the marble floor taking her with him

They laugh

He pulls off her shoes and tosses them away

They slide over the floor

She struggles to get his shoes off, and breaks a fingernail

He flails his legs madly to get his jeans off

He pulls the rest of her dress off

Then throws it away, and it lands on a marble Venus

He rips off her slip and is intrigued by her rubbery, salmon-colored corset

L'INGLESE
Christ, what is this thing?
Did your landlady make you
wear it?
(beat)

Wait here; I know how to get
it off

He rushes off, sliding like a skater in his socks on the
polished floor

He reappears brandishing a vegetable knife

L'INGLESE

Be still, signorina, be calm.
Lie down, I will not harm
you. I must remove this
abominable corset, that is
all

ROSA

But signor...

L'INGLESE

No buts, signorina, trust me.
I am an excellent filleter

He kneels alongside her on the floor

Keep very, very still

Rosa closes her eyes

He inserts the knife between the cups of the corset

And slits it all the way down

It pops open like a peapod, with a FIZZING NOISE

Rosa looks for blood:

There isn't any

They both laugh

L'INGLESE

God, you're beautiful

Rosa preens

L'Inglese removes his last remaining clothes:

His socks

The sleeves of his shirt

Finally his shorts

Rosa's eyes widen

L'INGLESE

Now, signorina, let us go to
my room; we will be more
comfortable there than on
this hard marble floor

Holding hands they run up the staircase

Above their heads is a frieze of cavorting nymphs

100. EXT: COUNTRYSIDE NEAR THE VILLA - NEXT MORNING

Rosa, wearing clothes borrowed from l'Inglese, exhausted
but euphoric, is walking along. Birds are SINGING

She relives the night before: LAUGHING

Blushing

Sometimes GROANING

101. EXT: STREETS NEAR ROSA'S APARTMENT - LATER

As Rosa nears home her mood changes

She feels guilty and embarrassed

She feels her neighbors' eyes upon her

102. INT: NONNA FROLLA'S GROCER'S SHOP - CONTINUOUS

It's dark, crowded with customers and packed with wonderful
foods

SIGNOR MANZINI

Disgraceful behavior. I
always thought Signorina
Fiore was a decent young

woman, but like all the rest
she turns out to be a whore

SIGNOR RIVOLI

Disgraceful is right. You
should have seen the things
they were doing in there. I
was shocked, I tell you,
totally shocked. She
couldn't control herself;
she's a slut, no doubt about
that

SIGNOR MANZINI

So you were watching, were
you?

SIGNOR RIVOLI

Well,er

CUSTOMER #3

Peeping Tom

CUSTOMER #4

Pervert

CUSTOMER #5

Disgraceful yourself

QUINTO CAVALLO is examining a letter, addressed to Rosa,
that has been delivered in her absence

Nonna Frolla takes it back from him and sets it on the
counter

BERNARDINO CAPELLI

Why not steam it open?

Nonna Frolla sniffs, as if to say she wouldn't dream of it

FREDO rushes into the shop

FREDO

Nonna Frolla, she's coming.
The whore's coming down the
street

Nonna Frolla slaps Fredo's eager face

NONNA FROLLA

That's enough, boy, you keep
quiet

Rosa passes outside the window

Nonna Frolla seizes the letter and sallies forth

103. EXT: CORRIDOR OUTSIDE ROSA'S APARTMENT - A LITTLE LATER

Rosa is unlocking her door when Nonna Frolla and Nero puff
up the stairs

NONNA FROLLA

Rosa, Rosa

Rosa looks round

NONNA FROLLA

Rosa, what has happened to
you? Where are your clothes?
You look as though you have
been the victim of an attack.
Where have you been, dear?
I've been so worried about
you

ROSA

I'm fine, Nonna, there really
is no need for you to worry
about me

NONNA FROLLA

Been with that gentleman, I
suppose?

ROSA

I'm in a hurry, Nonna, do you
want anything in particular?

NONNA FROLLA

As a matter of fact I do. I
haven't the time to chase
around after my tenants when
there's nothing particular.
Staying out all night in the

company of strange men,
bringing a bad name to my
house, upsetting my tenants.
While you were out doing
whatever it is you have been
doing, all night, with him,
that man, that foreigner, an
important letter has been
delivered for you. I
discharge my duties as
landlady. I put myself last.
The reputation of my house is
destroyed by the actions of
this brazen girl, but still I
deliver her mail

Rosa takes the letter

ROSA
Thank you

She goes inside and closes the door behind her

104. INT: INSIDE THE FRONT DOOR TO ROSA'S APARTMENT - CONTINUOUS

Rosa tears open the letter and reads it to herself

ROSA
Rosa, figlia mia, I have had
a telegram from your brother
Luigi in Chicago. He has
heard from his associates
that you are behaving like a
whore, and have got mixed up
with some Inglese. You must
stop it immediately, for he
says this Inglese is no good.
I say to you Rosa you must
stop your whorish behavior or
I don't know what will
happen. With my best wishes,
your mother Isabella
Calabrese. P.S. Antonino
Calabrese has been dead these
twenty years. I shot him
after I found him in the

cowshed with Balbina
Burgondofara

There is a loud KNOCK at the door

Rosa opens it a little

Nonna Frolla sticks her head in

NONNA FROLLA
(hopefully)
Was it bad news?

Rosa eases the door shut, and remains lost in thought for a few moments

105. INT: ROSA'S KITCHEN - A LITTLE LATER

All the time lost in thought:

Rosa kneads a pastry dough

She takes a chicken from the larder

Sets it on the butcher's block

And chops it up with a cleaver

She browns the chicken pieces in a pan

She adds onion

Parsley

Chopped tomatoes

Salt

Pepper

A bay leaf

She slices chicken livers

And sautés them in butter in another pan, along with the heart and gizzards

106. EXT: STREET OUTSIDE ROSA'S APARTMENT - CONTINUOUS

Signor Manzini is passing

He smells the sumptuous aroma

SIGNOR MANZINI

She may be a whore, but she
knows how to cook

107. EXT: GARDENS OF THE VILLA - MORNING

Rosa and l'Inglese have been shopping

He is straining under the weight of a whole sack of
tomatoes which he sets down on a table

Some tomatoes spill out of the sack

He picks them up and inhales their wonderful scent

108. EXT: GARDENS OF THE VILLA - NOON

L'Inglese, wearing a hat, is sitting chopping mountains of
tomatoes

109. EXT: GARDENS OF THE VILLA - AFTERNOON

L'Inglese is sieving the chopped tomatoes into a barrel

Rosa is lying on a lounger

L'INGLESE

Signorina, how about a little
tea break? What about a
little recreation

ROSA

Not until you have quite
finished, my lazy apprentice

110. EXT: GARDENS OF THE VILLA - NEXT MORNING

Rosa adds some handfuls of salt and some basil leaves to the barrel while l'Inglese stirs

They tip the contents of the barrel onto the tabletop

Rosa hands l'Inglese a wooden spoon.

ROSA

Now, for the next two days,
you have to stir this
frequently. The sun heats
the mixture and evaporates
the water, leaving a
sumptuous, rich, dark tomato
paste, which gives our pasta
sauces their unique taste

111. EXT: GARDENS OF THE VILLA - LATER

ROSA

...I was born on our kitchen
table, so, of course, it was
my destiny to cook. Mama was
making sfincione, and she
delivered me herself,
severing the umbilical cord
with the knife she had been
using to fillet anchovies.
As a child I was always in
the kitchen. I grew up
believing food was the
answer. I even thought it
could raise the dead. When I
was four my grandfather died,
and on the morning of the
funeral Mama found me feeding
the corpse with chickpea
fritters. I was disappointed
to find my pannelle couldn't
resurrect the dead, but Nonno
Fiore was buried with grease
clinging to his whiskers, and
his toothless mouth bulging
with food.

(beat)

What about your family's
kitchen - is that where you
learned to cook too?

L'INGLESE

Good Lord, no. I was never
allowed in it

Rosa looks bewildered. He tries to explain

L'INGLESE

My family lives in a castle.
Dreadful gloomy place, dark
dungeons, haunted
battlements. That sort of
thing. The kitchen belongs
to Mrs Furniss, the cook

ROSA

And is she a good cook?

L'INGLESE

Bloody awful

ROSA

A cook who can't cook? It
doesn't make any sense

L'INGLESE

No, but it's very English

112. EXT: GARDENS OF THE VILLA - LATER

L'INGLESE

So why did you leave the
farm? You seem to belong
there, in that kitchen

ROSA

Ah, it's a long story, signor

L'INGLESE

I have the time, signorina.
My instructor tells me I must
stir this wretched substance
every few seconds for the
next two days. She is a

tyrant. A positive tyrant.
And so I beg you, begin your
story. My hours are at your
disposal. I am going nowhere

ROSA

Well, we were sweethearts
from the age of five, when we
sat next to each other at the
elementary school in the
class of Sister Pazienza...

113. EXT: GARDENS OF THE VILLA - LATER

ROSA

So what do you do for a
living? Write books?

L'INGLESE

No one earns a living writing
books

ROSA

So the book is a hobby?

L'INGLESE

You could call it that. I've
been working on it for years.
It's also a convenient cover
for my travels. Border
Control Guards, Customs
Officials: they're all
writing books and they all
love an author. 'Nothing to
declare, Signor 'Unt? Go
straight through'

He gestures like the guard waving him through

ROSA

So what really brings you to
Palermo?

L'INGLESE

I heard they have the most
delicious librarians here.
And they were right

He grabs Rosa and buries his face in her

114. EXT: GARDENS OF THE VILLA - LATER

ROSA

Have you ever met my brother,
Luigi?

L'INGLESE

I don't think so. Should I
have?

ROSA

He knows about you

L'INGLESE

What does he know?

ROSA

I don't know

L'INGLESE

It sounds like a riddle. I
know, in the beginning they
won't like little sister
being mixed up with a
foreigner. Family honour and
all that. They'll want to
slice off my ears. Bury me
in cement. That kind of
thing. I read the papers. I
know what you people are
like. But I'll win them
over: all your brothers,
including the Siamese twins,
and your Mama. In time
they'll all love me, I
promise. They'll be dancing
at our wedding, you'll see

ROSA

Wedding, what wedding?

L'INGLESE

Our wedding, of course. Why,
don't you like the idea?

ROSA

I know you're not serious:
you're not the marrying kind

L'INGLESE

That's where you're wrong. I
love getting married

ROSA

You've been married before?

L'INGLESE

Only five times

She's dismayed

ROSA

Five times?

L'INGLESE

I love it that you still
can't tell when I'm joking

ROSA

It's no joke: any man
mentions marriage to me, he
ends up dead

He deadpans

L'INGLESE

Marriage? Who said anything
about marriage?

115. EXT: GARDENS OF THE VILLA, NEXT DAY - SUNSET

Rosa and l'Inglese are packing the 'strattu into jars

They cover it with oil and salt and a layer of muslin

116. INT: VILLA, KITCHEN - LATER

With a look of satisfaction, Rosa arranges the labeled jars
on a shelf

117. EXT: LIBRARY STEPS - MORNING

L'Inglese picks Rosa up in his arms and showers her with kisses

L'INGLESE
I miss you already

Costanza and the other library assistants walk past up the steps, tittering

ROSA
Well, don't go then

L'INGLESE
Oh, signorina, I wish I could spend all my time making love to you, but sometimes, regrettably, I do have to attend to a little business. Now, I'll be back on Friday. Don't do anything naughty while I'm gone

ROSA
Five days is a long time..

Another kiss

L'Inglese goes down the steps swinging his bag

Rosa turns and goes up a few steps

L'Inglese rushes back up for a final kiss, seizing her from behind and making her jump

They laugh

118. INT: LIBRARY, UPPER GALLERY, NEXT DAY - DUSK

From Crocifisso's booth comes the sound of a FOOTBALL COMMENTARY on the radio

In the semi-darkness Rosa is TRUNDLING a trolley along, shelving books

She feels uneasy, and looks up and down the rows as though she has heard something strange

Returning to her trolley, she lifts up a book and a paper falls out

It is a drawing of her and l'Inglese in flagrante

On the back is written: I miss you

Rosa blushes and smiles

ROSA

How did he manage to do that?

She puts the note in her pocket

The uneasiness returns, she looks around, puzzled

ROSA

(to herself)

What you need is a dish of
fried calves brains, Rosa
Fiore

She returns the trolley to the desk

Collects her bag

And walks toward the stairs

As she hurries down the great staircase the sound of the FOOTBALL COMMENTARY gets louder

ROSA

Good night, Crocifisso, I'm
finishing a little early
tonight

(louder)

Good night!

She crosses to the booth and looks in: he's not there

ROSA

(to herself)

Strange

She turns the radio off and listens

It's eerily quiet

She walks around looking for Crocifisso

At the rear of the building she finds a fire door open onto the alley

She's getting really frightened now

She looks out, but it's dark and she can't see anything

She runs to the desk and picks up the phone, but it's dead

Steeling herself she walks to the spiral staircase and goes down it

119. INT: LIBRARY, LOWER GALLERY - CONTINUOUS

It's completely dark

Rosa switches the lights on, startling herself with the glare

ROSA
Crocifisso. Are you down here?

She walks toward one of the display cases

Crocifisso's body has been stuffed inside

Rosa SHRIEKS

Her tears fall onto the glass

120. INT: LIBRARY ENTRANCE HALL - A LITTLE LATER

Sound of distant SIRENS

Crocifisso's body is carried away on a stretcher

Police officers are milling about

Rosa approaches a DETECTIVE in plain clothes

ROSA

I found the body, signor.
Shouldn't I tell someone
about it?

DETECTIVE

Look, signora, there are a
hundred murders a week in
this city. What makes you
think this one is special?

121. EXT: LIBRARY STEPS - A LITTLE LATER

It's quite dark. As Rosa descends she sees a man, who,
from behind, is just like l'Inglese

She thinks it's him and begins to doubt him

She rushes after the man, determined to catch him

122. EXT: CITY STREETS - A LITTLE LATER

Rosa follows the Inglese look-alike along various streets

The man goes into a bar

Rosa follows

123. INT: BAR - CONTINUOUS

It's sleazy, dark, smoky, noisy

Rosa is the only woman there, and the drinkers turn to look
at her

The man, still with his back to us, is standing at the
counter, amongst a crowd of sailors

Rosa rushes over and seizes the man's arm

It isn't l'Inglese

ROSA

Oh, do forgive me, signor, I
mistook you for someone else

The sailors jeer

Rosa staggers out, embarrassed

124. EXT: CITY STREETS - CONTINUOUS

Rosa walks home

ROSA

(to herself)

Calm yourself, Rosa. A
murder is never good for the
nerves. You have no reason
to doubt him. Stop being so
stupid

125. INT: ROSA'S KITCHEN - A LITTLE LATER

Rosa drops the clusters of pink calves brain into sizzling
oil. They spit

When they are cooked she piles them onto a slice of bread,
puts another slice on top

She bites into it hungrily

126. EXT: CEMETARY - DAY

Crocifisso's funeral

All the library staff are there

Crocifisso's seven children are arranged in order of size
at the graveside

His wife SOBS HYSTERICALLY

127. EXT: LIBRARY STEPS, FRIDAY - AFTER WORK

L'Inglese runs up and Rosa runs down

They embrace

Rosa SOBS

L'INGLESE

It's all right, old girl, I'm
back now, everything's going
to be all right

128. INT: VILLA, L'INGLESE'S BEDROOM - NIGHT

Rosa and l'Inglese are lying in bed. He's smoking a
cigarette

ROSA

...I just need to know more
about you, that's all

L'INGLESE

You already know everything.
Everything important. All
the rest is nothing. What we
have between us is everything

ROSA

But what do we have? I'm not
sure. It scares me sometimes

L'INGLESE

Look, a horrible thing has
happened. I'm sorry. It was
awful for you, I know. And
now, just like a woman,
you're fretting about
everything else, looking for
things to worry about,
creating problems where they
don't exist. Relax. I'll
massage your back, come here

Rosa turns over and

He starts to massage her back

129. INT: VILLA, L'INGLESE'S BEDROOM - LATER

Rosa is lying awake in bed, fretting

L'Inglese is asleep

She shakes him

ROSA

Amore, are you awake?

L'INGLESE

Rosa, please, I surrender.
You're insatiable. Just let
me have a couple of hours
sleep, please, amore

He drifts off again

Rosa gets up and puts on his dressing gown

And goes out of the door

130. INT: VILLA, KITCHEN - A LITTLE LATER

Rosa is kneading dough on the table

L'Inglese wanders in, still half asleep

L'INGLESE

You're making bread? At four
o'clock in the morning?

ROSA

It's what I do, sometimes, it
sort of comforts me

L'INGLESE

Oh Rosa

He embraces her

What's the matter?

ROSA

Why won't you tell me where
you've been?

L'INGLESE

All right, all right. I'll
tell you everything. I've
been to Napoli

ROSA

Napoli? What were you doing there?

L'INGLESE

I didn't want to tell you, because I didn't think you'd understand, but there was a big card game...

She's incredulous

ROSA

A card game? You went to Napoli to play a game of cards?

L'INGLESE

Well, put like that it does sound a little silly, I admit

ROSA

And did you win?

L'INGLESE

Yes. Quite a lot, actually

ROSA

So is *that* what you do for money, play cards?

L'INGLESE

Sometimes. When funds are running a little low...

ROSA

I see. Well, it's better than being an assassin, I suppose

L'INGLESE

You thought I was an assassin?

She's joking

ROSA

No, not really. An
international jewel thief,
perhaps, or a spy selling
secrets

L'INGLESE

Sadly, the truth is a little
less exotic

ROSA

And do you always win, at
cards, I mean?

L'INGLESE

Not always, no. Nobody wins
all the time

ROSA

Then what?

L'INGLESE

You know the old cliché,
unlucky at cards, lucky in
love...

He picks Rosa up and puts her on the table

They both laugh

131. EXT: GARDENS OF THE VILLA, SOME WEEKS LATER - SUNSET

Rosa is wandering barefoot through the gardens

She is in love, and alive to every sensation

She stops at a well and calls down her name

ROSA

Rosa

The echo sounds back: Rooooooooooooosa

L'INGLESE

Rooooooooooooooooosa

L'Inglese appears, wearing only his cook's apron

L'INGLESE
The feast is finally ready,
please come inside

With their arms around each other they walk into the house

132. INT: VILLA, KITCHEN - A LITTLE LATER

A few candles are burning

There is romantic MUSCI playing in the background

On every surface are luscious foods: fruits, vegetables,
fish, meat, bread, desserts, marzipan figures

L'INGLESE
Now my love, while I make the
very final touches I want you
to take your clothes off

In a provocative way Rosa removes her clothes

She goes to him as he stands at the stove and starts
caressing him. He groans

L'INGLESE
You're spoiling my
concentration, I'll burn
everything. Please go and
get on the table you naughty
girl

Rosa climbs on a chair

Then on to the table

And lies down in the space between the platters

L'Inglese, minus his apron, comes over with a salver of
oysters and a pillow tucked under his arm

He puts the pillow under Rosa's head

And arranges the oysters all over her body

Pleased with the arrangement he climbs up onto the table too

Then he begins to feed Rosa and himself. It's all very erotic

133. INT: VILLA, KITCHEN - LATER

Now Rosa is covered in spaghetti in tomato ragù, in fact, they are both covered in it

They feed it to each other with their fingers

L'INGLESE

(shyly)

Is it all right?

ROSA

It's wonderful. It really is. I'm never going to eat spaghetti off a plate again

L'INGLESE

That'll raise a few eyebrows in the library canteen

134. INT: VILLA, KITCHEN - LATER

Now l'Inglese is lying on the table covered with chunks of veal in mushroom sauce

Rosa snatches up the chunks with her teeth, and licks up the sauce

135. INT: VILLA, KITCHEN - LATER

L'Inglese is spooning ice-cream onto Rosa

She SQUEALS from the cold

Then he pours a great jugful of raspberry sauce over her

Finally the meal is over, and they make love on the table

136. EXT: APPROACH TO THE VILLA - AFTERNOON

It's very hot

Rosa is walking to the villa, carrying a heavy basket. On the top is a cut of beef in a bloody paper

She is sweating

The only sound is the BUZZING of insects and the CRUNCH of her feet on the gravel

She climbs the steps and pushes open the door

She goes inside

137. INT: VILLA, ENTRANCE HALL - CONTINUOUS

All is quiet

ROSA

Amore?

She thinks he must be in the gardens, so she puts down the basket and goes back outside

138. EXT: GARDENS OF THE VILLA - CONTINUOUS

Rosa creeps around, as though playing hide and seek, looking for l'Inglese

He's not in the temple

He's not in his hammock

He's not in the lemon grove

Rosa smiles to herself

ROSA

The bedroom

139. INT: VILLA, STAIRCASE - CONTINUOUS

Rosa bounds up the stairs and throws open the door to l'Inglese's bedroom

140. INT: VILLA, L'INGLESE'S BEDROOM - CONTINUOUS

Rosa goes in. He's not there

ROSA
(still hopeful)
The kitchen

141. INT: VILLA, KITCHEN - CONTINUOUS

Rosa bursts in. It's empty

She touches the kitchen table with her fingertips, worried for the first time

She starts to prepare food for his return:

She sautés an onion

She slices the bloody meat

She chops tomatoes

She grates cheese

Then she spoons the filling onto the meat slices

She rolls them up

And threads them onto skewers

Which she brushes with oil

And puts them in the oven

142. INT: VILLA, KITCHEN - LATER

Rosa removes the cooked dish from the oven

She inhales its sumptuous aroma

Then sets it on the table

143. EXT: GARDENS OF THE VILLA, HAMMOCK - A LITTLE LATER

Rosa, carrying a book, climbs into the hammock

She starts reading

144. EXT: GARDENS OF THE VILLA, HAMMOCK - DUSK

Rosa wakes up and stretches

She remembers l'Inglese's absence and her face clouds

She climbs out of the hammock and goes into the house

145. INT: VILLA, KITCHEN - CONTINUOUS

The congealed dish is still on the table

On the counter Rosa sees l'Inglese's hat and a half-empty packet of cigarettes

She crumples and sobs

146. INT: VILLA, L'INGLESE'S BEDROOM - A LITTLE LATER

Rosa is at the closet, inhaling the scent of l'Inglese from his clothes hanging there

She finds the sheaf of notes he made that day in the library, and remembers

She lies face down on the bed, their smell is still on the sheets, she HOWLS in pain

147. EXT: APPROACH TO THE VILLA - SOME DAYS LATER

Rosa appears at the gate which is now locked. Everything seems withered and decayed

She can't get inside

She wanders around looking for a way in

Confused, distraught, she wanders away again

148. INT: STAIRS TO ROSA'S APARTMENT - A FEW DAYS LATER

The postman climbs up the stairs. He is WHISTLING. He carries a letter

Outside Rosa's door he examines the letter closely: ROSA FIORE, APARTMENT 4, VIA VICOLO BRUGNO No 53, PALERMO, SICILY. It is written in l'Inglese's calligraphic handwriting, has an English postage stamp, and is stamped in large letters: HER MAJESTY'S PRISON PENTONVILLE, LONDON

The postman shrugs and shoves the letter under Rosa's door

149. INT: ROSA'S KITCHEN - CONTINUOUS

Rosa is kneading dough

Then she starts chopping onions, sobbing loudly as the tears stream down her face

View of the sfincione: a rectangle of risen dough, covered with passata, anchovy fillets, caciocavallo cheese, onions, sprinkled with oregano and breadcrumbs and drizzled with olive oil

Rosa lowers it into the oven

As she stands up and turns round, she finds l'Inglese has come back

He is grimy, sweaty, stubbly, red-eyed

He picks Rosa up and kisses her

Then he throws her onto the table. Her head lands in a pillow of dough

Standing at the end of the table l'Inglese pulls Rosa toward him. She screams a very loud ORGASMIC SCREAM

150. INT: CHURCH - CONTINUOUS

Church service is in progress. Rosa's scream cuts through it

151. INT: CORRIDOR OUTSIDE ROSA'S APARTMENT - CONTINUOUS

Nonna Frolla, Nero, Nonno Frolla, neighbors, customers of the grocery store gather, wondering what is going on

There is the sound of l'Inglese BAYING LIKE A WOLF

Nero HOWLS

More SCREAMING from Rosa

Quinto Cavallo nudges PAULA CHIACCHIERONE suggestively, and they disappear together into the communal bathroom

Nonno Frolla is seen embracing the WIDOW PALUMBO in a dark corner

Signor Placido is desperate to get into the bathroom

There is the sound of a FIRE ENGINE'S SIREN

Black smoke starts to seep out from under Rosa's door

There is panic and a stampede down the stairs, SCREAMING and SHOUTING

ALL
FIRE! FIRE!

Signor Placido gets stuck, and the others have to manhandle him down

Nero is trampled underfoot

152. EXT: STREET OUTSIDE ROSA'S APARTMENT - CONTINUOUS

Smoke is poring out of Rosa's windows

Firemen, themselves smoking, play hoses against the upper windows

Nonna Frolla is stretchered away

Nero's dead body is thrown down from a window

Quinto Cavallo and Paula Chiacchierone emerge, naked and dazed, from the building

The onlookers CHEER

Quinto shields himself with cupped hands

QUINTO CAVALLO
Where is Rosa?

ALL
Rosa! Where is Rosa?

ONLOOKER #1
(to the firemen)
She's still in there

ONLOOKER #2
You've got to get her out

ONLOOKER #3
Do something

ONLOOKER #4
Quickly!

ONLOOKER #5
She's in there with that
Inglese. They could be dead
by now

Several of the firemen charge into the building

The crowd falls silent

All look up to the smoking windows

Moments pass, the suspense mounts

The firemen finally emerge carrying the blackened figure of Rosa

They set her down on the street

One fireman gives her the kiss of life

She chokes and coughs

And splutters back to life

The crowd cheers

Rosa is stretchered off

QUINTO CAVALLO

But what about the Inglese?

FIRE CHIEF

There was no one else in
there

QUINTO CAVALLO

But of course there was. Her
lover, the Inglese. We heard
them in there. Up to all
sorts they were

FIRE CHIEF

Signor, we looked everywhere.
There was no one else in the
apartment. She was alone in
the kitchen. The oven caught
fire. There was certainly no
man with her; if there were
we would have found him.
There was only her, and the
charred remains of a parrot,
burnt alive in its cage

Quinto Cavallo rubs his head

QUINTO CAVALLO

Well fancy that. I just
don't understand it

153. INT: INFIRMARY - SOME DAYS LATER

Rosa and Nonna Frolla are in adjoining beds. The nurses
are nuns. Rosa's lungs have been badly damaged by the
fire; she has difficulty breathing, and a terrible cough.

Nonna Frolla's leg is in traction; on her locker is a sepia portrait of Nero

NONNA FROLLA
So where is he, then? I
don't understand why he
doesn't come and visit you

Rosa feigns sleep

Nonno Frolla comes in and sits beside his wife. She talks of her darling pug in a baby voice. He feels bad about lying to her

NONNA FROLLA
Did my baby eat his chopped
liver?

NONNO FROLLA
Yes. He ate it

NONNA FROLLA
Don't forget to clean deep
inside his wrinkles. Use a
soft cotton flock dipped in a
little warm water

NONNO FROLLA
All right. I'll wipe his
wrinkles

154. INT: INFIRMARY - THAT NIGHT

Rosa is lying awake, suffering

From behind the drawn curtains comes Nonna Frolla's voice. She's talking in her sleep

NONNA FROLLA
Nero, my sweet prince. Come
here. Come to Mama. Come
and eat this delicious little
strawberry

155. INT: INFIRMARY - NEXT DAY

Nonno Frollo, Quinto Cavallo, Fredo and Signor Manzini are clustered around Nonna Frolla's bed. They are discussing Rosa

QUINTO CAVALLO

Everything was destroyed, you know

NONNO FIORE

Poor dear, left with nothing

SIGNOR MANZINI

No clothes even. I hear the young ladies at the library are going to look out some of their old things for her

NONNA FROLLA

And what about my apartment? Repainting throughout, new furnishings. Who's to pay for all that?

FREDO

Foreigners, they're a bad lot alright

NONNA FROLLA

You be quiet boy, and listen to your elders and betters

156. INT: INFIRMARY - LATER

Signor Rivoli comes in and sits in the vinyl armchair next to Rosa's bed. The chair emits an embarrassing SQUEAK which makes Rosa open her eyes, but she closes them again, feigning sleep

157. INT: INFIRMARY - LATER

Rosa wakes to find Costanza and several other library assistants grouped around her bed

Some items of clothing have been laid out on the bed and the girls are discussing them. They don't notice Rosa has woken

Costanza holds up a gaudy dress

COSTANZA

Of course, even if she can get into it, it will be very tight, and will probably rip if she sits down, but what are we to do? Nobody big has given anything

LIBRARY ASSISTANT

My aunt Rita's big. She donated these:

She reaches into her bag and takes out an enormous pair of knickers

The girls SCREAM WITH LAUGHTER

A nun SHUSHES them

Rosa closes her eyes again and feigns sleep

158. INT: INFIRMARY - THAT NIGHT

Rosa opens her eyes, and notices Nonna Frolla is unusually quiet

Rosa carefully gets out of bed: she's very weak

She draws back the curtain, and finds Nonna Frolla dead

159. INT: INFIRMARY - NEXT DAY

Inside Nonna Frolla's cubicle. Her possessions have gone and the bed is newly made

Nonno Frolla opens the curtains and is bewildered by his wife's absence. One of the nuns takes hold of him and steers him away

160. EXT: STEPS OF CHURCH - DAY

Several nuns are struggling to get a bath chair containing Rosa up the steps and into the church

161. INT: CHURCH - A LITTLE LATER

It's dark. A choir is SINGING. The pews are full of customers and tenants. Someone blows his nose making a sound like a TRUMPET

Rosa looks into the coffin

Nonna Frolla, dressed in her yellowed wedding gown, has been over-embalmed with scarlet lips, rosy cheeks, blue eyes, and a mass of curly hair. The photograph of Nero should be in there too

Rosa starts crying

This leads to a COUGHING fit

The nuns wheel Rosa away again

162. INT: INFIRMARY - NEXT DAY

Rosa is dozing when she hears the distinctive FOOTSTEPS of Guerra and Pace

She opens her eyes as they come toward her

ROSA
Boys, is it really you?

GUERRA and PACE
There are few like us in this
world, sister

Several of the nuns cross themselves and some faint at the sight of the twins

Rosa and the twins embrace, all of them crying

GUERRA and PACE
We've come to take you home,
Rosa

163. EXT: STREET OUTSIDE THE INFIRMARY - A LITTLE LATER

Guerra and Pace tuck Rosa into the back seat of their car

They get in too, then the chauffeur drives off

Rosa looks out of the window: the Palermo part of her life is over

164. EXT: LONG STRAIGHT ROAD LEADING TO THE FARMHOUSE IN THE DISTANCE - EARLY MORNING

It is autumn, bare after harvesting

A tiny black figure is walking along the road to meet the car

It is Isabella, much aged

The car stops

Rosa gets out, and throws herself into Isabella's arms

ISABELLA
Rosa, figlia mia

ROSA
Mama. Oh, Mama

Everyone is crying

Leonardo, Mario, Giuliano, Giuseppe, Salvatore and Rosario all appear from various directions, still carrying their tools

Rosa breaks off from hugging Isabella and gives each of her brothers a hug in turn

Rosario embraces Rosa, but Isabella is furious and kicks him

ISABELLA
Take your hands off my
daughter, you nincompoop

165. INT: FARMHOUSE KITCHEN - A LITTLE LATER

The kitchen is unchanged

Rosa wanders about re-acquainting herself with everything: the gleaming pans, the table which is set ready for breakfast

The family and the farmhands sit down to eat together

166. INT: FARMHOUSE KITCHEN - LATER STILL

Only Isabella and Rosa remain inside

ISABELLA

So what happened to that
Inglese, Rosa?

ROSA

I don't know, mama. All I
can think is that he was
disappeared. Like Papa. I
know he wouldn't have left
without a word. He had no
choice, I truly believe that

ISABELLA

It's probably for the best,
although you don't think that
now. Foreigners. No good
can come of them. That's
what Luigi said

ROSA

It's none of Luigi's business

ISABELLA

But he makes everything his
business. He has spies
everywhere. Nothing happens
on the whole of the island
but that he knows about it.
Saves me writing letters: I
could never like putting a
pen to paper. He was first
to hear about the fire in

your apartment. One of her daydreams, he said, set fire to the place. He told Guerra and Pace to bring you home

ROSA

I'm grateful to him for that at least. It was so good to see the boys walking into the infirmary. They seem to be doing well for themselves too

Isabella's face clouds

ISABELLA

Some might say that. I wouldn't. They'll come to a bad end those two. Set up home with a pockmarked whore, did they tell you that, Rosa? Three of them in a feather bed. Biancamaria Ossobucco. There's not a man in the region hasn't had it with that one. The shame of it. I've told them I won't have her in the house

ROSA

Now, Mama, I think you're being unfair. If they're happy with her then that should be good enough for us. The poor boys can't pick and choose. Let's not forget that

ISABELLA

That's what Luigi says, but I can't like it Rosa, I can't

167. EXT: CASTIGLIONE, PIAZZA - DAY

Rosa, warmly dressed, has slowly made her way into town

She gets caught up in a crocodile of nursery school children

They dance around her singing her name

CHILDREN

Rosa Fiore is home. It's
Rosa Fiore. Rosa Fiore

After the children have passed by Rosa sees Padre Francesco across the square. He has aged a lot and seems senile

168. EXT: HILL TO CEMETARY - LATER

Rosa, GASPING for breath, struggles up the hill

Coming out of the gates as she goes in is Sophia Bacci, again much aged

They half recognize each other

Rosa walks through the rows of graves

She comes to Bartollomeo's grave, which is well tended, and has a fresh red rose in a vase

Rosa squats down and brushes Bartollomeo's photo with her fingertips

ROSA

Look at you. Still young and lovely. And here I am, broken down and old enough to be your mother

We draw back, leaving Rosa alone at the grave

169. EXT: LONG STRAIGHT ROAD LEADING TO THE FARMHOUSE - DUSK THE SAME DAY

Rosa slowly walks home

170. EXT: FARMHOUSE COURTYARD, STEPS TO KITCHEN - A LITTLE LATER

Rosa climbs up

171. INT: FARMHOUSE KITCHEN - LATER

Rosa, sleeves rolled up, apron on, is chopping onions, tomatoes, and celery

She chops with great gusto, assuaging her grief

She sautés the finely diced vegetables in oil

172. EXT: FARMHOUSE COURTYARD - CONTINUOUS

Rosario is lolling against the wall. He inhales the sumptuous aroma

ROSARIO

Ahhhhh Rosa home. Rosa home

173. EXT: DREAM DESERT SCENE - DAY

In the blinding sun of the desert, Rosa, in a red dress, is running barefoot through the sand toward l'Inglese. He is running toward her. They are just about to embrace, her arms stretch out, but close on nothing. He is a mirage

174. INT: ROSA'S BEDROOM - VERY EARLY MORNING

A COCK CROWS loudly. Rosa wakes, disappointed at the unsatisfactory conclusion of her dream

She climbs out of bed, reaching for her slippers

It's cold and dark, the middle of winter

175. INT: FARMHOUSE KITCHEN - LATER

It's bright and warm

Rosa is making preparations for Christmas

She plucks a heap of pheasants, their feathers flutter down onto the flagstones

She trims the pastry from the rims of a number of pies

She marzipans an enormous cake

ISABELLA

It's only right that you
should have the honor, Rosa.
Besides, I'm too old, I don't
have the strength I used to
have

Rosa sharpens her knife on a steel, backwards and forwards,
hundreds of times, until it is like a razor

176. EXT: FARMHOUSE COURTYARD, STEPS TO KITCHEN - LATER

Rosa emerges from the kitchen, her hair bound up, sleeves
rolled up, wearing a rubber apron and boots, and carrying
her knife and a saw

177. EXT: FARMHOUSE COURTYARD, PIGSTY - CONTINUOUS

Close up of the pig. It is WHIMPERING

Rosa, carrying a sharp knife, comes in, a look of grim
determination on her face

178. EXT: FARMHOUSE COURTYARD - LATER

The carcass of the pig is suspended from a wooden frame

Rosa, smeared with gore, picks up a bucket filled with the
pig's blood and the bloody knife, and carries them across
to the kitchen steps

179. INT: FARMHOUSE KITCHEN - CONTINUOUS

Rosa comes in, still carrying the bucket and knife

She sees Isabella slumped over the table

ROSA

Mama!

Rosa drops the knife and the bucket, spilling the blood all
over the floor, and rushes to Isabella

Rosa lifts Isabella's head out of the pillow of dough where it rests

Isabella GROANS

ROSA

Mama, mama, speak to me.
Don't die. Please don't die

Tears well in Rosa's eyes

Isabella GROANS again, and tries to speak

ROSA

What is it, Mama? Shall I
call the priest?

Isabella's eyes flicker showing she doesn't want the priest

Finally Isabella manages to speak slowly; she's in terrible pain

ISABELLA

Rosa
(beat)
there is something I have to
tell you

A spasm of pain makes Isabella lurch

ROSA

Mama, don't try and talk,
just rest, and I'll run and
fetch the doctor

ISABELLA

No, Rosa, it's too late
(beat)
for the doctor.
Listen to me
(beat)
I have to tell you something
(beat)
before I die

ROSA

Mama, you're not going to
die. Let me get the doctor

ISABELLA

No time
(beat)
Listen
Rosa
(beat)
your father
(beat)
wasn't your father

ROSA

What?

ISABELLA

Not Filippo Fiore. No

Rosa's mouth falls open in shock

ISABELLA

Anyone
(beat)
with half
(beat)
an eye
(beat)
could see that

Isabella emits a horrible GURGLING sound: her death rattle

She makes a stupendous effort to get the words out

ISABELLA

Your father was

She slumps forward into the dough, dead

Rosa HOWLS

ROSA

Mama, Mama. No! No!

Rosa picks up Isabella's body and cradles her, rocking her
backward and forward, SOBBING

180. INT: FARMHOUSE KITCHEN - LATER

Leonardo, Mario, Giuliano, Giuseppe and Salvatore come in from the fields

They see the blood everywhere, the discarded knife, and a bloody Rosa cradling the lifeless body of their mother: they think Rosa has killed her

LEONARDO

(aghast)

Rosa, what have you done?

Rosa starts SOBBING again

ROSA

Mama is dead. I came in from slaughtering the pig and found her hunched over the table; she only lasted a few seconds. I didn't have time to fetch you or call the doctor. As I was holding her she just slipped away

The brothers look at each other

Leonardo gestures to the others to follow him outside

181. EXT: FARMHOUSE COURTYARD, STEPS TO KITCHEN - CONTINUOUS

LEONARDO

Mario, you run into town with Giuliano and fetch the police. Tell them Rosa has murdered Mama. Salvatore, you better go with them and get the doctor. Giuseppe, you round up a few of the lads in case things turn nasty. I'll try to keep her calm until you get back. Now hurry

Leonardo turns back into the kitchen

The other brothers hurry down the steps

182. INT: FARMHOUSE KITCHEN - CONTINUOUS

Leonardo approaches Rosa with caution

LEONARDO

Rosa, why don't you put Mama down?

ROSA

I just want to hold her a little longer, Leo

LEONARDO

Come on now, put her down. We need to lay her out flat on the table, otherwise she'll set like that and we won't be able to get her into the coffin. You don't want that do you now?

Reluctantly Rosa lets go

And helps Leonardo lift the body onto the table

Leonardo picks up the knife from the ground and holds it behind his back, in case Rosa attacks him

183. INT: FARMHOUSE KITCHEN - SOME TIME LATER

DR LEOBINO, Mario, Giuliano, Salvatore, Giuseppe, and two officers of the CARABINIERI come in

Padre Francesco lurks on the steps outside the door

The Carabinieri flank the door, pistols at the ready

Dr Leobino approaches the corpse

DR LEOBINO

Now, Rosa, what has happened?

ROSA

Doctor, Mama is dead

DR LEOBINO

Can I take a look at her?

ROSA

Yes, doctor, but I don't think anything can be done

Dr Leobino examines the body

DR LEOBINO

You're quite right, Rosa, nothing can be done for her now. Tell me, how did she die?

Tearfully, Rosa explains

ROSA

I had been slaughtering the pig for Christmas night. As I came inside from the yard I saw Mama slumped over the table; she had been kneading dough and her head had fallen into it. I knew something was wrong. In my panic I dropped the bucket containing the blood with which I was going to make my special sausages...

DR LEOBINO

Ah yes, I've never tasted a sausage to rival one of yours, Rosa

ROSA

And the blood spilled all over the floor. I ran to Mama. I thought she was dead but she was still just alive. I pulled her up out of the dough. She tried to say something to me but she couldn't breathe. I told her to wait while I called you and the boys, but she said there wasn't time. She sort

of gasped and choked and made a funny sound in her throat and then her head dropped down and I knew that she was dead. I held her for a long time in my arms; I didn't want to let her go. Did I do wrong, doctor?

DR LEOBINO

No, Rosa, you haven't done anything wrong. I am truly sorry for you in your grief. Your mother was a good-hearted woman. May she rest in peace with the Lord

Dr Leobino turns to the Carabinieri

DR LEOBINO

Come, gentlemen, I don't think we are needed here

Dr Leobino sweeps out of the kitchen, passing the huddle of brothers who are looking sheepish

DR LEOBINO

'Sister has murdered mother', indeed!

The Carabinieri leave

Feeling himself safe at last Padre Francesco comes in

He approaches the body and performs the rites

The blood from the floor and the body stains him

184. INT: FARMHOUSE KITCHEN - NEXT DAY

Candles are burning

Isabella's corpse, dressed in a nightgown, with flowers woven into her hair, is laid out in the middle of the table

Around it are burning candles and jars of scented leaves and berries

Rosa sprinkles the corpse liberally with eau de cologne

ROSA

Luigi is coming on an aeroplane, Mama, what do you think of that? An aeroplane! And he's bringing the barmaid of Linguaglossa with him

185. INT: FARMHOUSE KITCHEN, NEXT DAY - EVENING

It's Christmas Day, and the kitchen is decorated with boughs and berries

The corpse is still on the table, and Rosa, Guerra and Pace and the other brothers with their wives and children, and Rosario, are seated around it eating their Christmas dinner

MARIO

Rosa, the pork is delicious

SALVATORE

Ay, very tender

GIULIANO

She's been well slaughtered, sister, and that's a fact

Rosa is pleased with the praise but she is still cross with her brothers

186. EXT: FARMHOUSE COURTYARD - NEXT DAY

The yard is full of onlookers gathered to witness Luigi's homecoming

The crowd parts to allow the car through

Rosa looks out of the door to the kitchen

Luigi and his wife, AVENTINA VALENTE, get out. He has grown fat and prosperous. He smokes a large cigar. She is

wearing a fur coat and has brought a huge amount of luggage. They now speak with American accents

Leonardo, Mario, Giuliano, Giuseppe, and Salvatore embrace Luigi in turn

187. INT: FARMHOUSE KITCHEN - A LITTLE LATER

Rosa is standing at the table, preparing vegetables

Aventina Valente sweeps in

She spots the corpse and screams

AVENTINA VALENTE

How Revolting! No wonder it
reeks in here!

She covers her face with the sleeve of her fur and rushes out of the kitchen, leaving Rosa looking indignant

188. EXT: HILL LEADING TO THE CEMETARY - DAY

The funeral procession makes its way up the hill, lead by Padre Francesco brandishing an enormous cross. Isabella's coffin is tiny

Luigi has talks with a number of sharp-suited businessmen during the walk

Aventina Valente staggers along the rutted track in high heels

189. EXT: CEMETARY - A LITTLE LATER

The coffin has been lowered into the grave

Padre Francesco scatters earth onto it

PADRE FRANCESCO

Memento homo quia pulvis es
et in pulverem reverteris

The sobbing mourners all throw a handful of earth too

190. EXT: ROAD TO THE FARMHOUSE - LATER

The mourners, in small groups are walking back to the farmhouse

Rosa falls in with Luigi

ROSA

Luigi, Mama was trying to tell me something before she died

LUIGI

She was?

ROSA

Yes

LUIGI

Well what did she say?

ROSA

It was difficult to make out as she could hardly breathe and she really was on the brink of death, but I'm sure she said that Papa wasn't my real father

LUIGI

Oh, so she told you that?

ROSA

Do you mean it's true?

LUIGI

Yeah, it's true

Rosa's face falls

LUIGI

I know it must have come as a shock to you, Rosa, hearing it in that way, too, but it's true, you weren't Filippo's child

ROSA

So who is my real father, do you know, Lui?

LUIGI

I did hear some things, of course, but Rosa, Papa always looked on you as his little girl. Why not forget about it?

Rosa is indignant

ROSA

I can't forget about it. I need to know

LUIGI

Ok. Ok. It happened like this. Mama was a very passionate woman when she was younger...

ROSA

Who was it Lui?

LUIGI

I'm coming to that. I'm just explaining a bit of the background to you first

ROSA

Just tell me

LUIGI

All right, have it your own way. It was the priest

ROSA

Padre Francesco?

LUIGI

Yeah

ROSA

You're telling me that the priest, Padre Francesco, is my father?

LUIGI

Yeah. I'm sorry, but you forced it out of me. It don't make no difference to the rest of us. You're still our little sister

Rosa is aghast

Luigi is joined by another of his associates and Rosa falls back to be alone

Rosa marches along digesting the horrible news

Behind her she hears the FOOTSTEPS of Guerra and Pace

PACE

Rosa, we have something to tell you

GUERRA

There is some joy to be had on this sad day after all

GUERRA and PACE

Rosa, we wanted you to be the first to know; we are going to be a father

Rosa tries to sound enthusiastic

ROSA

Oh boys, that's lovely. I'm very happy for you both, for all of you

GUERRA

Thank you. We only found out this morning

PACE

Biancamaria Ossobucco is with child

GUERRA

Doctor Leobino says it has every chance of being born normal...

PACE

And if it's a girl, we will name her after you

ROSA

I would be honored. I am so pleased for you, I really am. We need some good news, boys, for there is too much misery in this world

191. EXT: FARMHOUSE COURTYARD - NEXT DAY

Luigi and Aventina are about to leave

Rosa seizes the opportunity to speak to Luigi as he climbs into the waiting car.

LUIGI

The Inglese? Why, that man was no good, Rosa. He owed a lot of people a lot of money. Some of them, influential people. You hear what I'm saying, Rosa. OK, Larry, let's go.

The car starts to pull away

Rosa walks with it, still holding onto the door

ROSA

What are you saying, Lui?

LUIGI

He was rubbed out

ROSA

Rubbed out?

ALL
Goodbye, goodbye

The onlookers wave as the car pulls away. Rosa is forced to let go of the car, but she tries to keep up with it as it pulls out of the yard and onto the track

ROSA
You mean he's dead? You know
that for sure?

The car accelerates away, and Rosa gives up chasing it. Her face crumples and she starts to cry

192. INT: FARMHOUSE KITCHEN - LATER

We see Rosa's hands pounding at some dough in fury. Her tears fall onto it

193. INT: CHURCH, PEW - NEXT DAY

Rosa is sitting in a pew next to Padre Francesco

Padre Francesco is making a STRANGE RASPING NOISE: he is laughing

PADRE FRANCESCO
Me, your father? That's
funny. That's very funny

ROSA
What's funny about it?

PADRE FRANCESCO
What's funny is the idea that
I could have fathered a child
at all

ROSA
So you're not my father.
You're definitely not my
father?

PADRE FRANCESCO
No, Rosa, I'm sorry to
disappoint you, but I am not

ROSA
Oh, I'm not disappointed,
Padre, quite the opposite

Rosa walks away

ROSA
(musing to herself)
If Luigi was wrong about the
priest, maybe he's wrong
about Randolph too

194. EXT: FARMHOUSE COURTYARD - LATER

Rosario is idling in the yard smoking a pipe and waiting
for Rosa

As Rosa comes through the gate Rosario limps up to her

ROSARIO
Rosario tell Rosa secret

ROSA
All right, what's your secret
Rosario?

ROSARIO
Rosario Rosa's papa

Rosa gulps

ROSA
Mother of God, are you
serious?

Rosario becomes flustered and starts gibbering nonsense

Rosa seizes him by the arm and propels him up the kitchen
steps

ROSA
All right, come into the
kitchen, we'll talk there

195. INT: FARMHOUSE KITCHEN - A LITTLE LATER

Rosa and Rosario are sitting at the table

Rosario is drinking a cup of ale. Some of it dribbles down his chin and forms a puddle on the table

He sets the cup down and rubs his face in a crazy way before continuing to talk

ROSARIO

Rosario not allowed in the cowshed. She said so. But he don't mean no harm. Warming himself, see?

ROSA

Yes, go on

ROSARIO

She come in, but he don't know it's her. Dark, see?

ROSA

Yes, it was dark...

ROSARIO

She do things to Rosario. It weren't his fault. He can't help it. Then she light the lantern. She angry. So angry. She whip Rosario. Mistaken identity, she say. If Rosario tell, she lock him away, see? He don't want to be locked away. You won't lock him away will you?

ROSA

Nobody's going to lock you away

ROSARIO

Then bambina come. Rosario's bambina. She say he mustn't know bambina. Or love her. He not allowed. He not to touch her or love her or talk

to her or Rosario be locked away. But Rosario love Rosa. Always he love Rosa. She gone now. She dead. She can't lock Rosario up now. Rosario Rosa's papa. Rosa Rosario's bambina

ROSA

It's all right, Rosario. No one is going to lock you up. I won't let them. Now I need to think carefully about what you've said, so Rosario go now and let Rosa think. Everything is going to be all right. You go and get on with your work. They'll be needing you in the fields

Rosario drains his cup of ale, making a NOISE LIKE A DRAIN, and then leaves

After he has gone Rosa BANGS her head three times on the table

196. INT: GUERRA AND PACE'S HOUSE, PARLOR - SOME MONTHS LATER, DAY

Biancamaria Ossobucco, heavily pregnant, is standing before a mirror with her back to us. BANQUO CUNIBERTO, the tailor, is pinning yards of white silk around her.

197. INT: GUERRA AND PACE'S HOUSE, PARLOR - DAY

Guerra and Pace are having a fitting for a morning suit

198. INT: GUERRA AND PACE'S HOUSE, PARLOR - DAY

Rosa is having a fitting for a pink suit

199. INT: FARMHOUSE KITCHEN - DAY

Rosa HUMS to herself as she puts the finishing touches to a wedding cake

On the top she places marzipan figures of Guerra and Pace and Biancamaria Ossobucco

200. EXT: HILL LEADING UP TO THE CHURCH - DAY

Wedding procession of Guerra and Pace and Biancamaria Ossobucco

Rosa looks proud

Rosario has picked some wild flowers and gives them to Rosa to wear as a buttonhole

She gives him a kiss and takes his arm

201. INT: GUERRA AND PACE'S HOUSE, KITCHEN - EVENING

Rosa is unpacking a basket of food she has brought for Biancamaria Ossobucco's supper

Biancamaria clutches her belly and HOWLS in pain

She stumbles and accidentally steps back on her small greyhound which HOWLS too

Rosa looks worried

ROSA
Is it time Biancamaria
Ossobucco?

Biancamaria Ossobucco nods feebly

202. INT: GUERRA AND PACE'S HOUSE, BEDROOM - A LITTLE LATER

Biancamaria Ossobucco is lying on the bed writhing and GROANING

ROSA

I'm going to fetch Dr
Leobino. Nothing's going to
happen before I get back

203. EXT: CASTIGLIONE STREETS - A LITTLE LATER

Rosa is running along, muttering to herself

ROSA
So much for psychic powers!
Away on business tonight of
all nights..

204. EXT: OUTSIDE DR LEOBINO'S HOUSE - A LITTLE LATER

A MAID shouts down from an upstairs window to Rosa standing
in the street below

MAID
In Montalbano he is, won't be
back until the morning

205. EXT: CASTIGLIONE STREETS - A LITTLE LATER

Rosa is running along, muttering to herself

ROSA
If only Margarita Gengiva
hadn't been buried in that
landslide...

206. EXT: OUTSIDE GUERRA AND PACE'S HOUSE - A LITTLE LATER

From an open upstairs window the pitiful CRIES of
Biancamaria Ossobucco can be heard

BIANCAMARIA OSSOBUCCO
Pace
(beat)
Guerra
(beat)
(HOWL OF PAIN)
God help me, I'm dying

207. INT: GUERRA AND PACE'S HOUSE, STAIRCASE - A LITTLE LATER

Rosa races up the stairs

ROSA

It's all right, dear, I'm
back

208. INT: GUERRA AND PACE'S HOUSE, BEDROOM - CONTINUOUS

Biancamaria Ossobucco is red-faced and bathed in sweat

BIANCAMARIA OSSOBUCCO

Where's the doctor?

ROSA

He's coming. He's on his
way. He'll just be a little
while. And while he's coming
we'll just get everything
ready

209. INT: GUERRA AND PACE'S HOUSE, BEDROOM - CONTINUOUS

Rosa carries in a huge basin of steaming water

Biancamaria Ossobucco SCREAMS

210. INT: GUERRA AND PACE'S HOUSE, BEDROOM - CONTINUOUS

Rosa carries in a pile of towels

Biancamaria Ossobucco SCREAMS

211. INT: GUERRA AND PACE'S HOUSE, BEDROOM - SOME TIME LATER

ROSA

Push, dear, push
(beat)

Breathe, that's right
(beat)

212. INT: GUERRA AND PACE'S HOUSE, BEDROOM - LATER

Biancamaria Ossobucco SCREAMS

Rosa grapples for a moment, and then, in triumph, holds up a baby

The baby CRIES

BIANCAMARIA OSSOBUCCO
Is it joined, Rosa?

ROSA
No, dear, it's a beautiful baby girl. She's entirely normal. Look!

213. INT: GUERRA AND PACE'S HOUSE, BEDROOM - A LITTLE LATER

Rosa is wrapping the baby in a towel when she notices another baby is emerging

ROSA
Biancamaria Ossobucco, I think it's twins. Don't panic. You take hold of this one while I get the other one out

Rosa hands the baby to Biancamaria Ossobucco and starts to pull out the second one

After a moment she holds the next one up

The baby CRIES

ROSA
There, dear, another one, just like the first, no marks or blemishes at all

214. INT: GUERRA AND PACE'S HOUSE, BEDROOM - A LITTLE LATER

Biancamaria Ossobucco is cradling both babies

Rosa is cleaning up and notices yet another baby is emerging

ROSA
Madonna, there's a third one

Rosa holds up the third one

The baby CRIES

215. INT: GUERRA AND PACE'S HOUSE, BEDROOM - A LITTLE LATER

Biancamaria Ossobucco is cradling all three babies

ROSA
Can you feel any more inside
you, dear?

BIANCAMARIA OSSOBUCCO
No, Rosa. There will be no
more. That was the last one

216. INT: GUERRA AND PACE'S HOUSE, KITCHEN - LATER

Rosa is at the stove, frying some slabs of panelle in crackling oil

Guerra and Pace burst in

GUERRA and PACE
Is she all right?

ROSA
She's fine, boys, and you
have three, beautiful,
separate daughters. Go up
and look at them

217. INT: GUERRA AND PACE'S HOUSE, BEDROOM - CONTINUOUS

Biancamaria Ossobucco is asleep

The babies are lined up in a crib

Guerra and Pace look down at them, crying tears of joy

GUERRA AND PACE
Little Rosa, Rosita, and
Rosina

Rosa is crying and laughing too

218. INT: FARMHOUSE KITCHEN, THREE YEARS LATER - DAY

Rosa is cooking with her nieces, baby Rosa, Rosita and
Rosina, (now three)

They are forming balls out of cooked rice mixed with cheese

They are all covered in the gloop, including Rosa whose
face, hair, hands and clothes are smeared with it

Rosa goes toward the stove, and as she does so, looks out
over the half door onto the yard

219. EXT: VIEW FROM THE KITCHEN TOWARD THE COURTYARD GATE AND
BEYOND - CONTINUOUS

It is glaringly bright

We see in the distance the figure of a man approaching

220. EXT: VIEW FROM THE GATE TOWARD THE KITCHEN - CONTINUOUS

We see Rosa looking over the half door

She rubs her eyes and squints

She shields her eyes from the sun to see better

Realization dawns on her: it is l'Inglese

ROSA
(to herself)
If I'm imagining this, I'm
going to die

Her face lights up with joy

She rushes out of the door, closing it behind her, and runs down the steps into the yard

221. EXT: VIEW TOWARD THE GATE FROM THE COURTYARD - CONTINUOUS

Rosa runs toward the gate

L'Inglese is outside the gate, leaning on it

He too is filled with joy

L'INGLESE

Have I come to the right
place, signorina?

ROSA

You have, signor

Rosa climbs up on the gate, throws her arms around
l'Inglese and they kiss passionately

FADE OUT