

Martino and Alex drive to Aidi's place and once again Martino shows great insight. He appears to have an understanding of both points of view in the relationship. 'Sarà là a lamentarsi con le sue amiche di quanto sta male e di quanto le manchi.'

When the boys reach Martino's place, we finally have a glimpse of his world.

### ***Context***

The boys come out of the bar. Martino and Alex are walking away to Martino's scooter. Alex expresses anxiety and Martino offers to put him up for the night.

- Note the blue light behind the two boys.
- What effect does the combination of light and shot have?
- How does this scene enhance the developing bond between the two boys?
- The scene cuts immediately to where the boys are relieving themselves.

Take note of the following:

- The shot of both the boys facing a wall and two dummies in a shop window.
- While the shot is symmetric, the use of chiaroscuro emphasises the contrast between the boys and the shop window.
- The camera pans upwards and we see the back of the head of the two characters clearly, however, the dummies faces are blurred.
- Martino suddenly darts away.

Consider the message that the director is trying to convey by framing the boys like this.

How does this scene anticipate what eventually happens to them?  
Note that at one point, Alex is left alone.

The camera tracks Alex then goes to an aerial shot of the boys tussling. In the background you will notice how quiet and deserted the area is. There is a side shot of the boys rolling on the ground towards the camera. The park is presented as dimly lit but we can still make out that they are rolling in autumn leaves. The smell of dog excrement stops their play suddenly.

Consider the physical and emotional connection between the two boys. A high angle shot of the country road opens the next scene. We see the bright light of the *motorino* lighting up the countryside. From their conversation we know that they are heading towards Aidi's place, '*Abita lì lei, lì sù*'.

- Note the camera angle used when the boys go to Aidi's place.
- Notice also what Alex is wearing. What does this say about him?
- Was this a planned diversion?
- What does the conversation between the two boys lead us to understand about their perceptions of the situation?
- Note that for the first time we do not see Martino through the eyes of society.
- Observe the symbolism associated with this scene:
  - the fence
  - the seminary
  - the bright light
  - the diagonal movement of lines.Where else are these symbols repeated?

Reflect on the significance of Martino's words, '*allora, la serata finisce così, amaramente*'.

There is a slow pan of Martino's room (right to left) before any dialogue begins. This is the first time that we, along with Alex, are drawn into Martino's private world. Through the eyes of Alex, we get a snap shot of Martino's past.

Alex follows Martino into the bathroom where Martino is shaving. As Alex enters the light suddenly becomes brighter. Note that Martino is naked to the waist with his back turned to Alex. Although Alex is in the same room, he talks to Martino's reflection. The calm reflection is suddenly transformed when Martino reacts violently to Alex complaining about his troubles.

- Note the use of black and white.
- Observe that Martino appears to have all he needs in his rooms.
- What does this tell us about Martino?

suddenly coming face to face with an angry Martino.

What vital hints has Alex missed? Why do you think this is?

They now return to the bedroom and they converse calmly again. Martino counsels Alex as they continue to talk through his problems.

- Note the body language of the two boys.
- Note how Martino returns to the calm, controlled exterior to which we are accustomed.

At this point, there is a play on words when referring to *'muoversi e stare fermi'*. Alex selects a cassette and settles down to watch a video. Note the content of the video and how the statue sways through the air heading towards its resting place.

The rest of the conversation is filmed from where Martino is sitting. We become observers with Martino.

Note that when Alex finally understands what Martino is trying to say to him, we hear bells ringing and people cheering. This comes from the video that they are watching when the statue comes to its resting place.

Alex says, *'perchè dovrei sacrificare i momenti di felicità che mi vengono incontro spontaneamente lungo la strada?'*

Do you think that Alex's self-discovery has consequences for Martino? Why?/Why not?

friends.

### ***Context***

Alex and his friends appear to be merry and he still appears to 'fit' in the group, that is, the clothes, the guitar and the inebriation. The music and the graffiti in the background reflect the state that Alex is in. Alex leaves his companions and gets onto a crowded bus. The passengers complain about his drunken state and his behaviour.

- Note how the passengers' faces only come into focus when they are in direct contact with Alex.
- What does their reaction reveal about the accepted norms in that society?
- Note the use of the camera. Here we get the feeling of drunken motion as well as the swaying of the bus.

Alex is put in the far left corner of the bus. Alex's expression changes from one of euphoria to one of awareness of his state as the effect of the alcohol diminishes. He looks outside the window and the camera moves outside the bus. We now get a view of the bus as it goes around the corner. This is followed by a shot that frames the railway line from the bus window.

What is the significance of the advertisement that we catch a glimpse of as the bus goes around the corner?

What do the railway tracks represent? Is this imagery important?

Alex returns home. The camera does not follow him into the home as has generally happened in previous scenes in his home. Alex is there alone but lunch has been prepared for him.

Why do you think he phones Martino?

Why has he no appetite?

How does this scene reflect the change that is happening in Alex?

Does Guilia play a similar role in Aidi's growth as Martino does in Alex's growth?

What is Aidi trying to tell Guilia when she quotes The little prince?

This scene is linked to the next with Rocco's voice-over commenting on the solidarity of the girls' friendships.

- What do Rocco's comments anticipate?

At this point, the camera cuts straight into another frame and we see Alex sitting in his usual spot next to Hoge. Aidi taps on the window and signals to him to come out. In the background we hear some lesson content as the teacher explains the Greek tragedies.

There is a short abrupt exchange between them as Aidi insists that they need to talk.

- Why do you think Aidi has sought out Alex in the classroom rather than wait until after school?

The camera cuts again and we find ourselves entering the gym. Alex chases the younger boys out and he and Aidi stand on opposite sides of the volleyball net.

- Note the physical division between the two.
- Note how the shadow of the volleyball net is reflected on Aidi's face.

What do you think this symbolises?

At what point do they stand on the same side of the net?

Note the language that Alex uses at this point. How does the language contrast with his body language?

They return to Aidi's classroom and we hear the teacher commenting on a Greek tragedy, Euripides. The language used by the teacher to describe the tragedy appears to reflect what has happened in the previous scene and anticipates the events that are about to happen. The depth of the discussion in the classroom is in contrast to the relative simplicity of the

Is it consistent with her constant reference to The little prince? How?

Rocco's voice-over connects the events that happen. That is, it connects the previous scene at school with the change in their relationship. Initially Rocco comments on the tragedy of the situation from the group's perspective. The second voice-over comments on the change occurring in the relationship.

Note the language that Rocco uses to describe these changes in Alex:  
'... rimane lì con la faccia di qualcuno chi vede partire il traghetto.'  
'... nel momento della fatica pensava a Coppi a Girardegno e anche ai gregari mitici e ai scalatori, gente di cosce d'acciaio e volontà nicciana.'

How does the scene reflect what Rocco is saying?

How does it reflect how Alex is feeling?  
Note the use of light, colour and energy.

Being only 60 seconds away from Aidi spurs on Alex. How does this compliment what Aidi refers to in The little prince, that is, the importance of anticipation?