

**CENNI SULLA  
SCENEGGIATURA  
CINEMATOGRAFICA**

La sceneggiatura è la fase finale di un lungo processo, quello della scrittura di un film, che prevede diverse tappe successive.

# **Soggetto**

## **(story, sujet)**

- Breve racconto (sinossi) che illustra in modo sintetico la trama del film e non supera di solito le 10 cartelle.
- Può essere originale o desunto da un'opera preesistente (romanzo, novella, dramma, storia a fumetti).

# **Trattamento**

## **(treatment)**

Descrizione più ampia e dettagliata della trama, dei personaggi e dell'ambientazione del film che si aggira di solito intorno alle 40 cartelle.

# Scaletta

Elenco delle singole scene del film ordinate cronologicamente e descritte in maniera sintetica.

# **Sceneggiatura**

**(screenplay, scénario, Drehbuch)**

È il testo del film o, impiegando un termine teatrale, il suo copione. Contiene come minimo i dialoghi completi e la descrizione sommaria dell'azione. Supera di solito le 100 cartelle.

Di solito si distingue la **sceneggiatura letteraria**, che assomiglia visivamente a un testo teatrale e talora viene pubblicata in volume, dalla **sceneggiatura tecnica (shooting script, découpage technique)**, nella quale sono presenti anche indicazioni relative alle inquadrature, ai movimenti di macchina, al montaggio e alla colonna sonora.

Bisogna distinguere anche la **sce-  
neggiatura originale**, precedente  
all'inizio della lavorazione, dalla  
**sceneggiatura desunta**, ottenuta  
visionando a posteriori una copia del  
film e trascrivendone i dialoghi.

DG

SUNSET BOULEVARD

2.

A-5

SAME ANGLE

The blanket has been replaced by a sheet. The feet are naked. The hands of an attendant come into the shot and attach a linen tag to the corpse's left big toe. FOCUS ON THE TAG. In ordinary handwriting it reads:

DAN GILLIS  
HOMICIDE  
5/17/49

DISSOLVE TO:

A-6

THE MORGUE ITSELF

An attendant wheels the dead Gillis into the huge, bare, windowless room. Along the walls are twenty or so sheet-covered corpses lying in an orderly row of wheeled slabs with large numbers painted on the walls above each slab. The attendant pushes Gillis into a vacant space. Beyond him, the feet of the other corpses stretch from under their sheets: men's feet, women's feet, children's, two or three negroes' -- with a linen tag dangling from each left big toe.

The attendant exits, switching off the light. For a moment the room is semi-dark, then as the music takes on a more astral phase, a curious glow emanates from the sheeted corpses. The long row of tags sways in the breeze from the ventilator system.

(NOTE: The voices in the following scene all have a peculiar, hollow quality).

A MAN'S VOICE  
Don't be scared. There's a lot  
of us here. It's all right.

GILLIS  
I'm not scared.

His head doesn't move, but his eyes slowly wander to the slab next to him.

There, under a partially transparent sheet, lies a fat man aged 60 or so. His eyes are open, too, and directed at Gillis.

FAT MAN  
How did you happen to die?

GILLIS  
What difference does it make?

FAT MAN  
Died of a heart attack myself. Was  
going to retire right here in L. A.  
Had a nice pension from the Seattle  
Trust Company and a nice little bungalow  
all picked out. The agent was just about  
to show me the avocado tree when it happened.

12-21-48

OR

SUNSET BOULEVARD

Gillis looks around. Down the street after him comes Max. He is out of breath and in a state of extreme agitation.

MAX  
Go back! Stay with Madame!  
I'm getting a doctor.

GILLIS  
What happened?

MAX  
She got the razor from your  
room and cut her wrists. Get  
back, get back!

He runs on. Gillis stands paralyzed for a second, then races back towards the house.

QUICK DISSOLVE TO:

A-82

INT. DESMOND HOUSE

Gillis slams the big door after him and starts up the stairs two at a time. In the Big Room the orchestra is still playing.

A-83

NORMA DESMOND'S ROOM

Only one alabaster lamp lights the big, cold room. On the bed lies Norma in her evening dress. She is white as a sheet. A small towel is bound around each wrist. Her eyes are wide open, staring at the ceiling. One shoe is on the bed beside her, the other is half off.

Gillis opens the door and stands there for a second. Then he slowly moves to the foot of the bed. He picks up the one shoe, takes the other from her foot and puts them on the floor.

NORMA  
Go away.

GILLIS  
What kind of a stupid thing was  
that to do?

NORMA  
I'll do it again, I'll do it  
again, I'll do it again!

2-14-49

# Sceneggiatura di Viale del tramonto (Sunset Boulevard, 1950)

# Sceneggiatura di La fiamma del peccato (Double Indemnity, 1944)

6.

CONTINUED:

NEFF'S VOICE (CONT'D)  
There was no way in all this world  
I could have known that murder  
sometimes can smell like  
honeysuckle...

A-13 EXT. DIETRICHSON HOME - ENTRANCE DOOR

Neff rings the bell again and waits. The door opens. A maid,  
about forty-five, rather slatternly, opens the door.

NEFF  
Mr. Dietrichson in?

MAID  
Who wants to see him?

NEFF  
The name is Neff. Walter Neff.

MAID  
If you're selling something --

NEFF  
Look, it's Mr. Dietrichson I'd like  
to talk to, and it's not magazine  
subscriptions.

He pushes past her into the house.

A-14 HALLWAY - DIETRICHSON HOME

Spanish craperoo in style, as is the house throughout. A  
wrought-iron staircase curves down from the second floor. A  
fringed Mexican shawl hangs down over the landing. A large  
tapestry hangs on the wall. Downstairs, the dining room to  
one side, living room on the other side visible through a  
wide archway. All of this, architecture, furniture,  
decorations, etc., is genuine early Leo Carrillo period. Neff  
has edged his way in past maid who still holds the door open.

MAID  
Listen, Mr. Dietrichson's not in.

NEFF  
How soon do you expect him?

MAID  
He'll be home when he gets here, if  
that's any help to you. At this  
point a voice comes from the top of  
the stairs.

VOICE  
What is it, Nettie? Who is it? Neff  
looks up.

# Sceneggiatura all'italiana

Scena 5  
BIBLIOTECA. Int. Giorno

Titolo: IL GIORNO DOPO...

Nella biblioteca scolastica  
c'è una certa animazione.  
Gente vicina al banco, altri  
che escono...

Sul tavolone uno studente sta  
ricopiando dei numeri su un  
registro.

Una mano lo colpisce  
amichevolmente sulla spalla.

STUDENTE IN PIEDI (derisorio)  
Ti diverti Diego?

STUDENTE SEDUTO  
Ah, Davide, ci dovresti stare  
tu qua, lo sai bene!

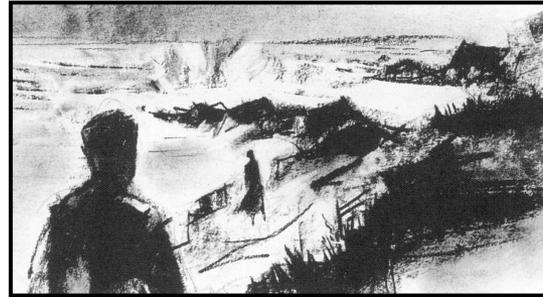
Davide si china sul registro e  
legge con finto interesse il  
foglio.

DAVIDE (serioso)  
Dvd numero 23433 "Il suicidio  
dello studente sospeso"...

# Storyboard

Serie di disegni che illustrano, inquadratura per inquadratura, le sequenze principali del film.

Descritto erroneamente come una «sceneggiatura disegnata», esso non sostituisce la sceneggiatura scritta, ma la completa.





438



438



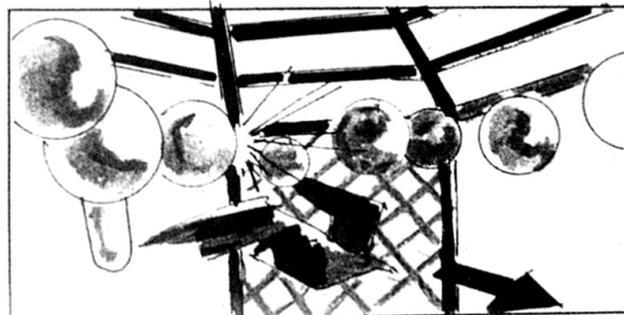
438



BACK TO LYDIA AS BIRD HITS HER



ANNIE LIFTS CATHY AS MITH RUNS FORWARD FOLLOWED BY MELANIE - CATHY EXITS RIGHT AS ALL LOOK UP



BIRD FLIES FROM LEFT THROUGH BALLOONS

she

add  
3g

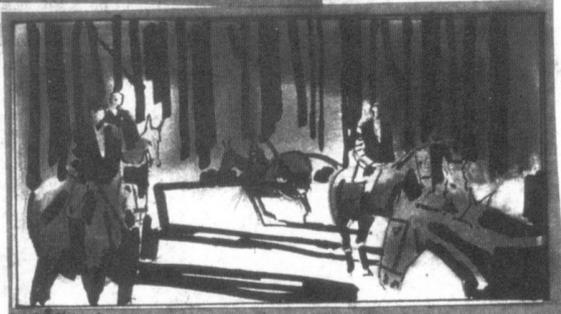
True  
note  
Red

she

(12)



LIL LOOK TO MARNIE  
SEES



SHOT

MARNIE RUNS OFF - LEFT.

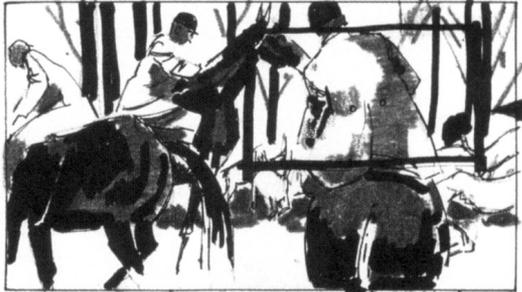


LIL TURNS  
EXITS FRAME



LIL AFTER MARNIE. SHOT

(10)



42881 - AS PLATE. PINK COAT RIDES IN - CAMERA ZOOMS TO COAT.



MARNIE  
LOOKS LEFT

SEES



HAPPY  
RIDERS.

Nel corso della storia del cinema si sono affermati tre tipi diversi di sceneggiatore:

- Sceneggiatore professionista
- Scrittore sceneggiatore
- Regista sceneggiatore