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Game Localization Meets Dubbing

A Translation Proposal for the First Episode of the Video Game *Life is Strange*

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ABSTRACT

This dissertation presents both a theoretical and practical analysis of the interconnections between game localization and dubbing. While game localization has recently emerged as a fundamental sector within Translation Studies, dubbing is an established yet continually evolving translation practice for audiovisual products. The first chapter deals with game localization, aiming to provide a comprehensive definition and an in-depth analysis of its processes, forms, and types. This is necessary due to the limited amount of academic literature currently available on the topic. The second chapter focuses on dubbing, exploring its definition, processes, quality standards, and adaptation strategies required to achieve high-quality results. This chapter concludes with a comparison between dubbing and subtitling, the other common method for translating multimedia products. These two chapters are primarily theoretical and are meant to be preparatory to the third chapter, which offers a practical translation proposal for dubbing the first episode of the video game *Life is Strange*. This proposal is original, as the game has only been partially localized into Italian, with Italian subtitles provided but without translation of the dialogues and voiceovers. Moreover, the chapter also includes a thorough analysis of both the source and target texts and a comparison between the new translation for dubbing and the existing subtitles.

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INTRODUCTION

Over the last few decades, the video game industry has become one of the most profitable sectors in the global entertainment landscape. This has certainly been made possible by the rapid development of technology and the growing importance of video game localization. In fact, localization is a complex process that goes beyond translation, with the aim of offering players a tailored gaming experience, regardless of their country and language of origin, and involves a vast number and variety of specialists.

However, despite the importance it has acquired, this emerging sector remains relatively unexplored, with limited literature specifically addressing it. This dissertation is therefore a theoretical and practical proposal, intended as a possible starting point for further reflections on this important field, particularly in relation to other areas within Translation Studies, as these are never entirely isolated from one another. More specifically, this thesis also incorporates concepts and elements related to dubbing and subtitling, as video game localization shares many characteristics typical of audiovisual translation, along with an analysis of the interconnections between all these processes.

In more detail, the first chapter focuses entirely on providing a comprehensive overview of video game localization, as it represents the core of this dissertation. After presenting an exhaustive definition of the term, in comparison with video game translation, internationalization, and culturalization, an in-depth analysis of the various forms and types of localization is provided, along with reflections on the pros and cons of each. Video game localization is a complex and multifaceted process that can produce different results depending on the place, time, and method in which it is carried out. Finally, the localization process itself is thoroughly described, from the initial approach to the video game to the official release of the localized product for a new country.

In the second chapter, the focus shifts to dubbing, an older yet still highly relevant process that must be clearly understood by any reader of this dissertation in order to fully grasp the translation herein proposed. In addition to defining and describing the dubbing process, this chapter provides a detailed list of the quality standards that should be considered to produce high-quality dubbing, as well as the techniques and strategies that translators (or dubbing specialists) can adopt to adapt the script to the expectations and needs of the target audience, ensuring a tailored version. Finally, the last section is

dedicated to subtitling, which is also the subject of theoretical and practical analysis in this work, as it could equally be implemented when localizing a video game.

The third and final chapter constitutes the practical part of this dissertation, as it presents an Italian translation proposal for dubbing the first episode of *Life is Strange*, a video game published in 2015 by Square Enix. Since this game has been only partially localized, with Italian subtitles being the only available option, this translation proposal can be considered entirely original. It represents a hypothetical opportunity for the entertainment company to fully localize the product, which would likely be perceived more positively by its Italian audience. The chapter begins with an overview of the game and the approach that Square Enix explicitly adopts regarding the localization of its products. This is followed by an analysis of both the source and target texts, which are included in Appendix A, to explain and justify the translation choices made throughout. Finally, the chapter concludes with an analysis of the preexisting subtitle script (transcribed in its entirety in Appendix B) and a comparison between it and the proposed dubbing, highlighting differences, along with their respective pros and cons.

Chapter 1

GAME LOCALIZATION: MORE THAN JUST WORDS

1.1 Game Localization: an overview

The Game Translation (widely known as Game Localization) is a new and still quite unexplored sector of the Translation Studies, i.e. of the academic discipline consisting of all theories and studies dealing with translation, which has been developing only recently (more or less in the mid-1980's, in association with the rise of the consumer software industry), due to the rapid advent of new technologies regarding the digital entertainment industry.

However, despite the interest that has been demonstrated at a global level, very few efforts have been carried out to try understanding and eventually explaining and theorising the concept of “game translation”/ “game localization”, which therefore appears to be still blurred and unclear. This is an uncommon phenomenon for such a revolutionary sector, which made (and is still making) great strides in only about 50 years, and whose global market reached \$184.0 billion in revenue in 2023 (last available data) and is projected to grow by 8.76% over the next few years (2024-2027). With regards to this, Minako O’Hagan and Carmen Mangiron stated in their work *Game Localization: Translating for the global digital entertainment industry*: “The lack of interest in technologies as demonstrated by the relative absence of theoretical discussions on technology in Translation Studies is indeed incongruous, with the scholarly interest in technology shown in the context of translator training and pedagogy.”¹

Moreover, this “lack of interest” does not only result in a lack of theories, critical analysis and studies, but also in a lack of clarity in the definition of this phenomenon that should go beyond the more general concept of translation (that is also why the expression “game localization” should be preferred).

¹ O'Hagan M., Mangiron C., *Game Localization: Translating for the global digital entertainment industry*, John Benjamins Publishing Company, 2013, p. 98.

To provide a concrete example, here is the definition of “game localization” provided by Heather Maxwell Chandler and Stephanie O’Malley Deming in their book *The Game Localization Handbook* (2012), which is probably one of the best attempts of the last decade to provide an all-encompassing guide on how to properly deal with the translation and localization of video games: “*Localization* is the actual process of translating the language assets in a game into other languages. [...] it involves altering just the language assets and not other aspects of the game.”² If it was not for the term “game” and for the context of these sentences, which are, as already said, inserted in a book completely dedicated to game localization, this could appear as a very general definition for translation (going from a source text in one language to a target text in another language) and is therefore not useful for the purpose of clarifying this important concept.

Following Debbie Folaron’s theory, O’Hagan and Mangiron provide, instead, a definition of the concept of localization that derives from the history: “The term ‘localization’ was coined by software developers in the late 1980s ‘to reflect the introduction of linguistic-cultural elements considered foreign to the initial source code, content and display in US/American English’ (Folaron 2006, 198).”³ Despite referring specifically to the English language, it highlights one fundamental aspect: the focus not only on linguistic elements (already mentioned in the previous definition by Maxwell Chandler and O’Malley Deming) but also on culture-specific elements that are present in video games.

Similar definitions for “localization” have been provided by other theorists and scholars, as well, which are more or less partial or more or less accurate. But there is one definition in particular, provided by the publication *MultiLingual Computing & Technology* in 2004, which seems to synthesize more exhaustively what localizing means: “The process of adapting a product or software to a specific international language or culture so that it seems natural to that particular region. True localization considers language, culture, customs and the characteristics of the target locale. It frequently involves changes to the software’s writing system and may change keyboard use, fonts, date, time and monetary formats.”

This is, in fact, the strength of localization: producing a translation of a product (a video game) while taking into consideration all the cultural aspects, immediately visible or not, that it contains with the final purpose of providing a new equivalent product that seems completely natural to the new target audience, even if this could require more or less radical changes. Localization specialists need therefore to be very careful in order not to disregard any detail that could cause any cultural

² Maxwell Chandler H., O’Malley Deming S., *The Game Localization Handbook*, 2nd edition, Jones & Bartlett Learning, 2011, p. 4.

³ O’Hagan M., Mangiron C., *op. cit.*, p. 87.

misunderstanding or discontent, particularly because nowadays video games represent an instrument for entertainment that encompasses a vast number of segments of the population (according to research, by the end of 2024, there are expected to be 3.32 billion active gamers worldwide). Moreover, as the majority of video game users are underage, video games are becoming a pedagogical tool as well, being able to shape their identities and thoughts, so nothing can be left to chance.

However, in the new game localization sector, this process is not always easy nor obvious because, apart from cultural and linguistic aspects to recognize, analyse and translate with the necessary changes, which are still duty of the translators themselves, radical changes in the games' writing system can be required as well, as already pointed out in the definition published in the *MultiLingual Computing & Technology*, and these are aspects that normally translators do not have to deal with, meaning that the support and the collaboration of a specialized team is needed in order to provide the best possible product. As a consequence, this type of translation is no longer carried out by a single translator, revised and then published as it normally occurs. Instead, it requires the cooperation of several specialists: translators and revisers (usually more than one) who are experts in localization and thus familiar with the target culture; graphic designers who can modify the video game frames, dubbing professionals and/or subtitlers to integrate the new translation in the game with voiceovers and subtitles (if required); software engineers and technicians who can make changes to the core of the game and solve any issues or bugs, among others.

Normally, the above-mentioned team should be able to guarantee the production of excellent video games that can be commercialized nearly worldwide, but this is not always easy nor immediate, for example when it comes to using or implementing different keyboards or text encoding standards (only recently Unicode has been adopted in order to guarantee certain uniformity). Moreover, some systems and software do not even allow radical changes to be made to a product, so, as a consequence, it is not always possible to achieve optimal results either.

Considering all that has been said before, this necessity to avoid any misunderstanding or discontent, apart from the obvious necessity to avoid the spreading of a bad reputation that could lead to the loss of audience and money, brought (and is still bringing) a revolutionary change within the game industry that is known as “internationalization”, a very useful pre-localization process which slightly eases the job of translators when it comes to localizing video games.

According to Maxwell Chandler and O'Malley Deming, “Internationalization means creating a product that can be easily adapted for release in other countries without having to change the design of the product. [...] The overall goal of internationalization is to create a project that can be easily

localized with a minimum amount of work on the developer's part"⁴. This means that nowadays the game industry is aiming at developing products that could be immediately accessible and usable by the global audience once translated and that can offer the same gaming experience to all their users "without worry [*sic*] that language-specific features will pose a problem when the product is localized."⁵

As internationalization is a process which occurs during the development of the source product, it concerns a large amount of elements and aspects which are not always visible to the final video game users but which are fundamental in order to offer them a gaming experience that seems to be tailored to them and to their expectations and that allows them consequently to live the most engaging experience possible.

Following Maxwell Chandler and O'Malley Deming's analysis, these elements include:

- The *Game Code*: it regards all the sets of characters and diacritics that a video game can support; normally, video games that take internationalization into consideration are developed or implemented with the above-mentioned Unicode, the most inclusive and wide code that has ever been created (it can display more than 65,000 unique characters, including not only Latin-based characters, which are the most commonly used, but also Asian characters).
- The *User Interface (UI)*: it regards all the visible elements a user can interact with in the video game to obtain any service or to fulfil the required action (it includes all the "touch points" of the game); normally, video games that take internationalization into consideration tend to prefer the use of internationally recognizable icons or symbols to avoid any problem with translation/localization (e.g. an arrow pointing at a door for "exit").
- *Text Display Problems*: it has been demonstrated that usually text, which in the majority of games constitutes a fundamental part (e.g. dialogues), when translated is about 20% to 30% longer, meaning that larger text boxes, balloons, etc. will be necessary to fit it and therefore to avoid any mistake, such as truncated or overlapped sentences; normally, video games that take internationalization into consideration are developed leaving more space than the one needed for the source text or creating boxes that are able to adjust according to the text's length in order to avoid any possible problem with all the different translations.

Moreover, display problems can occur when it comes to accented characters, since some of them could not be supported and could consequently be displayed wrongly or substituted by

⁴ Maxwell Chandler H., O'Malley Deming S., *op. cit.*, p. 4.

⁵ Fry D., LISA (Localization Industry Standards Association), *The Localization Industry Primer*, 2nd edition, Cincinnati: South-Western College Publishing, 2003, p. 14.

placeholder symbols that could suggest a lack of care in the translation and localization process; normally, video games that take internationalization into consideration are already implemented with codes, such as Unicode, that support nearly every existing characters to prevent any problem from arising.

- The *Cultural Context*: a video game produced in a specific country always features some elements that are culture-specific, which can be inserted to follow the conventions of that country (e.g. how dates, numbers, time, currencies, etc. are displayed) or to make people believe that the product is specifically tailored to their culture and common knowledge (e.g. any reference to well-known people, famous TV shows or movies, etc.); normally, video games that take internationalization into consideration tend to limit or even avoid these elements as much as possible, particularly those which do not have an equivalent or that could be considered as not appropriate in any other country where the game should be exported, limiting their presence to those which are extremely necessary for the story or the gameplay. With regard to this aspect, which is probably the most important one considering the target audience's point of view, Maxwell Chandler and O'Malley Deming also mention another core concept, "culturalization", which appears as even more specific as that of localization, "as it takes a deeper look into a game's fundamental assumptions and content choices [...] [and] ensures that gamers will not be *disengaged* from the game by a piece of content that is considered incongruent or even offensive."⁶ Culturalization specifically focus on the cultural aspects of video games to ensure that the most adequate equivalent in each target culture is found and consequently that the new gamers live a tailored gaming experience as if the original game was made for them.

Apart from easing the task of translators, considering these and some other aspects during the phase of development allow video game producers to obtain more similar versions of their products for every country without the need to make radical changes after the production (which is always more difficult as many errors can occur), with fewer costs and in shorter time.

1.2 Exploring the process of Game Localization

Returning to localization, which is the fundamental core for the diffusion and commercialization of video games worldwide, and to its team of translators, who is trained to recognize and to provide the

⁶ Maxwell Chandler H., O'Malley Deming S., *op. cit.*, p. 20.

best equivalents for all the above-mentioned elements, this is meant to properly analyse this process, focusing on its phases and types and on how it can be implemented within the localized video games. The final aim is that of providing an exhaustive frame of the video game localization process before analysing a practical example of it, by revisiting and combining concepts theorised in the already mentioned works *Game Localization: Translating for the global digital entertainment industry* (O'Hagan and Mangiron, 2013) and *The Game Localization Handbook* (Maxwell Chandler and O'Malley Deming, 2011).

1.2.1 Time and place

First of all, after developing a video game, its production company has to define where localizations should be performed and when they should be released. Starting from the “time” factor, companies can opt for *sim-ship* (short for simultaneous shipment) releases or for *post-gold* localizations.

In the case of *sim-ship releases*, the process of localization takes place in parallel to the game development process, meaning that the original game and the various localized versions are then released more or less on the same date. This option has several advantages for the producer, as for example: avoiding the diffusion of pirate copies in countries where the official game has not been released yet, creating and promoting a sense of community at an international level (which allows gamers to exchange opinions, find answers to any possible question or doubt, play together online if possible, etc.), being able to still change some elements if they do not seem adequate (thanks to the various translators' immediate feedbacks), and many more. However, this model also presents a major risk, as a single mistake or delay can compromise or have repercussions on the simultaneous release of a game in a great number of countries. In order to avoid this possibility, some big companies, such as Nintendo, decided to opt for a near *sim-ship* model, meaning that they release fewer versions of the same product at a time, distributing consequently the total number of versions over several days which are anyway close to each other.

On the contrary, *post-gold localization* occurs after the original version of a product has been fully developed or even released, meaning that some months, or even a year, can pass before the company publishes any localized version. This model provides a fundamental advantage for the localizers, as it allows them to work with finished products, which can be even played, ensuring their full comprehension before producing any localization. Working with partial components of a product can, in fact, lead to misunderstandings or mistakes in the localized versions, which could result in funny

situations or rather in proper mistakes that could alter the gaming experience and consequently undermine the credibility of the video game production house.

Recently an example regarding the possible occurrence of misunderstandings has become famous within the Italian gamers' community, as it concerned the much-awaited title of "The Last of Us Part II" (2020). During an exploration moment of the gameplay, the two protagonists (a father and her daughter) find a chessboard and the daughter asks her father: "Hey, you know how to play this?". This question has been translated into Italian as follows: "Hei, la sai suonare?", making a big (but funny) mistake with regards to the chosen verb. The verb "to play" in English can represent various actions, depending on the elements that follow, such as musical instruments, games, etc., whereas in Italian there is not a single equivalent verb that can be used for all the same cases, meaning that Italian translators have to choose carefully the adequate verb depending on the situation (e.g. "suonare" for musical instruments, "giocare" for games, etc.). In this case, from the Italian translation it appears as if the daughter had asked him whether he could play the chessboard as an instrument, instead of a game, creating an awkward yet funny circumstance.

With regards to the "place", instead, production companies can decide to adopt the in-house model or the outsourcing model.

In the *in-house model*, the production house is responsible for the localization of their products in different languages as well, meaning that the company includes a team of professionals of this field or that it collaborates regularly with a team of freelance translators. Normally, in this model the localization team starts working on a game after that this has been fully developed, so in the majority of cases there is a delay of a few months between the original game and the localized version. However, this delay is somehow positive considering that translators have the possibility, as in the case of post-gold localizations, to work on a definitive version of the video game and that normally they are also able to try it, which is useful in order to guarantee a full understanding of the product. This model is generally preferred by big Japanese production companies, such as Square Enix, which are more likely to be able to afford a permanent localization team, and which are anyway trying to reduce the lag between the release of the original version and the localized ones.

The *outsourcing model*, which is instead preferred by most North American and European production houses, consists of entrusting external teams or companies with the entire process of localization of a product. Normally, in this case the production house and the various localization teams work simultaneously, guaranteeing, as in the case of sim-ship releases, the publication of the video game in various countries at the same time. However, as already said, the fact that translators are therefore

required to work on partial and non-definitive files can significantly increase the number of mistakes or misunderstandings of the original texts, that is why, to obtain the best results and to ensure full cohesion and coherence between images and dialogues, these localization teams should be provided with all the contextual information they need (which does not always occur).

Taking into consideration Italy, the country has hardly any video game production houses, except for a few independent ones, but offers very good localization teams, which are usually hired by the big companies that opt for the outsourcing thanks to the quality of their services.

Interconnecting the two above-mentioned factors, meaning “time” and “place”, normally there is an alignment between the outsourcing and the sim-ship models on the one hand, as the localization is carried out simultaneously and in parallel to the original game, and between the in-house and post-gold models on the other, as the localization is instead carried out after the original version has been fully developed.

1.2.2 No vs. “box and docs” vs. partial vs. full localization

The localization process, which can result in more or less radical changes within the video game according to how much the concept of internationalization has been taken into consideration, can be carried out at different levels, according to the capital that is invested, to the strategies that are adopted, to the tools and forces the production houses have at disposal and to the grade of engagement they aim at reaching.

All the above-mentioned factors generally lead to four levels of localizations, which are no localization, “box and docs” localization, partial localization and full localization, each of them presenting different features, pros and cons. Apart for those factors, developers have to carefully analyse the new market they are going to meet and serve with their offer to find the most suitable solution for each single video game that is going to be translated, avoiding at the same time any money loss on the one hand and discontent among their community on the other hand. This thorough analysis is usually target-oriented, as the needs and expectations of the new public cannot (or at least should not) be disappointed, even if this could sometimes require a lot of efforts in terms of money and work.

Beginning with *no localization*, this process does not actually require any effort, as the product is released in the various international markets without been translated (and consequently localized,

obviously). Normally, small production houses that have very limited budgets tend to opt for this method to try selling a few extra copies and perhaps also gain some popularity abroad, as only a little extra investment is needed and a team of translators/localizers is not required. However, the main disadvantage is that the game appears as not personalized at all for all the “non-original” gamers for whom it was designed.

“*Box and docs*” localization, instead, is a colloquial expression used to indicate the localization of the game’s packaging and manual only (plus any other possible documentation). This means that the proper game’s linguistic components appear unchanged, so gamers belonging to any country in which it has been released are provided with the exact same game. This process, being not expensive as well, is normally adopted by production houses who are already not expected to sell a large number of copies in foreign countries; moreover, as the game code is not altered, this solution is very low-risk and quick to implement. Certainly, a “box and docs” localization does not provide a tailored version of the video game that could meet the needs and the expectations of every country’s gamers, as it is not translated at all, however a localized manual can still help players in understanding better how the game should be properly played, so that they could enjoy it anyway.

Moving on to *partial localization*, this process consists of localizing only the in-game text, disregarding any voiceover, which is usually present to provide a more immersive experience, specifically when it comes to exploration games. The main advantage of this process, which is preferred for the localization of video games destined to secondary markets as for example Italy, is that it is cost effective, as production houses do not have to face the costs required for translating the extra voiceovers, hiring actors to dub them, processing the audio files and integrating them into the new version of the game so that the lip-synching (or at least the length of each line) is somehow respected. Only in some cases, if the code supports this feature, voiceovers can be somehow localized through the integration of subtitles, which avoid the above-mentioned costs as well. Additionally, another benefit derives from the fact that the new international targets of the localization receive a product that offers a more personalized gaming experience, meaning that, even if they could still feel some distance from the original version, they are provided with a product in which any language barrier that could undermine (or even impede) its adequate use is eliminated. However, this process also presents a major risk that should not be underestimated, as it requires the alteration of the original game code of the video game. This, apart from requiring more development and testing time (and consequently more work for the same developers), can often result in code errors that could lengthen the time of production, or can limit the number of localized version that can be produced in case the implemented game code does not support any different character or diacritic.

Finally, *full localization* includes the translation of in-game text, voiceovers, manual and packaging, becoming the most expensive and time-consuming process, which is therefore normally affordable only by big production houses or that is normally reserved for big-budget video games. Considering its possible disadvantages, as it could happen for partial localizations, fully localizing a product can lead to the occurrence of software and code errors, which could slow down the development of the localized versions or even make it impossible. However, normally such a radical process is carried out with the aim of creating a product that new gamers perceive as fully tailored to their language- and culture-specific necessities, or with the aim of engaging the new public by making players feel as if the publishers were fully committed to providing them with the best quality and experience.

In the third chapter of this dissertation, a practical and original example of translation for a full localization from English into Italian will be provided. *Life is Strange*, which is the title of the video game in question, is an episodic adventure game developed by the French company DontNod Entertainment and published for the first time (and the first consoles) in 2015 by the Japanese company Square Enix. At that time DontNod Entertainment was still a small company with limited budget so the game was developed in English and then only partially localized before being published worldwide: the voiceover of the dialogues (which represent its most important element) is, in fact, still available only in English, whereas the in-game texts and later on the subtitles have been translated into a vast number of languages.

Nowadays, despite having become one of the most important video game production houses, DontNod Entertainment, in agreement with Square Enix, has decided to keep this formula, as it has become a distinctive feature of their video games, probably due to the quality of the recorded dialogues and perhaps in order not to interrupt the habit of their gamers, who are now used to this kind of experience. Furthermore, being it a PEGI 16+ video game, being the dialogues all in all quite simple to understand and given the presence of translated subtitles, normally the range of *Life is Strange*'s players can fully understand the series even without dubbed dialogues.

Yet, as many differences can occur between subtitles and dubbed voiceover, this translation represents an original attempt to underline these differences and to understand whether a full localization could be an added value to these games, perhaps for an hypothetical updated version of them, now that the production companies could afford such an investment.

1.2.3 Localizing step by step

In general, the localization process of a video game starts as the game is commissioned to the localization team, be it in-house or external, and ends as it is officially released in the country (or countries) for which the translated version has been developed. The process of proper localization can be divided into three main phases, which are pre-localization, translation and post-localization, followed consequently by production and distribution.

Pre-localization consists of the preliminary work that is done before beginning with the proper translation so that the entire process is then carried out smoothly and precisely and that less mistakes are registered, since they could cause delays in the localized version's development. The pre-localization process includes several steps, which are described more in detail below.

To begin with, game developers must create the so-called "localization kit", an archive containing all the documentation, assets and tools that the localization team could need to create a working localized version of a game. The team is then able to extract the "translation kit" from it and provide it to the proper translators: this is a smaller kit which includes only the assets and the text that need to be translated, excluding instead the files that only developers require. However, as in the case of games that are not localization-friendly due to the game code they were developed with, the localization specialists could sometimes have the necessity to make some changes on it, as this would be the only way to succeed in developing a working localization; in this case, they can require the game's "full closing kit" to the production house, which contains all the assets, documentation and above all the source code, so that the necessary changes on it can be made without needing the support of the original developers. Normally, this is the only case in which the full closing kit is used by the localization team, as it would require a lot of time to go through all the code and assets to find the only parts which need to be translated and integrated.

At the same time, it is fundamental to define properly the composition of the localization team, i.e. to identify who will work on a specific project and which role they would have. Usually, the localization manager appoints a localization coordinator who, in the in-house model, is in charge of organizing the localizations into different languages, whereas in the outsourcing model represents the link between the developers and the localization team. Then, a certain number of translators is selected to carry out the proper work of localization under the supervision of an appointed project manager.

Lastly, before beginning with the proper process of translation, localizers familiarise as much as possible with the video game they are dealing with, for example playing it if it is possible (as it usually occurs in-house model), or analysing thoroughly the localization kit and all the information they have already at disposal (as it occurs in the outsourcing model). This preliminary process is fundamental to define a glossary, to standardise the style that translators will adopt and consequently to ensure certain cohesion and coherence among all the parts, without having to go through the entire text again to homogenise it at the end of the translation process.

The *translation* of the video game is the core of the entire localization process, as all the texts and assets are transposed into the new language and prepared to be integrated in the new localized version. If the company decides to opt for the sim-ship model, as all the translations are carried out in parallel to the development of the original version, translators have to work with a source text that is partial and could keep changing, making the process more difficult; moreover, sometimes translators can be required to work on isolated text fragments or assets which do not follow the product's linearity nor a logical sequence. In the case of the post-gold model, instead, translators work on a stable and already definitive text, which certainly facilitates the process.

Nowadays, video games are produced in a vast number of countries and could therefore be developed in many different languages, some of which could not be known, for example, in Europe or in North America, the two largest markets for the sale of video games. That is why, in general, all video games are first translated into US or UK English (depending on the source language; Japanese companies prefer the former, whereas European companies the latter) and then into all the other language starting from the English version of the game, avoiding the spreading of mistakes or misunderstandings from one language to the other. English, as in many other sectors, becomes again the pivot language for the global diffusion of these contents. The main languages in which video games are then translated are French, Italian, German and Spanish (also known under the acronym FIGS); consequently, depending on the budget the production house decides to allocate, many other languages, or sometimes even varieties of the same language, can be implemented.

After concluding the translation process, all the translated texts and assets have to undergo the editing process, which includes their review and proofreading. This ensures the correction of any remaining mistake and is also useful to homogenise the style and terminology if some differences are still detected.

However, if the video game presents also voiceovers of which the production house has required a translation, another intermediate step needs to be taken before moving to post-localization: this

process is called “recording” or “audio localization”. First, all the voiceovers need to be translated, and, in doing so, translators have to keep in mind that they should consider parameters that are different from those considered for the translation of in-game texts or subtitles (these differences will be better explained in the following chapter). Then, some recording sessions are organised, which normally occur under the supervision of the localization coordinator, and during them, which are quite costly, professional actors record all the scripts. While doing so, a translator/adjuster is also present to modify and adjust the translated texts for any eventual lip-synching or timing purposes: sometimes, in fact, a text might be too long or too short, not appropriate for an oral dialogue or not corresponding to the lip movement of the scene (in case lip-synching is required).

This occurs during *post-localization*, which includes the above-mentioned integration of the translated texts, audios and assets into the game code to create the “first playable alpha” (the first working version), and the process of debugging and quality assurance (better known under the acronym QA). During the latter, a team of testers plays the “beta version” of the game thoroughly (sometimes for big games this testing can last a few months) to detect any error or bug, so that these can be then fixed in the “pre-master” version and, after a second testing, in the “release candidate (RC)”, the final version of the game. During this process, various types of testing can be carried out, among which: functionality testing (useful for identifying bugs within the game code or its UI, which are the most difficult to fix), compliance testing (necessary to ensure that the game meets all the technical, legal and ethical requirements), linguistic and cosmetic testing (useful to detect any eventual linguistic mistake or typo that had not been corrected during the previous reviews).

Lastly, as this final version is ready to be released, the publishing house submits a copy of the game to the appropriate ratings board to get the adequate age rating of it. After obtaining it, the game goes through a final check by the platform or format holder (which changes depending on the console or platform), becoming, once it has been approved, the “gold master”, i.e. the version of the game that is going to be released. Only then, the game is ready for the final processes, *production* and *distribution*, after which it is finally ready to be made available to the new public.

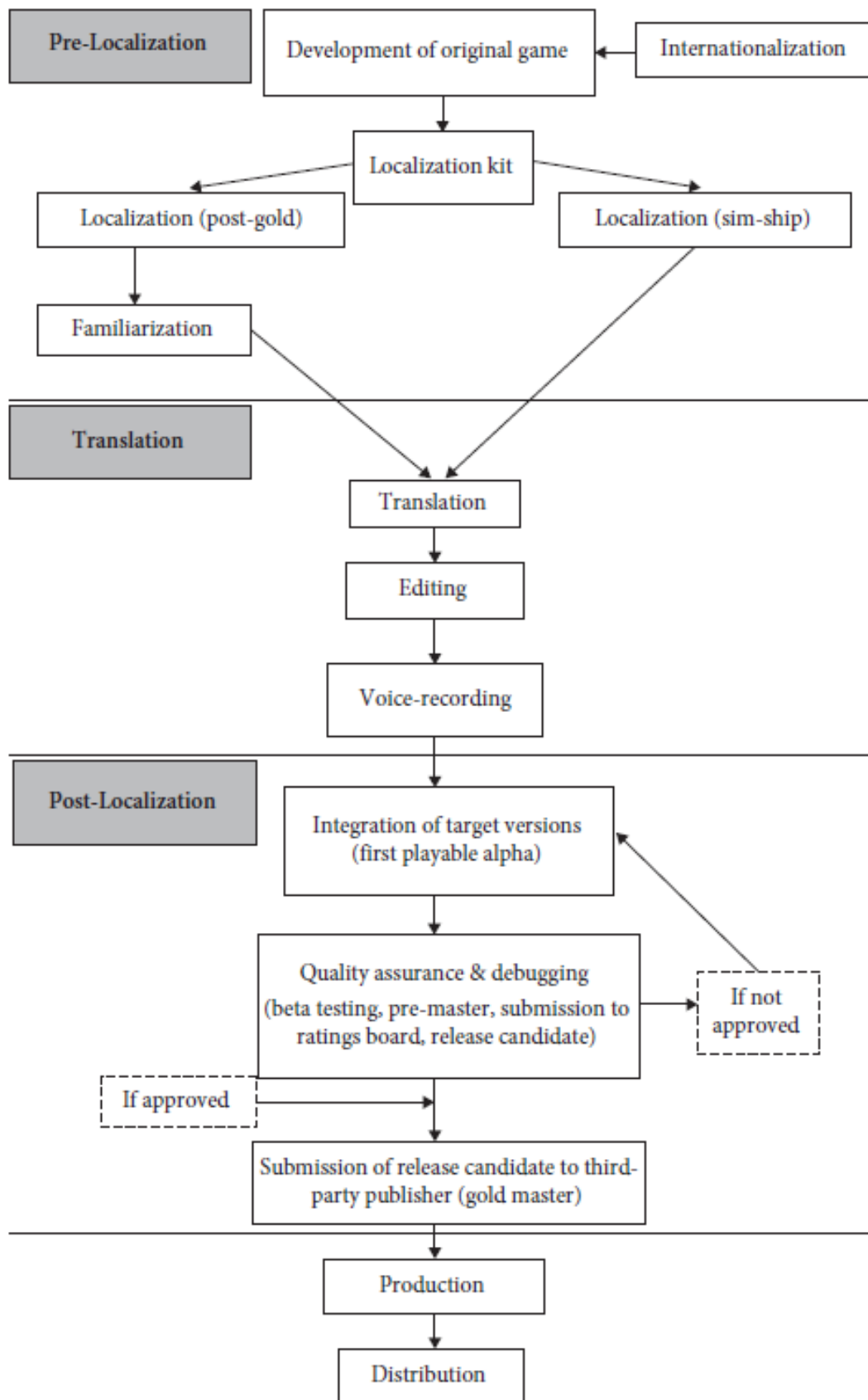


Figure 1 The main stages of video game localization (O’Hagan and Mangiron, 2013)

Chapter 2

DUBBING AND ITS APPLICATIONS IN VIDEO GAME LOCALIZATION

2.1 Dubbing: between history and modernity

As already mentioned in the previous chapter, when a video game production company opts for a full localization of a product, the process includes, apart from translating and localizing the packaging, the documentation and the in-game texts and assets, also the translation and localization of the voiceovers that the game features, in order to provide a fully tailored gaming experience to the new target audiences. However, since this process is very expensive, in general it is reserved for big companies which can afford it or for big-budget games that are expected to sell a large number of copies, becoming a “niche service” that not every production house can afford for every single game.

Having said that and having explained the pros and cons of this process, it is now time to better understand what it is, what its features are and what it entails, as in the third chapter a practical example of translation for dubbing will be provided. In order to do so, concepts from the works of various theorists and scholars will be incorporated as well.

Dubbing is primarily part of the branch of specialized translation for multimedia contents, which is commonly known as Audiovisual Translation (or Multimedia Translation or under the acronym AVT). This “umbrella term” derives from the fact that AVT deals with the transfer from one language into another of the verbal components of any audiovisual product (i.e. movies, TV series, advertisements, websites, video games, and many more), and can consequently be interpreted and applied in various ways depending on the product in question. Another technique that belongs to audiovisual translation and that will be analysed and compared later in this chapter is subtitling, which is, as already mentioned, less expansive and quicker to implement and therefore preferred in game localization, since partial localization is the most common choice.

Just like game localization, dubbing has been also gaining great success and interest in recent years, certainly thanks to the enormous and rapid spread of streaming platforms and services: as they aim at

including the largest possible number of products so that every kind of public, differing in age and interests, can easily find what most suits them, they consequently need large teams of translators and adapters who are constantly working on new products' dubbing.

However, the necessity of finding a way to rapidly and cost-effectively create equivalent versions of a movie in order to reach countries where different languages are spoken is much older, as the first attempts to find the best solution to these needs started between the late 1800s and the early 1900s. These included: live dubbing (in which actors were required to “dub” their parts directly during the movie’s projection), recording the same scene of a movie in several languages at the same time (which required the director and the actors of each country to alternate on the same set so that everybody could record the same scene before moving on to the next one), using signs with the translation of each part and line that the audience could read to understand what the actors were saying in the original movie (which could be seen as an early attempt at subtitling), or even inserting translated intertitles between two scenes of a movie (in Italy this method was particularly popular during Mussolini’s period, who also wanted movies to be silent). Meanwhile, after many attempts, the first proper dubbing studios were established in Germany, reaching also Italy in the 1930s, where, within a few years, both Columbia Pictures and Metro Goldwyn Mayer rapidly established their own studios as well.

Returning to the proper concept of dubbing, in the attempt to find a comprehensive definition of it, in his work *Audiovisual Translation: Dubbing*, Frederic Chaume states that “[...] it consists of replacing the original track of a film’s (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language. The remaining tracks are left untouched (the soundtrack – including both music and special effects – and the images).”⁷ Chaume describes precisely this practice: dubbing means replacing all the original dialogues (which are conveyed in a source language) with the equivalent translation (and consequently record) of the same dialogues in another language (the target language).

What is important to highlight, as Chaume also did, is that this practice is only applied to the dialogues, or more in general to all the recited parts of the audiovisual product, meaning that any other audio track that could be present, as for example accompanying music or sound effects, is left unchanged so that the final spectator and/or user of the target version is provided with the exact replica of the original version and can therefore perceive the intention of the producers of tailoring their

⁷ Chaume F., *Audiovisual Translation: Dubbing (Translation Practices Explained)*, St. Jerome Publishing, 2012, p. 1.

products to the necessities of their new audiences. As already said in the previous chapter, full localization, which is the only localization process that works on dubbing, is in fact considered as the practice that most aims at adapting the product to the needs of the new audience precisely because of the care (and also the money) that is invested to deliver a product that appears as if it was originally designed for that audience, as no element is disregarded when it comes to its translation and localization.

In their volume *Tradurre per il Doppiaggio – La trasposizione linguistica dell’audiovisivo: teoria e pratica di un’arte imperfetta*, Mario Paolinelli and Eleonora di Fortunato describe dubbing from a different point of view, considering also culture in relation to the translation of multimedia products: “Il doppiaggio si pone [...] come strumento di superamento delle diversità culturali e non solo linguistiche, di ricostruzione del particolare mondo espresso e descritto dal film [o più in generale, dal prodotto multimediale] in un mondo equivalente”⁸. Just like game localization, in fact, dubbing aims, or at least should aim, at overcoming any possible cultural obstacle that could hinder the fruition and the enjoyment of the product, guaranteeing a certain quality not only in the production of the new audio files, but also in terms of content, which should be perceived by the new target public as authentic and tailor-made as the original.

2.2 The process of dubbing

The process of dubbing, precisely as the process of game localization, requires the effort of various experts, who collaborate to give life to a complex product that is the translation and adaptation (which is first written and then recorded) of a text which originally had been first written and then recorded as well. Moreover, as it is specifically designed for an audiovisual product, the recorded text consequently needs to fit perfectly into a complex system which involves the senses, as its name already suggests, of sight and hearing, requiring many precautions to be taken and some standards to be considered, which will be described more specifically in the following section.

Generally speaking, the dubbing process is similar for all multimedia products, as the same steps and order are followed, but sometimes some differences can occur, as in the case of dubbing for video

⁸ Paolinelli M., Di Fortunato E., *Tradurre per il Doppiaggio – La trasposizione linguistica dell’audiovisivo: teoria e pratica di un’arte imperfetta*, Hoepli Editore, 2005, p. 2.

English translation: “Dubbing stands as an instrument to overcome cultural, and not only linguistic, diversities to reconstruct the particular world expressed and described in the movie [or more in general in any multimedia product] in an equivalent world”.

game localization, which is precisely the core of this dissertation; that is why, as the process of dubbing is progressively described, these differences will be properly highlighted.

First, once the dubbing project has been commissioned, the distributor or the dubbing company that has been entrusted with it, depending on where the dubbing will be carried out (see in-house vs. outsourcing model in the previous chapter), has to name an adapter and a dubbing director/supervisor. The first one, who normally coincides with a specialized translator, is required to create the translation of the dialogues and voiceovers that are present in the original product, making them already suitable to be performed and recorded by dubbing actors. The second one, on the other hand, is similar to a project manager and is primarily responsible for choosing the voice talents – those who will voice the characters of the original product. These can be either actors or actors who specialize exclusively in dubbing (i.e., individuals who may not be widely famous for their acting but are professionally trained in this field).

Meanwhile, the original audio track that needs to be transposed into another language is divided into different takes according to the subdivision of the dialogues and voiceovers: *takes* (in Italy called *anelli* ('rings')) – is the technical term that indicates the smaller portions a dialogue is divided into, which will be later on recorded separately⁹. This segmentation into different takes is also done in order to ease the dubbing actors' work in case they make a mistake or have to re-record a part of the soundtrack. Moreover, the *time codes* of each take, i.e. the exact times in which a line or a part starts and ends, are defined, so that actors and adapters know precisely how long it is required to last.

After preparing the translated texts and the time codes of each take, it is now time to properly record the parts in a dubbing studio, which is equipped with special soundproofed rooms to create high-quality audio tracks. Inside the room, actors are normally provided with a lectern where they can place their translated script, a mic, headphones and a screen where they are able to see the exact scene they are required to dub, simulating a simultaneous dubbing: this is very useful, as actors can be always aware of what is visually occurring in the scene and can try matching better the lip and body movements of the characters. In the case of dubbing for video game localization, however, most of the time dubbing actors are not provided with any visual support, meaning that they can only rely on the original audio files without being able to see the body and the lip movements or the expressions of the characters. Furthermore, the narrative plot of video games is much more complex and usually

⁹ Caume F., Dubbing practices in Europe: localisation beats globalisation. *Linguistica Antverpiensia. New Series – Themes in Translation Studies*, 6, 203-217, 2007, p. 206.

non-linear, as dialogues occur in response to the player's action or input, making the work of dubbing actors even more difficult.

In any case, during the entire phase of recording, both the director and the adapter are always present, so that they can immediately intervene to adjust the dialogue if it is required (for example, if the length or the lip movement does not coincide, if the text is not fluent, etc.).

Once all the dialogues and voiceovers have been recorded, these new audio tracks are processed and then inserted by the synchronizer into the original scenes, overwriting the original ones. The process of *synchronization* is crucial in order to obtain excellent results, as the new product is perceived by the new target audience as more convincing and well-finished. With regard to the dubbing of movies, Frederic Chaume describes the process as follows: "Synchronization is one of the features of translation for dubbing that consists of matching the target language translation and the articulatory and body movements of the screen actors and actresses, and ensuring that the utterances and pauses in the translation match those of the source text."¹⁰ As already said, when it comes to dubbing video games, instead, some difficulties can occur as not all dubbing actors are able to see the scene while recording their parts, meaning that in the case of video games the lip movements will not be always properly synchronized. However, it must be considered that, as video games are drawn and then animated, it is already difficult for developers to recreate the real lip movement of the original version as well, so normally some discrepancies between the recorded voice and the image are more tolerated.

Finally, after each line has been properly synchronized, the product featuring the new inserted audio files is sent to sound technicians, who are responsible for mixing these files with all the other sounds that had been left untouched (for example, music, sound effects, etc.) to ensure a perfect balance of all sound levels. This final step is fundamental to guarantee the product's high quality, as it eliminates any risk of discomfort during the gaming experience.

2.3 Quality standards for dubbing

Apart from the cultural aspects, which have already been mentioned at the beginning of this chapter, the adapter needs to consider many other elements when it comes to providing an equivalent version of the original dialogues and voiceovers. All these aspects, which can be more or less technical, are considered as *quality standards*, as an adequate consideration of these ensures developers the creation

¹⁰ Chaume F., *Audiovisual Translation: Dubbing (Translation Practices Explained)*, St. Jerome Publishing, 2012, p. 68.

of high-quality products that will be very well received by the new target audience. Chaume, in fact, defines them as “certain priorities that must be taken into account in a standard dubbing with the concept of the ideal receiver in mind [...] [, as] the absence of an expected element may be received by the reader [that is any type of spectator and user] as a negative mechanism”¹¹, meaning that if one or more of these aspects are disregarded during the dubbing process, the product will be affected in terms of quality and will be perceived less positively by its new public, which is something that developers aim at avoiding to maximise their sales while drastically decreasing the potential risk of discontent and bad reputation.

2.3.1 Synchrony

The first and most important element to consider in order to provide a high-quality dubbing is synchrony, a concept that is strictly related to synchronization, which has been already introduced previously as it represents the final part of the dubbing process. As already said, this consists of matching the translated version of a dialogue or a voiceover (the dubbing) with the body and lip movements of the original character that the audience sees on the screen, so that it appears as original to the new public (in his work, Chaume writes about transmitting the “impression of reality”). To do so, adapters are sometimes required to use their creativity and to be very flexible, as even big adjustments on the draft translation could be required; that is also why adapters are always present during the recording sessions, so that they can intervene immediately and make some changes to improve the translation with the aim of obtaining a better synchrony.

As already mentioned, in the specific case of dubbing for game localization, synchronization can be even more difficult (or easy, depending on the point of view): during video game development, characters are first drawn and then animated in various ways, so they sometimes feature some body and lip movements which are not completely precise nor natural, making the adapters’ job more difficult, as a perfect synchronization is even more difficult to achieve, but at the same time also easier, as some small discrepancies between image and audio are more tolerated.

More specifically, Chaume has detected three different types of synchronization:

- *Phonetic or lip synchrony*: also known as lip-sync, it consists of matching the recorded translation with the articulatory movements of the characters, especially during close-ups, in

¹¹ Chaume F., *op. cit.*, p. 14-15.

which it is easier to notice any discrepancy, and with the phonetic features of each line and part, i.e. respecting the original sequence of vowels (especially when they are open) and consonants.

- *Kinesic or body movement synchrony*: it consists of adapting the translation to the actors' body movements; this becomes even more important to consider when a gesture acquires a certain meaning (for example, nodding or shaking the head), which is something typical of many people such as native Italian speakers.
- *Isochrony or synchrony between utterances and pauses*: it consists of respecting precisely the length of a character's line ensuring also that the sequence of utterances and pauses of the dubbing corresponds to the original version; this means that the translation must respect, apart from the length of each line, also the moments in which characters open and close their mouths.

2.3.2 Credible and realistic dialogue lines

Audiovisual products, such as movies or video games (or more broadly, any products based on scripts rather than improvisation), use a particular type of language that is written but meant to be spoken. This means the script is crafted to resemble natural speech, so that when recorded, it sounds as spontaneous and authentic as possible. In this regard, Baños-Piñero and Chaume (2009) refer to “prefabricated orality”, as the final product features elements deriving from both oral and written languages, which should be perfectly balanced to provide results that are perceived as credible by the audience.

When it comes to the translation of these products, translators and adapters must be very careful to maintain the balance between these two “poles”. To do so, they are trained to recognize both elements and to transpose the spontaneity of the dialogues in their target texts as well, so that the new target audience is then able to enjoy a product that is equally effective as the original. As Chaume states, “Translation oscillates between two poles: its adequacy in relation to the source text and its acceptability in the target culture”¹², meaning that, while remaining somehow faithful to the source text, especially with regards to its content, translators and adapters must be free to move away from

¹² Chaume F., *op. cit.*, p. 16.

it and to make some changes with the aim of conveying correctly the message of each dialogue while making sure that the dialogue itself sounds as credible and plausible as the source text's one.

2.3.3 Coherence between images and words

Being multimedia products, audiovisual products are composed of both sounds and images that perfectly blend and involve several senses. Obviously, to achieve this result all these elements are not combined casually but with the aim of conveying successfully and effectively a precise message.

That is why the same coherence that was specifically created between sounds (in terms of words) and images, so between the semantic and the iconographic point of view, within the original version must be respected and transposed in the new dubbed product. As for the previous aspect, translators and adapters must therefore consider carefully every aspect in their translation but must be also free to make some changes with the final purpose of providing the best and most accurate result possible.

2.3.4 A loyal translation

When dealing with the translation of audiovisual products, translators and adapters should keep in mind that their new target public expects to see the same products that have been provided to the original audience in terms of contents, form, function and effect. Therefore, they must demonstrate certain loyalty to the source text in these terms, meaning that they must aim at reaching similar results to the original version, so that the new spectators and/or users could perceive them as authentic, almost as if they were provided with the original product and not with a subsequent remaking.

Consequently, thresholds of acceptability have been globally defined to distinguish which changes are considered acceptable by the audience from which are considered intolerable, among which:

- *Censorship*: in general, censoring an entire title is perceived negatively, whereas linguistic censorship, in terms of eliminating or modifying only the parts which could not be accepted or tolerated by the community, is often applied and quite approved.
- *Mismatched registers*: as in the previous case of credible and realistic dialogues, even the register that is used when translating various dialogues and parts must be respected and translated properly so that they provide the same effect as the original ones; moreover, in this

specific case, translators and adapters must be very careful to avoid calques and/or expressions that do not sound natural and idiomatic, since these could undermine the way in which they are perceived and consequently the product's success.

- *Radical changes in the products' titles*: normally, the radical changes that can occur when translating the products' titles are perceived as not necessary, as these often appear as completely different from the original (sometimes, when comparing various titles translated globally, it is even difficult to match them with the original) and sometimes they are not even clear, meaning that the public does not understand this choice.
- *Over adaptation*: sometimes, in the attempt to bring the product closer to the new public, and more specifically to its culture, translators and adapters tend to introduce characteristic features of the target culture in the translation of foreign characters and elements, creating a distortion in the original atmosphere, which is not necessary nor positively perceived.

These were in general the thresholds of acceptability that should be considered to create new effective versions of an original product, however it is then the responsibility of translators and adapters to analyse their specific target audience and to understand which changes to introduce and how they would be perceived.

2.3.5 Clear sound quality

This specific standard does not actually concern translators and adapters, who, during the recording sessions, are required to intervene only if some changes in the translated lines or dialogues must be done, for example to improve synchronization. However, to obtain excellent and realistic final results, some elements must be taken into consideration also when it comes to the recording of the proper dubbing, and these regards the quality of the new audio files.

In general, sound technicians who oversee the dubbing should, for example, avoid that the original audio is audible (except for a few specific cases, such as voiceovers), since it could distract or even confuse the new public that does not speak the original language. Besides, as already mentioned, the recording should be always produced in soundproof studios to avoid any possible interference which could undermine the quality of the new audio files. Finally, after the proper recording, sound technicians must also take care of the correct and best possible editing of the audio files, adjusting their volumes and properly applying any required effects.

In other words, everything must be done considering the final product that should result from the process of dubbing, which should always be clear and equivalent to the original in terms to quality.

2.3.6 Acting

The last quality standard, just like the previous one, does not concern translators and adapters, but rather the “voice talents”, meaning those who have been chosen and cast to record the dubbing files for the new versions of an audiovisual product. Normally, these “voice talents” are actors and actresses, as they are already trained to use their voice properly for recording and have a more correct diction, which is fundamental to produce high-quality audio files that are also free from any possible pronunciation mistake or dialectal interference.

Just as in real movies or in any audiovisual product in which actors and actresses follow a script, dubbed dialogues should sound as realistic and authentic as possible and not appear as faked (overacted) or monotonous (underacted). In the process of dubbing, as the dialogues are not recorded during real situations in which actors and actress are also physically involved in the scene, overacting and underacting are more frequent, as the scene can only be seen from the outside or imagined in the case of video games, that is why the dubbing director and actors must be both very careful and well-trained to recognize it immediately.

2.4 Adaptation for dubbing

Focusing again on the task of translating a script for dubbing, translators and, above all, adapters are responsible for transposing the dialogues from one language into another not only linguistically but also semantically. This means that, apart from researching a proper linguistic equivalent for each word and line, they must ensure that all levels of meaning are first recognized, respected and therefore properly transposed in the new target script, even if this could require more or less radical changes in form and structures. Moreover, all the above-mentioned quality standards must be always taken into consideration and met, especially those regarding the proper process of translation: the ultimate purpose must be that of offering to the new public a credible and authentic product that has the same value and quality as the original.

All these elements can be summarized in the concept of *adaptation* and in the task of adapters, who are also called dialogue writers, which is that of creating “[...] a fresh, workable, convincing, prefabricated oral script that meets all lip-sync requirements, but at the same time gives the impression that it is an original dialogue.”¹³

This somehow recalls the concept of localization that has been already presented and analysed in the previous chapter, as both adaptation and localization aim at reaching a higher level of equivalence, considering the languages and cultures of the source and the target audiences, all the text’s levels of meaning which must be transposed properly, but also the quality of the entire process and consequently of the results, which should always produce the same effects in terms of credibility and engagement as the original versions.

Below are some examples of situations in which the process of adaptation could be necessary, drawn from Mario Paolinelli and Eleonora di Fortunato’s work *Tradurre per il Doppiaggio – La trasposizione linguistica dell’audiovisivo: teoria e pratica di un’arte imperfetta*. These examples are accompanied by considerations and possible techniques and strategies that could be adopted to achieve the best possible results, in the attempt at avoiding that the new audiences perceive the new products as simple translation that are not properly tailored to their necessities and expectations.

2.4.1 Background noises

Background noises are present in every audiovisual product, as dialogues cannot be separated from the environment in which they occur. They are sounds and noises that are external from the narration and are therefore put at a lower volume by sound technicians, so that they do not disturb nor impede the understanding of the dialogues. In general, they can be produced by a radio or a television, by secondary people speaking in the background, etc.

Deciding not to translate these elements could be perceived by the new target audience as a lack of care, as it would mean depriving them of the opportunity to fully understand the environment in which a scene takes place; besides, this would make people understand immediately that the product has been translated and not adapted properly to their needs, creating discontent. Consequently, although this requires more effort (also in terms of allocated money), translating and adapting background

¹³ Chaume F., *op. cit.*, p. 35.

noises is highly recommended, except in the following few cases, in which it is required to maintain certain distance from the language spoken by the public:

- If these background noises occur in a place in which the target language is not normally spoken.
- If a person talking in the background is speaking a language that does not coincide with the source language and consequently should not coincide with the target one either.
- If these noises come, for example, from a television or a radio that the character is deliberately watching or listening to in another language.

However, particular care must be taken in the case in which children are interacting with these types of background noises, as it would be nearly impossible for them to fully understand already another language (except in the case of bilingual children, which is a condition that normally would be mentioned).

2.4.2 Songs and lyrics

There is hardly any audiovisual product in which there are no songs, even if it is only the soundtrack. However, in many cases songs, and more specifically their lyrics, acquire specific meanings, being strictly related to the scene or the situation in which they occur, as in the cases of musicals, multimedia products for children, etc. Consequently, as they acquire the same importance as the dialogues, they cannot be left untranslated, as the part of the new public that does not speak the source language would not understand them, losing a part of the product which is as fundamental as the recited part.

Normally, if the song presents an equivalent in the target language, the equivalent version is used, so that the part can be dubbed without any further problem. However, if the song does not have an equivalent, the most adopted solution is that of subtitling it, meaning that the audio file will remain the same, whereas the lyrics will be made accessible to the new public through subtitles (which, by cons, “distract” the spectator and/or user from the scene).

An exception is represented once again by audiovisual products for children, who could be not yet able to read the subtitles or to pay attention to both the scene and the subtitles simultaneously. Normally, in this specific case, the songs are translated, dubbed and made available as proper songs which are independent from their original version: Disney’s movies are the perfect example for this

situation, as all the songs which are present in them are always translated and commercially independent from the original.

2.4.3 Register and style

Every audiovisual product features a great variety of characters, who may vary in age, origin, social class, level of education, personality, etc., and who consequently speaks differently in terms of register and lexical choices: some could be more formal and polite, some other could be more informal and use curse words.

Translators and adapters, when working on the new version of a product, must carefully analyse the linguistic style of each character to recreate it accurately in terms of register, tenor, and tone, since any mismatch in these elements, as mentioned previously, would be negatively received by the new audience. Every single character must, in fact, have a fully tailored way of speaking, which can make the task of adapters even more difficult, as they must also consider lip-synching and, more in general, the above-mentioned quality standards.

Sometimes, especially when certain linguistic features are difficult to transpose into another language and may be therefore lost, translators and adapters might opt to introduce new distinctive elements, which could derive, for example, from peculiar physical attributes of a character.

2.4.4 Acronyms

Acronyms, which are very common in American English, are used to indicate briefly and rapidly a precise element which is immediately and undoubtedly understandable by the public. However, the new public of an adapted version of the audiovisual product could not be familiar with the same acronyms as the original one, that is why they could require some more radical changes in the translated script: for example, adapters could opt either for a corresponding equivalent or for an expansion of the text to explain the original acronym.

2.4.5 Objects in scene

Apart from the necessities related to the lip-synching, the register and the style, the presence of specific objects in a scene could affect the linguistic choices of a character as well, making the task of translators and adapters even more difficult, as it reduces the options that could be used to define the specific thing. If, on the other hand, the object had only been named without being visible, that would not have represented a problem nor a difficulty, as it could have been defined by a wider range of terms.

A more peculiar case is that in which in the scene there are objects that have something written on them, such as sign, newspapers, shop windows, etc., as they also require an additional translation and adaptation of the text they present, which would, except for few cases, not be understood by the new public. Sometimes this is done via subtitles, which represent the easiest and less expensive option, however it could be also done with a little graphical adaptation, avoiding burdening the scene with additional text (besides, leaving the source text could confuse or distract the new spectator and/or user).

2.4.6 Humour, jokes and puns

The presence of jokes and especially puns in a script represents another challenge for translators and adapters, who are required to find equivalent expressions and lines that are able to transmit the same message and at the same time to arouse the same effects (i.e. smiles and laughs) within the new translated scene and in the new target public.

In the case of an isolated joke or pun, if a perfect equivalent does not exist translators and adapters normally opt for a partial equivalent, meaning that the same effect is produced but the translation is not necessarily completely equivalent to the original. However, if the audiovisual product is based on jokes and puns, or if these are strictly related to something occurring within it, more attention must be paid and everything possible must be done to ensure that nothing is lost in translation. What should never be done, obviously, is omitting the entire joke or pun, as this would represent a great loss for the product and could also create discontent among those who are able to understand the source language and could compare the two versions.

2.4.7 Units of measurements

Units of measurements represent another challenge for translators and adapters, who have to deal with numbers, calculations and equivalences to ensure a full comprehension and a correct transposition of a product. While it is commonly accepted that currencies remain the same as in the country of origin (also because exchanging rates are constantly subject to fluctuations), weights, lengths and other measurements must be treated differently and transposed properly. Leaving the original unit of measurement when translating a text for a country in which that unit is not used could, in fact, cause confusion among the spectators and/or users, who would be required to calculate or to find the equivalent personally, getting distracted.

It is therefore the duty of translators and adapters to accomplish this task, so that the new public could enjoy a product that does not cause confusion or misunderstandings. However, they must be also careful not to exaggerate with these changes, limiting themselves to those which are strictly necessary to guarantee an adequate understanding, and avoiding instead those which are not.

2.5 Dubbing vs. subtitling

As already mentioned, the third and final chapter of this dissertation will include a translation for dubbing of the video game *Life is Strange*'s first episode from English into Italian: this translation proposal will be personal and original, as the game has never been officially dubbed, but only subtitled in various languages, maintaining the original audio files, which have been recorded in English. Before moving to the practical analysis of the official subtitles and of the new translation proposal, it is time to compare properly and more thoroughly the differences, also in terms of strengths and weaknesses, between these two processes, which are both fundamental for the worldwide diffusion of audiovisual products, specifically in an historical moment that is characterised by globalization, which facilitates the interconnection between countries that may be very distant from each other, and by the presence of streaming platforms, which are required to offer vast amounts of products.

First of all, the two processes differ in terms of the money and time they require. Dubbing, as already said, consists of creating equivalent recorded audio files of the original dialogues and voiceovers that the production houses require to be translated in order to internationalise their products. To do so, apart from the directors and project managers, not only translators and adapters must be present, but also actors, who are hired to “lend” their voices to the characters and who normally need to work in

specific soundproof studios to guarantee certain quality standards of the above-mentioned audio files; finally, sound technicians are also required to process these files and to insert them in the audiovisual product, balancing them with the other audio tracks (i.e. music, sound tracks, sound effects, etc.). Subtitling consists, instead, of transposing the dialogues and voiceovers that need to be translated in short written lines which are normally located in the lower part of the screen so that the original audio files are left untouched, but the new public is in any case provided with the translation of all the recorded parts. Obviously, this process is shorter and more immediate. Moreover, as fewer specialists are required (normally the subtitlers are specialized translators who can produce them properly), it is also more cost-effective.

That is why dubbing has always been a “niche process” that is normally reserved for big-budget multimedia products, which will certainly sell a great number of copies, or for countries that can count on large audiences, from whose revenues it is possible to cover and even overcome the original production costs (for example, Italy, similarly to most European countries, dubs 98% of the audiovisual products it imports). On the other hand, thanks to its good compromise between low costs and high quality, subtitling has become an unmissable practice for all production houses that want to penetrate and spread in smaller countries or to reach more limited or even niche audiences, as it is easier to cover the subtitles’ costs.

However, apart from the fact that a subtitled product remains partially untranslated, since the recorded dialogues and voiceovers (which are still in the original language) will not be understood by the majority of the public, subtitling presents other limitations and weaknesses that dubbing normally overcomes, which are partially drawn from Paolinelli and Di Fortunato’s above-mentioned work:

- In general, as they need to be brief and quick to read, subtitles involve a reduction of the original text by between 40 and 70 per cent, meaning that some information or elements that are typical of orality, such as repetitions or hesitations, must be omitted. Moreover, they cannot occupy more than two lines per subtitle, and the number of characters they feature must be very limited (according to the average reading speed, a person can normally read 12-13 characters per second, up to a maximum of 15 characters per second).
- While the dubbing is a replacement of the original audio files, subtitles represent a functional extra element which is normally inserted in the lower part of the screen, partially obstructing, however, the view of the audiovisual product; because of this, many people, especially critics, consider them as unaesthetic elements that ruin the product.

- Subtitles require some time to be read, and during this amount of time the spectator and/or user is distracted from the scene and from what is happening in it, losing part of it; in general, this amount of time is estimated at about half the product, but this could vary according to the reading speed of each person, as some people (especially if they are very young or very old) could need more time to read them, failing in rare cases to finish in time.
- As a result of the previous point, the necessity of looking away from the scene in order to read each subtitle causes the audience to feel less involved in the audiovisual product, which therefore loses its main strength, that is the strong engagement it is able to create.
- From a pedagogical and didactical point of view, the presence of translated subtitles neither encourages nor entices the spectator and/or user to learn the foreign language which has been used to develop the original product, as reading the subtitles distract them from active listening to it.
- On the other hand, if part of the audience is already able to understand the original language, subtitles are perceived as unnecessary and as a distraction from enjoying completely the product.

Moreover, as already mentioned, both dubbing and subtitling regard the translation of oral texts, although they were originally written. While the first process results in new oral texts, allowing producers to maintain all the inflections and elements that are typical of the oral discourse, the second one does not allow the same, as the oral texts must be transposed and reduced in shorter written lines, which could require some more or less radical adaptations. That is why, when subtitling, strategies as condensation, i.e. the reduction of the text's content without eliminating any information, and omission, i.e. the elimination or summarisation of elements considered as not strictly necessary, are often used. Consequently, subtitling results in a partial loss in terms of both contents and nuances that are typical of the oral language, which can be, or at least should be, instead maintained with dubbing (this could depend on the difficulties that each text can present).

To conclude, there is one factor that is unfortunately common to both practices. Due to the exponential increase in demand for translated audiovisual products, many companies of non-trained people, who however define themselves as specialists, are emerging and are offering their services for very little money. Dubbing and subtitling both require a certain amount of attention, as thorough analysis must be conducted preliminarily and then the texts must be carefully translated accordingly: that is the reason why trained specialists are required and also why these services can be quite expensive. This means that entrusting these projects to people who are not adequately qualified just to save money is not, and should never be, the right choice, since a small saving in money could mean the creation of

very low-quality products, the spread of enormous discontent among the audience and consequently the worsening of the production company's reputation.

Chapter 3

LIFE IS STRANGE (AND SO IS DUBBING)

3.1 Introducing the title *Life is Strange*

The third and final chapter of this dissertation presents an original translation proposal for the dubbing of a video game, aiming to combine the theoretical aspects that have been introduced and analysed in the two previous chapters, which focused respectively on video game localization and dubbing. As already mentioned, the game in question is *Life is Strange*, developed by French company DontNod and published in 2015 by Square Enix, one of the main Japanese entertainment companies, whose approach to localization I will discuss in more detail later in this section. More specifically, the translation of *Chrysalis*, the entire first episode of *Life is Strange*'s first and most famous saga, is proposed in order to recreate a proper example of a comprehensive and self-standing translation process. The translation proposal (cf. Appendix A) will be accompanied by an analysis of the source text (i.e. the original script of the game), an analysis of the target text (i.e. the provided translation) and by a comparison between it and the preexisting Italian subtitles, which have been reported in its entirety (cf. Appendix B), to underline any similarities and differences.

Born as more niche title of the above-mentioned Japanese company, which can boast world-famous titles such as the *Final Fantasy* or the *Kingdom Hearts* sagas, *Life is Strange* is a third-person graphic adventure based on the dialogues between the protagonist, a photography student named Max Caulfield, and all the various characters. However, this title has been very important for the company, as it represented one of the first attempts at implementing the so-called “butterfly effect” within a video game, which was at the time something almost completely innovative in the video game industry. This effect originally derives from physics, as it was theorised by American mathematician and meteorologist Edward Norton Lorenz (1917-2008), who mainly focused on weather and climate predictability and who also conceived the “chaos theory”. Lorenz discovered in fact that every system of the world is determined by “apparently random or unpredictable behaviours”, meaning that each of them will never be linear nor already defined. Consequently, the “butterfly effect” represents a paradoxical example of this theory in relation to weather, which can be described as follows: “the

nonlinear equations that govern the weather have such an incredible sensitivity to initial conditions, that a butterfly flapping its wings in Brazil could set off a tornado in Texas”¹⁴.

The “butterfly effect” within the *Life is Strange*’s saga is implemented through the super power that Max discovers she possesses at the beginning of the first episode: after noticing and taking a photo of a blue butterfly (the choice of using this exact animal is a clear reference to the effect), she finds out that she can reverse time, being therefore able to change the course of events that take place during her adventure. Thus, throughout the entire history, players are required to make choices, above all during the dialogues with the other characters, to shape the destiny of Max and of her hometown, Arcadia Bay, which is threatened by an upcoming tornado. The vast amount of possible consequences therefore represents the strong point of this title, which is also capable of exciting and surprising with its unique but always different story.

3.1.1 Square Enix’s approach to localization

The reason behind the choice of *Life is Strange* for this dissertation derives from the centrality of its dialogues, which consequently offer a vast amount of material for an in-depth linguistic analysis. Moreover, selecting a title by Square Enix with the aim of comparing the preexisting Italian subtitles with the proposed translation for dubbing becomes even more interesting, considering that this publishing company is notoriously and actively involved in the localization of its own products.

Since the foundation of the former game company Square, which occurred in 1997, the Japanese company has been dealing overtly with the localization of its own products. After 2003, in which the proper Square Enix was founded through the merger between the two game companies Square and Enix, this aspect has become even more crucial, so much so that in various occasions, the representatives of its localization sector described in detail the process (the most famous occasion was during the International Game Developers Conference in 2007, when the former Localization Director Richard Honeywood gave a presentation named “The Square Enix Approach to Localization”).

First, the localization teams who work on Square Enix’s products are mainly located in the Tokyo’s headquarters of the company, which allows them to work closely with the games’ producers and

¹⁴ American Physical Society (APS), *Circa January 1961: Lorenz and the Butterfly Effect* <https://www.aps.org/archives/publications/apsnews/200301/history.cfm> (last accessed: 08/09/2024).

developers. As mentioned in the first chapter, in general Square Enix therefore opts for an in-house model for its localization. This certainly helps localization specialists in providing high-quality results, as they can always rely on a close cooperation with the original developers throughout the entire localization process, as these could clear any possible doubt, preventing any mistake from arising.

Secondly, this choice of keeping the localization and the development teams close to each other is related to the great importance that Square Enix gives to the proper localization process of its product, as no element must be disregarded when it comes to creating the various versions of a video game, which must be perceived as fully tailored to the new target audiences. The game company is therefore used to giving carte blanche to its localization specialists, who are consequently free to make any changes, even on proper names for example, they consider necessary in order to obtain high-quality results. This internal organisation reflects Square Enix's functionalist approach (Nord, 1992), which focuses on the function of the target text, always keeping an eye on the source text and on its original message.

Thirdly, with regard to the timing of a localization process, up to a few years ago Square Enix was used to prefer the post-gold model, meaning that a few months could pass between the release of the original game and that of the various localized versions. Recently, also because of the need of enduring in the shrinking domestic market of Japan, it has become nearly impossible for the company to wait months before each release, bringing it closer to a sim-ship model: although requiring more efforts, this model allows it to significantly shorten the release times.

Finally, to guarantee high-quality outputs regardless of any model, Square Enix relies on a well-planned multi-stage translation and localization process, which is divided as follows: "(1) preparation and familiarization [, which is easily accessible thanks to the close cooperation with the development team]; (2) glossary creation [, necessary to avoid, above all in very big games, any linguistic discrepancy and to guarantee cohesion and coherence]; (3) translation and editing [, carried out by trusted specialists]; (4) integration and QA [, during the phase of testing], and (5) gold master and after-sales care [, fundamental to retain customers]" (Honeywood, 2007).

3.2 Analysis of the source text

In this second section, the aim is to present and analyse the source text chosen for the translation proposal of this dissertation, focusing on both its intra- and extra-textual factors, with the support of various linguists. This preliminary analysis has been necessary for me, as a thorough knowledge of

the text has been fundamental for the production of the proper translation, since it allowed me to decide which strategies I had to implement and which aspects I had to prioritise, but it can be also important for any possible reader of this work to better understand, later on in this chapter, why certain choices have been made during the translation process.

As already introduced, the source text is a script containing all the dialogues that have been inserted in *Chrysalis*, the first episode of the video game *Life is Strange*'s first saga (cf. left columns of the tables in Appendices A and B), which I took from the website Fandom, a platform that publishes user-provided text under copyleft licenses. The game is a fictional graphic adventure whose story is precisely based on dialogues, as the protagonist, a photography student named Max Caulfield, has to interact with various other characters to advance. Nevertheless, since the peculiarity of this game is the use of the "butterfly effect", players are required to choose their answers and actions carefully, knowing that each of them will have consequences later on in the game; luckily, as Max discovers that she is able to rewind time, there is also the possibility (which is not always available, however) to go back in time and reconsider their choices, discovering a very wide range of possible scenarios. This wide range allowed me to have enough material to analyse and to work on, providing at the same time a complete and self-standing example of a video game product.

The source script is divided into different scenes, parts and roles: each scene is anticipated and interposed by brief descriptions of the settings and of the most relevant actions of the characters, which have been reported in italics. The proper dialogues have been instead divided in two different ways: in the table regarding my translation proposal (cf. Appendix A), each line occupies a different row of the table, whereas in the table regarding the transcription of the subtitles (cf. Appendix B), each line has been subdivided into more rows, resembling the subdivision of the Italian subtitles (one for each row).

Due to the contents of the game, which sometimes features bad language and references to sensitive topics such as violence, alcohol, drugs and sexual activity, it has been classified as a PEGI 16 game by the official European content rating system, narrowing significantly the number of users that can (or at least that should) access it. Consequently, the target public consists of teenagers/young adults or older people and the language that is used has been conceived accordingly. This aspect makes the linguistic analysis and the translation of this video game very interesting and sometimes also challenging not because of the proper terminology, which is not specialized nor difficult to understand, but because of the jargon that most of the characters use, which includes colloquial expressions and puns that require a process of adaptation.

It can therefore be assumed, based on the points just mentioned, that, being the source text a script of potentially real dialogues, the overall register is low and very colloquial, with a few exceptions depending on each character's age, job, position, backstory, etc. The adults present in the first episode are in fact mainly teachers or others associated with the school environment and are naturally expected to use a higher register, especially when giving their lectures. For instance, the school principal is the most detached and formal, whereas Mr. Jefferson, being younger and more eager to please, is friendlier and more informal, often using more colloquial expressions when addressing his students. On the other hand, the language used by all the students – who engage in most of the episode's dialogues – is much more colloquial, featuring very common terms and expressions, including slang typical of young people. However, there are still differences in the language used among students: for example, the style of Chloe, the punk co-protagonist of the video game, is characterised by puns, sarcastic expressions and swearwords, while Kate, a very shy, quiet and religious girl, speaks in a cleaner way that is less influenced by her classmates' jargon. In the following section, a terminological analysis and comparison between the source and the target text, i.e. my translation proposal for dubbing, will be presented, with some practical examples to better explain these aspects.

With regards to the syntax, since the source text consists mainly of dialogues, the sentences are obviously short and characterised by parataxis, as common oral speech is, sometimes including also elements that are typical of the oral language, such as repetitions and filler words, which have always been reported in the script: being this a video game which has been animated, if these elements have been included by animation designers, it is important to insert them in the script so that dubbing actors can be able to better match the characters' lip movements. Only few dialogues, such as Jefferson's lecture at the beginning of the script, are longer, more hypotactic and less characterised by the above-mentioned elements, since these speeches had been probably already "prepared" by characters and therefore less "improvised". The few rows containing the introduction to each scene and the description of settings and actions have been instead intended only as written guidelines for dubbing actors and consequently lack of any element that could be typical of oral language.

Finally, as the script is meant to be considered only as a written outline for dubbing actors who are then required to reproduce a specific intonation to match the lip and body movements of the animated characters, the punctuation is quite free and approximative and can be easily modified in a possible translation. What should not change in the translation is the result of the recorded dialogues, which should resemble the original ones as much as possible in terms of synchrony and realism.

3.3 Analysis of the target text

After presenting and analysing the source text I worked with for this dissertation, it is now time to focus on the target text I produced, describing its main features and highlighting any possible differences from the original. All the crucial aspects will also be accompanied by examples meant to clarify the reasoning behind each translation choice.

First of all, the produced target text has been conceived as the Italian equivalent of the original English dialogue script, meaning that it is meant to be then recorded by Italian dubbing actors so that the new audio files can replace the preexisting ones in case of a potential full localization of this *Life is Strange* product, which is, as already mentioned, only partially localized (packaging, documentation, in-game texts and subtitles). Having said so, it is therefore clear that the proposed translation is meant for the same medium as the original, as well as for the same target public, since the PEGI classification is defined internationally. This has been important to consider in order to produce a text that could be very similar to the original, particularly in terms of register and terminology to adopt.

Before focusing on the practical features of the proposed target text, it is however necessary to first describe which approach has been adopted to carry out the translation. For the translation proposal of this dissertation I opted for a functionalist approach following Christiane Nord's concept of "functionalism + loyalty", exactly as the publishing company Square Enix would have done. In fact, according to Nord, "the translator should aim at producing a functional target text which conforms to the requirements of the translation scopos fixed by the initiator respecting, at the same time, if necessary, the legitimate interests of both the author of the original and the readers of the translation."¹⁵ My priority while translating the source text was to create a new Italian text that could produce the same exact effect in the new target public as the English version, and that could be therefore perceived as specifically tailored to its needs, making sure that all elements could be perfectly understood and perceived as original.

With regard to syntax and punctuation, very few changes have been made throughout the translation process, since, as already mentioned, these two elements were only approximate due to the fact that the text is meant to be considered only as a written outline of a text that is then going to be recorded orally. Consequently, only few changes have been done to produce sentences whose syntax and punctuation (and consequently intonation) better match with the visual support, which has been

¹⁵ Nord C., Text Analysis in Translator Training, in C. Dollerup & A. Loddegaard (Eds.), *Teaching Translation and Interpreting: Training, Talent and Experience* (pp. 39-48), John Benjamins Publishing Company, 1992, p. 40.

possible since an example of audio tracks on which I could base myself already existed (i.e. the original dubbing).

From a stylistic and terminological perspective, I aimed to maintain each character's distinctive idiolect. To achieve this, I tried to accurately recreate their typical features in terms of register and degree of colloquialism, as well as their most frequently used expressions in speech. With regard to register, small changes can be observed in the way students, particularly the protagonist who is present in most of the dialogues, address adults – mainly teachers or people related to school, as mentioned in the previous section. Only on these occasions, the register used is slightly higher than in the English version, reflecting the more formal and detached manner in which Italian high school students usually address their teachers.

Throughout the translation process, lexicon and terminology have represented the most important aspect to consider in order to accomplish what has just been said. As already introduced, having opted for a functionalist approach, my translation proposal aims at producing the same effect and conveying the same content and style as the original version of the video game in the new target public, recalling also Katharina Reiss's concept of the "invariance of content" (1977/1989). As a consequence, I had to recur in some cases to a high level of creativity (Taylor, 2006), which has been necessary to produce a high-quality, tailored new version of the game that could be positively perceived by the new target audience, just like as if it was the original one (which is also the aim of the process of video games' full localization).

The above-mentioned high level of creativity has been also due to the fact that, since the dialogues are very colloquial, some expressions that are typical of oral language, such as greetings or even filler words, have been accordingly transposed into Italian by substituting them with equivalent native expressions instead of literal translations. Moreover, particular attention has been given to two recurring elements in the dialogues, especially in those between young people, which are puns and cultural references.

In the case of puns, a high level of creativity has been necessary to deal with their translation and transposition. In fact, following Dirk Delabastita's (1993) list of techniques for the translation of puns, as a general rule I opted for a *pun to pun* translation, meaning that, except for one case which will be described later on in this section, I always aimed at finding an equivalent Italian solution for each pun in order to avoid any possible translation loss. After recognizing what each pun consisted of, I therefore had to find a new term, sentence or expression that could properly substitute the original one, so that the public would not be bewildered nor confused. To provide a more comprehensive

explanation of the technique I have just introduced, I have decided to include a short table (cf. Table 1) with some practical examples selected from my translation proposal in Appendix A.

Source expression	Proposed translation	Explanation and eventual reflections
<p>Mr. Jefferson: [...] I wholeheartedly fight for your right to self-expression. Or selfie-expression.</p>	<p>Prof. Jefferson: [...] io lotto con tutto me stesso perché possiate sempre esprimere voi stessi. O voi selfie.</p>	<p>While lecturing about the origin of the “selfie”, Mr. Jefferson, whose style is quite colloquial, makes a pun using precisely the term “selfie”. In Italian, the expression “self-expression” has been translated with the equivalent “esprimere sé (voi) stessi”, which allowed me to reproduce a comparable pun by replacing “stessi” with “selfie”. I achieved a similar effect, since the two terms sound similar, just as “self-” and “selfie” in the English version.</p>
<p>Dana: Okay, rebel...</p> <p>Justin: Besides, why do you think they call it "high school"?</p>	<p>Dana: Come vuoi tu...</p> <p>Justin: Altrimenti perché pensi che andrei alla scuola “superiore”?</p>	<p>Justin is one of the most influent boys at the Blackwell Academy and is known for using drugs. In this dialogue he is joking about their school being called “high” because students are sometimes under the effect of drugs while attending it. The Italian equivalent for “high school” is “scuola superiore”, a term with no connection to drugs. However, by slightly adjusting the dialogue, a new pun has been created, with Justin joking about attending a “superior” school (the Italian literal translation) when Dana recognizes he is right about what he has just said.</p>
<p>Max: The alarm tripped me out.</p> <p>David: Then trip on out of here, missy.</p>	<p>Max: L’allarme mi ha fatto perdere la testa.</p> <p>David: Allora porta la testa fuori da qua, signorina.</p>	<p>This pun is based on the repetition of the verb “to trip out”, which is used in two different senses in the dialogue: first, to indicate confusion, and second, to describe a movement. In the translation, a similar effect has been reproduced by repeating the expression “perdere la testa” (lit. “lose the head”, comparable to “lose someone’s mind”), which manages to convey both the figurative sense of confusion and the literal idea of movement.</p>

<p>Victoria: [...] before they hang a sign on me.</p>	<p>Victoria: [...] prima che mi mettano in vendita.</p>	<p>Victoria utters this sentence while waiting for her friends to bring her some towels to clean the paint off her clothes. She is possibly joking about waiting so long that the paint dries and turns her into a building put up for sale. Although the Italian translation differs slightly, it aims to express the same idea by also joking about her being put up for sale.</p>
<p>Chloe: Home, shit home.</p>	<p>Chloe: Casa, atroce casa.</p>	<p>Chloe distorts the famous expression “home, sweet home” by inserting the term “shit” (which sounds similar to “sweet”) to describe her house, where she feels completely uncomfortable because of her new stepfather. Similarly, in my Italian translation, I modified the equivalent expression “casa, dolce casa” by replacing “dolce” with “atroce” (lit. “atrocious”) as the two words sound similar as well. Following Delabastita’s techniques, in this case, this could also be considered as a <i>pun ST = pun TT</i> translation.</p>
<p>Max: You should be playing guitar, not playing with a gun.</p>	<p>Max: Dovresti giocare con i videogiochi, non con una pistola.</p>	<p>This pun is built on the verb “to play”, which is used both for playing a musical instrument and for handling a gun (since Chloe has stolen one of her stepfather’s guns). In Italian, it is not possible to maintain both elements with a single verb, as different verbs are required for each situation. Therefore, to keep the same verb (“giocare”) and retain the gun element (which is central to the dialogue), the musical instrument was substituted with video games. Video games also require the verb “giocare” and are items that a teenager would typically use.</p>

Table 1 Practical examples of how puns have been treated and translated.

The only case in which I could not opt for a *pun to pun* translation is represented by the way Chloe, the co-protagonist, refers to her step-father, whom she hates. Throughout the entire script, Chloe uses various nicknames which derive from the word “step-dad” combined with swearwords: some examples of these nicknames are “step-ass”, “step-douche” and “step-dick”. The Italian equivalent for “step-father” is “patrigno”, a word which is nearly impossible to modify or combine in order to

produce similar puns, but which I decided to leave because that is the only Italian term that actually defines that specific degree of relationship. Having said that, it could seem like this was an example of what Delabastita (1993) defined as *pun to non-pun* translation, which indicates the fact the pun has been lost in the translation process. However, the reference to the bad relationship between Chloe and her step-dad has not been completely lost thanks to the negative connotation that the Italian term “patrigno” implies (unlike the English one), which, in this case, helps understanding the situation (especially if dubbed with an appropriate intonation, for example).

Related to puns, as they partly concern them, there are also some cultural references, which have been added in the original script to make the situations and dialogues sound more real, since teenager are often used to insert some expressions deriving from the pop culture in their way of speaking. The following table shows a few examples of these situations, in which I have intervened differently depending on each specific case: sometimes a cultural reference has been omitted as it would have not been understood, sometimes it has been added and sometimes it has been substituted by a more appropriate equivalent.

Source expression	Proposed translation	Explanation and eventual reflections
Max: I thought you were Blinded By Science, not art.	Max: Pensavo fossi un uomo di scienza, non di arte.	“Blinded By Science” is an EP by British musician Thomas Dolby released in 1983. Since most of the new Italian audience might not recognize this reference, and leaving part of the sentence in English could seem out of place, I opted for the elimination of this cultural reference. Instead, I substituted it with a typical Italian expression, “uomo di scienza” (lit. “man of science”), that is commonly used to refer to scientists or science enthusiasts.
Max: Oh man, are you cereal?	Max: Oddio, ma sei Sirius?	The source expression is a pun that plays on the substitution of “serious” with “cereal”, since the two terms sound similar. In Italian, it is not possible to maintain this pun, as “serio” and “cereali” sound very different. Hence, to avoid the complete loss of this element, I introduced a common cultural reference to a main character from the Harry Potter saga, Sirius Black. This name sounds more

		similar to “serio” and is likely to be easily understood by the new audience.
Chloe: [...] Come on, slowpoke!	Chloe: [...] Muoviti, Slowpoke!	In the original version, Chloe addresses Max by calling her “slowpoke”, meaning that she is very slow. This could be easily translated into Italian as “lumaca” or “tartaruga”, two notoriously slow animals. However, “Slowpoke” is also the name of a Pokémon who is well-known for being slow and clumsy. Therefore, I decided to keep the name “Slowpoke” (with the capital letter) as a nickname for Max, since the Italian public would certainly recognize and understand this reference.

Table 2 Practical examples of how cultural references have been treated and translated.

Finally, as in my translation I aimed at producing a text which could be already suitable for an hypothetical recording session, while translating the dialogues I have always tried to take into consideration Chaume’s quality standards for dubbing (cf. section 2.3). More specifically, what I could immediately apply during my translation process have been the first four aspects. The first one has been *synchrony* (all three types), as in all the dialogues I have always tried to observe the original lip and body movements, as well as the original isochrony. Moreover, I ensured that the new dialogues could be always perceived as *credible and realistic* as the English ones, adapting them, if necessary, but always maintaining the translation *loyal* to the original version. Finally, especially in the cases in which bigger adjustments have been made, I also ensured to maintain the *coherence between images and words*, so that the new public could perceive the translation as tailored to their needs, but at the same time as original as possible. Obviously, the last two aspects that I had previously listed (i.e. *clear sound quality* and *acting*) are not applicable to this translation proposal, as they specifically regard the recording part of the dubbing script, which has been in this case only simulated to ensure a high-quality translation.

3.4 Analysing and comparing the dubbing and subtitling of *Life is Strange*

In this final section, I will provide a comparison between my translation proposal for dubbing and the preexisting subtitles of the game, which I transcribed in its entirety to provide a better analysis of them (cf. Appendix A for the translation proposal and Appendix B for the subtitles' transcription). As already mentioned, this video game, just like all the others belonging to the *Life is Strange*'s sagas, has never been fully localized by including a new Italian dubbing for various reasons I have already outlined in the previous chapters.

As shown in Appendix B, each dialogue, and even each line, has been divided according to the way in which Square Enix subdivided it across the various subtitles. This means that every row of the appendix's table includes, in the right column, only one subtitle, which can be composed of one or two lines (in the cases of two-lines subtitles, the original subdivision has been maintained); as a consequence, the English line has been split accordingly, albeit approximately, only to facilitate the reading and comparison of the English and the Italian versions. Instead, the parts in italics which introduce the settings and describe the actions occurring have been left untouched and untranslated, since they are not actually present in the subtitled version of the video game, just to better divide and define each scene (inserting only the dialogues would have been more confusing).

In general, although they can slightly vary, the editorial standards to produce a subtitle script are the following:

- The subtitles must be centred (so that they can be read from any position; plus, this reduces the eye movement's time).
- The subtitles can be located on the top or on the bottom of the screen.
- There can be maximum 2 lines per subtitle.
- The average reading speed is of approximately 12/13 characters per second (until a maximum of 15 characters per second).
- The length for each subtitle should be approximately between 28 and 38 characters (although it can slightly vary depending on the width of the screen).
- Because of the above-mentioned length limits, dialogues must be normally reduced by 30%.
- Sentences usually begin and end in each subtitle.
- Normally, subtitles follow the rules regarding written language (this means that any pronunciation mistake, repetition, redundance or filler word that is present in the orally recorded line and that is unintentional is normally eliminated).

- Sentences in subtitles are normally shorter and paratactical.
- The line break cannot be casual, as it must be done preserving the syntactic and/or semantic logics (syntactic, logical and grammatical units must be respected).¹⁶

From a preliminary visual analysis of the subtitles (cf. the right column of Appendix B), it is immediately noticeable that they appear rather long, with the first line of each subtitle being significantly longer than the second. Sometimes, this can make them difficult to read in their entirety, especially when a character speaks quickly. Moreover, the subdivision between the two lines of each subtitle appears inconsistent, as no logical separation seems to be applied. Instead, the division varies depending on the width of each game screen, which hampers fluent reading.

Comparing the content of the subtitles with the source text – the English script used for the original dubbing – it is evident that the text has been translated in full, with only a few names or surnames omitted. Additionally, all the filler words and repetitions typical of oral language, which are unnecessary and make the subtitles longer to read, have been retained and included in the written translation.

Consequently, from this preliminary analysis, it can be already deducted that the Italian translation for subtitling has been done without considering the purpose of the target text (i.e. a subtitle script), as well as the editorial guidelines which should be followed to provide high-quality subtitles and guarantee a good reading experience. The latter aspect is also fundamental, as deaf or hearing-impaired people, who are able to have access to the video game only via subtitles, must be provided with an adequate product that meets the required standards. Due to the above-mentioned aspects, the preexisting Italian subtitles could resemble more a script for dubbing, as they are very complete and comprehensive, that is also the reason why in many parts they are similar to my translation proposal (cf. Appendix A and B).

Analysing the subtitles in more detail, there are additional elements that are interesting to consider. First of all, the subtitles do not fully cover all the dialogues that have been inserted within the episode, meaning that there are a few parts which have not been subtitled. The dialogues in question do not include Max and are not necessary for the development of the story, however a player could decide to stop by the speakers and “overhear” the entire conversation, which could become consequently impossible for an Italian player who does not speak English fluently. Apart from these few dialogues, there is

¹⁶ Díaz Cintas J., Remael A., *Audiovisual Translation: Subtitling (Translation Practices Explained)*, Routledge, 2021.

also one line pronounced by a secondary character, Dana, in the Dormitories' section (cf. Appendix B) which has not been subtitled and whose omission is much more evident and unacceptable. On the contrary, in my Italian translation proposal for dubbing, all dialogues have been properly translated, as the video game must be fully localized in its entirety.

Furthermore, it is immediately noticeable that many typically English or American expressions and names have been unnecessarily translated in the subtitles. Considering the target audience of this video game, these could have been understood without issue and might have made the dialogues sound more authentic, as teenagers normally tend to insert expressions from other languages into their everyday speech. To illustrate each element: the term “academy” in the name “Blackwell Academy” has been unnecessarily translated as “Accademia Blackweel”, even though it should remain as the proper name of this high school; “drama queen”, an expression typically used by teenagers to indicate someone who tends to overreact in every situation, has been literally translated into Italian as “regina del drama” or similar expressions, which sound quite odd to Italian players. In contrast, in my translation proposal, I have opted to retain the name of the high school in its original form and, more generally, to avoid the literal translation of well-known English expressions. This has prevented the translations from sounding confusing. It may have been easier and more natural for me to do so, as I am possibly closer in age to the majority of the characters.

Another aspect that might leave the new Italian public perplexed is the way in which the personal pronoun “you” has been translated in different contexts. In Italian, “you” (intended as singular pronoun) can be in fact translated as “tu”, which should be used in informal relationship such as those between Max and her classmates and friends, or “lei”, which is the equivalent for formal relationship such as those between Max and the principal or any professor. In the Italian subtitles, and more specifically in the more formal dialogues, Max addresses her principal and teachers by using the “lei” form, whereas the principal and the teachers use the “tu” form when addressing her, which could be perceived as odd, since normally Italian high school teachers are also used to prefer the “lei” form in order to maintain certain detachment from their students. Given these considerations, in all formal dialogues of my translation proposal I opted for maintaining the “lei” form in both directions.

One last element that is also worth mentioning, with regard to what has been said in the previous chapter, is the translation of the units of measurement that have been inserted within the episode. In general, the Italian subtitlers have opted for the translation of all units that have been inserted, among which there are Fahrenheit degrees (80°F have been converted to 25°C) and miles (60 mi have been converted to 100 kms) that are not present in the Italian system of units (they are both typical of

America, where the International System of Units is not commonly applied). These two conversions are both correct and guarantee a full comprehension of the script to the new Italian public. However, while the first one has been necessary to avoid any possible misunderstanding (Italian people could be confused when reading about a temperature of 80 degrees), the second one was not as necessary, as in Italian that unit of measurement is quite well known, with its name having its own translation. That is why in my translation proposal I have decided to follow Mario Paolinelli and Eleonora di Fortunato's considerations about units of measurements as presented in their work *Tradurre per il Doppiaggio – La trasposizione linguistica dell'audiovisivo: teoria e pratica di un'arte imperfetta*. Specifically, I have converted the first temperature but have left the miles unchanged in order not to “overtranslate” the source script.

In general, these were the main differences between the Italian provided subtitles and my translation proposal for dubbing, which required a more in-depth analysis. There are certainly many more elements that could differ between the two versions, although to a lesser extent. These differences could depend on the translator's style, the translator's age (which may be more or less similar to that of the product's characters) and also the time when the translation is written, since informal language tends to change more quickly (for example, in the Italian subtitles, “chillax” has been translated as “sciallati”, which is an expression that was very common about a decade ago but now would sound outdated, as it is no longer in use).

CONCLUSION

The main objective of this dissertation has been to demonstrate the importance, as well as the complexity, of a new innovative frontier within Translation Studies: video game localization. This work, particularly its first two chapters, aims to raise awareness of this field while providing new material to expand the existing literature. Such expansion is necessary for translators and scholars to better understand this important topic and to treat it properly, as it possesses its own features and peculiarities, much like any other area of translation.

Furthermore, this thesis contributes to proving that video game localization is not an isolated sector within translation; it features interconnections with many other screen translation modes, such as dubbing and subtitling. These modes have become fundamental in recent years, particularly due to the rapid development and growth of technology and, more specifically, streaming platforms.

Regarding the practical aspects of this dissertation, the presence of a comprehensive translation proposal for dubbing in the third chapter, accompanied by an in-depth analysis of both the source text and the target text, as well as a comparison with the existing subtitles, aims to demonstrate the complexity of this translation process. Although this practice may seem straightforward since the text to be translated often appears simple, it actually requires several precautions and well-considered choices to achieve high-quality results that meet the needs and expectations of the new target audience.

To better explain all the above-mentioned elements, this dissertation has been developed gradually, from theory to practice. The two main topics – video game localization and dubbing – have been extensively described and analysed to provide readers with a solid understanding of the subjects. Both the first and second chapters start with definitions of each concept, followed by detailed descriptions of each process, and concluding with an analysis of their peculiarities.

Only subsequently does the dissertation present a practical example of how a video game translation process should be carried out. First, I analysed and identified the main features of the chosen title (Square Enix's *Life is Strange*) and the source text I had to work on (the entire dialogue script of the first episode) in terms of typology, style, lexicon, syntax, and punctuation. Then, I defined the method and approach I wanted to adopt and the target I aimed to achieve regarding medium and audience (a

new and original Italian translation for dubbing). Only after these preliminary considerations was I able to proceed with the actual translation of the text, always keeping these aspects in mind. This was followed by a detailed analysis of the characteristics of the target text in comparison with the original.

Lastly, since the video game had already been partially localized – meaning that, apart from the translation of in-game texts and documents, only the subtitles had been provided – I decided to include a comparison between the preexisting Italian subtitles produced by Square Enix in 2015 for the Italian audience and my translation proposal, highlighting any differences, as well as the pros and cons of each. As mentioned at the end of the second chapter, subtitles represent a cost-effective alternative to dubbing and possess their own features, which have also been interesting to consider for the purpose of this thesis.

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APPENDIX A – TRANSLATION PROPOSAL FOR DUBBING

<p>I) Nightmare</p> <p>- Lighthouse -</p> <p><i>It is raining heavily. The forest and the lighthouse pathway are lit up momentarily by lightning flashes. Max is lying on the ground with her eyes closed. She slowly opens her eyes and starts to look around.</i></p>	<p>I) Incubo</p> <p>- Faro -</p> <p><i>Sta piovendo a dirotto. Il percorso che attraverso la foresta conduce al faro viene illuminato ogni tanto dai lampi. Max è stesa a terra con gli occhi chiusi. Lentamente apre gli occhi e inizia a guardarsi intorno.</i></p>
<p>Max: <i>(thinking)</i> Where am I? What's happening?</p>	<p>Max: (VOCE) Dove mi trovo? Che succede?</p>
<p>Max: <i>[gets up] (thinking)</i> I'm trapped in a storm? How did I get here? ...and where is "here"?</p>	<p>Max: <i>[si alza]</i> (VOCE) Sono dentro a una tempesta? Come sono finita qui? ...E dov'è "qui"?</p>
<p><i>Max notices the lighthouse in the distance.</i></p>	<p><i>Max riconosce il faro in lontananza.</i></p>
<p>Max: <i>(thinking)</i> Wait... There's the lighthouse... I'll be safe if I can make it there... I hope...</p>	<p>Max: (VOCE) Aspetta... ma quello è il faro... lì sarò al sicuro se ci arrivo... spero...</p>
<p>Max: <i>(thinking)</i> Please let me make it there...</p>	<p>Max: (VOCE) Ti prego, fammici arrivare...</p>
<p><i>Max lifts up her left arm to protect herself from the wind as she walks up the path. She reaches the lighthouse and sees the tornado approaching Arcadia Bay.</i></p>	<p><i>Max alza il braccio sinistro per proteggersi dal vento mentre risale il percorso. Raggiunge il faro e vede un tornado avvicinarsi ad Arcadia Bay.</i></p>
<p>Max: Holy shit.</p>	<p>Max: Oh, merda.</p>
<p><i>The tornado blows up a boat, which hits the lighthouse and breaks it in two. The upper portion starts to fall on Max.</i></p>	<p><i>Il tornado solleva una barca che va a colpire il faro, spezzandolo in due. La parte superiore inizia a crollare verso Max.</i></p>
<p>Max: Whoa! No!</p>	<p>Max: Ohh, no!</p>
<p>II) Blackwell</p> <p>- Art Class -</p> <p>II.i) Jefferson's Lecture</p> <p><i>Max wakes up and examines her surroundings.</i></p>	<p>II) Blackwell</p> <p>- Aula di arte –</p> <p>II.i) Lezione di Jefferson</p> <p><i>Max si risveglia e si guarda intorno.</i></p>

Max: <i>(thinking)</i> Whoa! That was so surreal.	Max: (VOCE) Wow! È stato incredibile.
Mr. Jefferson: Alfred Hitchcock famously called film "little pieces of time" but he could be talking about photography, as he likely was.	Prof. Jefferson: Alfred Hitchcock definiva i film "piccoli frammenti di tempo", ma potrebbe aver probabilmente fatto riferimento anche alla fotografia.
Max: <i>(thinking)</i> Okay... I'm in class... Everything's cool... I'm okay...	Max: (VOCE) Ok... sono in classe... Va tutto bene... Io sto bene...
<i>Stella's pen falls on the floor and she reaches down to pick it up.</i>	<i>La penna di Stella cade a terra e lei si abbassa per recuperarla.</i>
Mr. Jefferson: These pieces of time can frame us in our glory and our sorrow; from light to shadow; from color to chiaroscuro...	Prof. Jefferson: Questi frammenti di tempo possono immortalarci nella gioia e nel dolore, in luce e in ombra, a colori e in chiaroscuro...
<i>Taylor throws a paper ball at Kate.</i>	<i>Taylor lancia una pallina di carta addosso a Kate.</i>
Mr. Jefferson: Now can you give me an example of a photographer who perfectly captured the human condition in black and white? Anybody? Bueller?	Prof. Jefferson: Allora, sapreste farmi un esempio di fotografi capaci di cogliere a pieno la condizione umana in bianco e nero? Nessuno? Bueller?
<i>Victoria's phone vibrates.</i>	<i>Il cellulare di Victoria vibra.</i>
Max: <i>(thinking)</i> I didn't fall asleep, and... that sure didn't feel like a dream... Weird.	Max: (VOCE) Non mi sono addormentata e... quello di certo non era un sogno... Strano.
Victoria: Diane Arbus.	Victoria: Diane Arbus.
Mr. Jefferson: There you go, Victoria! Why Arbus?	Prof. Jefferson: Esatto, Victoria! Perché la Arbus?
Victoria: Because of her images of hopeless faces. You feel like, totally haunted by the eyes of those sad mothers and children.	Victoria: Per le sue foto di volti senza speranza. Ti fa sentire come perseguitato dagli occhi tristi di quelle madri e dei loro bambini.
Mr. Jefferson: She saw humanity as tortured, right? And frankly, it's bullshit. Shh, keep that to yourself. Seriously though, I could frame any one of you in a dark corner, and capture you in a moment of desperation. And any one of you could do that to me. Isn't that too easy? Too obvious? What if Arbus chose to capture people at the height of their beauty or innocence? She had a brilliant eye, so she could have taken another approach.	Prof. Jefferson: Lei vedeva l'umanità come torturata, no!?! Onestamente, è una cazzata; shh, non ditelo a nessuno. Comunque, potrei mettere ciascuno di voi in un angolo buio e immortalarvi in un momento di disperazione. E chiunque di voi potrebbe fare lo stesso con me. Non è troppo facile? Troppo ovvio? E se lei avesse scelto di fotografare la gente all'apice della loro bellezza ed innocenza? Aveva un occhio eccezionale, avrebbe potuto scegliere un altro approccio.

<p>Victoria: I have to admit, I'm not a big fan of her work. I prefer... Robert Frank.</p>	<p>Victoria: Devo ammetterlo, non sono una sua grande fan. Preferisco... Robert Frank.</p>
<p>Mr. Jefferson: Me too, Victoria. He captured the essence of post-war, beat America. And there was honesty about the economic conditions of the era, but a beauty in the struggle. You don't have beauty without a beat. Which explains why Frank was Kerouac's photographic muse and both were the great chroniclers of the 1950's. Well... We've all seen that iconic shot of Kerouac on the balcony—and if you haven't, shame, shame—capturing the romantic urban solitude of the 20th century poet. You dig? Now, contrast Frank's stark Americana, with Salvador Dali's surrealist photographs. Like Cocteau, he was a true Renaissance man, and his famous self-portraits are famous early examples of that truly awful word you pesky kids love so much, the "selfie"... And it's a great tradition, and I wholeheartedly fight for your right to self-expression. Or selfie-expression. Heh, sorry, I know. So if anybody wants to question the portrait as modern narcissism, they could go back hundreds of years to blame society. Speaking of questions, I bet you thought I'd talk all the way until the bell rang. It's your turn to lecture us. Now, based on the chapters I have no doubt you all memorized, who can tell me the name of the actual process that led to the birth of the self-portrait? Anybody? ...This does not bode well. Just jump right in with an answer. This was in the chapters you read. You did read the chapters, right? Your silence is deafening. If this were a photo, I'd call it a still life.</p>	<p>Prof. Jefferson: Anche io, Victoria. Riuscì a cogliere l'essenza dell'America beat del dopoguerra. Fu onesto riguardo le condizioni economiche del periodo, ma vide la bellezza nella fatica. Non c'è bellezza senza fatica. Ciò spiega perché Frank ispirò Kerouac nella fotografia e insieme divennero i grandi cronisti degli anni '50. Beh... Tutti conosciamo l'iconico scatto di Kerouac sul balcone, e se non lo conoscete, vergognatevi, che coglieva la romantica solitudine urbana del poeta del ventesimo secolo. Mi seguite? Ora, confrontate l'America desolata di Frank con le fotografie surrealiste di Dalí. Come Cocteau, era un vero uomo rinascimentale, e i suoi famosi autoritratti sono dei primi esempi di quell'orribile parola che voi mocciosi amate tanto, "selfie"... Hanno una lunga tradizione, e io lotto con tutto me stesso perché possiate sempre esprimere voi stessi. O voi selfie. Eheh, scusate, lo so. Quindi, se sentite di considerare il ritratto come moderno narcisismo, potete tornare indietro negli anni e prendervela con la società. Detto questo, so che credevate avrei parlato fino al suono della campanella. Invece ora tocca a voi. Allora, in base ai capitoli che sono certo tutti abbiate studiati, chi mi dice il nome del processo che ha portato alla nascita dell'autoritratto? Nessuno? ...Non promette nulla di buono. Dai, sparate una risposta. Era nei capitoli che avete letto. Li avete letti i capitoli, vero? Il vostro silenzio è assordante. Se fosse una foto, sarebbe una natura morta.</p>
<p><i>Max looks at her entry photo.</i></p>	<p><i>Max guarda la sua foto per il contest.</i></p>
<p>Max: (<i>thinking</i>) Look at this crap! How can I show this to Mr. Jefferson? I can hear the class laughing at me now.</p>	<p>Max: (VOCE) Guarda che schifo! Come posso mostrarla a Jefferson? Sento già la classe ridere di me.</p>
<p><i>Max takes a selfie with her camera.</i></p>	<p><i>Max si fa un selfie con la fotocamera.</i></p>
<p>Mr. Jefferson: Shh, I believe Max has taken what you kids call a "selfie"... A dumb word for a wonderful photographic tradition. And Max... has a gift. Of course, as you all know, the photo portrait has been popular since the early 1800's. Your generation was not the first to use images for "selfie-expression." Sorry. I couldn't resist. The point remains that the portraiture has always been a vital aspect of art, and photography, for as long as it's been around. Now, Max, since you've captured our interest and clearly want to join the conversation, can</p>	<p>Prof. Jefferson: Shh, credo che Max si sia fatta quello che voi chiamate "selfie"... Una parola stupida per una splendida tradizione fotografica. E Max... ha un dono. Certo, come tutti sapete, il ritratto fotografico è famoso fin dai primi dell'Ottocento. Voi non siete stati i primi a usare le immagini per esprimere voi "selfie". Scusate, non ho resistito. Il fatto è che la ritrattistica è sempre stata essenziale nell'arte, e nella fotografia, fin da quando è nata. Dunque, Max, dato che hai catturato il nostro interesse e vuoi chiaramente unirti alla</p>

you please tell us the name of the process that gave birth to the first self-portraits?	conversazione, puoi per favore dirci il nome del processo che ha dato vita ai primi autoritratti?
1) You're asking me? Max: You're asking me? Let me think... Um...	1) L'ha chiesto a me? Max: L'ha chiesto a me? Mi faccia pensare... Ehm...
2) I did know... Max: I did know! ...But I kinda forgot.	2) Lo sapevo... Max: Lo sapevo! ...Ma non ricordo.
Mr. Jefferson: (<i>angrily</i>) You either know this or not, Max. Is there anybody here who knows their stuff?	Prof. Jefferson: (arrabbiato) O lo sai o non lo sai, Max. C'è qualcuno qui che ne sa qualcosa?
Victoria: Louis Daguerre was a French painter who created "daguerreotypes" a process that gave portraits a sharp reflective style, like a mirror. [<i>turns to Max</i>] Now you're totally stuck in the Retro Zone. Sad face.	Victoria: Louis Daguerre fu un pittore francese che inventò la “dagherrotipia”, un processo che donava ai ritratti uno stile più riflessivo, come uno specchio. (si gira verso Max) Sei rimasta un po' indietro, cara. Faccina triste.
<i>Taylor laughs.</i>	<i>Taylor ride.</i>
Mr. Jefferson: Very good, Victoria. The Daguerreian Process brought out fine detail in people's faces, making them extremely popular from the 1800's onward. The first American daguerreotype self-portrait was done by Robert Cornelius. You can find out all about him... In your textbook. Or even... online.	Prof. Jefferson: Bravissima, Victoria. La dagherrotipia riusciva a far emergere i minimi dettagli dei volti delle persone, rendendo queste opere molto popolari dall'Ottocento in poi. Il primo autoritratto fatto con dagherrotipo appartiene a Robert Cornelius. Trovate informazioni su di lui... nel vostro libro. O anche... online.
<i>Bell rings.</i>	<i>Suona la campanella.</i>
Mr. Jefferson: And guys, don't forget the deadline to submit a photo in the "Everyday Heroes" contest. I'll fly out with the winner to San Francisco where you'll be feted by the art world. It's great exposure, and it can kickstart a career in photography. So, Stella and Alyssa, get it together. Taylor, don't hide. I'm still waiting for your entry, too. And yes, Max, I see you pretending not to see me.	Prof. Jefferson: E ragazzi, non dimenticatevi la scadenza entro cui consegnare una foto per il concorso “Eroi di Tutti i Giorni”. Volerò con il vincitore a San Francisco dove verrà celebrato dal mondo dell'arte. È un'ottima vetrina e può dare il via a una carriera nella fotografia. Per cui, Stella e Alyssa, regolatevi. Taylor, non nasconderti, sto ancora aspettando la tua proposta. E sì, Max, vedo che fingi di non vedermi.
<i>Victoria walks over to Mr. Jefferson.</i>	<i>Victoria si avvicina al Prof. Jefferson.</i>
Max: (<i>thinking</i>) Victoria doesn't waste a second kissing ass...	Max: (VOCE) Victoria è sempre pronta a leccare il culo...

II.ii) Optional Conversation with Kate	II.ii) Conversazione facoltativa con Kate
Max: Hi, Kate.	Max: Ciao, Kate.
Kate: Oh, hi Max.	Kate: Oh, ciao Max.
1) I hope I didn't embarrass you... Max: Kate, I hope I didn't embarrass you with my lame answer.	1) Spero di non averti messa in imbarazzo... Max: Kate, spero di non averti messa in imbarazzo con la mia risposta insulsa.
Kate: It sucks to be dragged into the spotlight.	Kate: È uno schifo essere trascinati sotto i riflettori.
Max: Unless you're Victoria.	Max: A meno che tu non sia Victoria.
2) You seem quiet today. Max: You seem quiet today.	2) Mi sembri silenziosa oggi. Max: Mi sembri silenziosa oggi.
Kate: Just thinking too much...	Kate: Ho solo tanti pensieri...
2.1) Victoria has already won... Max: I think Victoria has already won the contest... As usual.	2.1) Victoria ha già vinto... Max: Credo che Victoria abbia già vinto il concorso... Come sempre.
Kate: She's got nothing on you, Max. Well, I should get going.	Kate: Non hai niente da invidiarle, Max. Beh, dovrei andare.
Max: Yeah, me too. Talk to you later.	Max: Sì, anche io. A più tardi.
Kate: Sure.	Kate: Certo.
2.2) Want to grab a cup o'tea? Max: I hear that. Want to go grab a cup o' tea and bitch about life?	2.2) Ti va una tazza di tè? Max: Capisco. Ti va di prendere un tè e lamentarci della vita?
Kate: Thanks, but not today. I have to go over homework.	Kate: Grazie, ma non oggi. Devo ancora finire i compiti.
Max: No worries. Let's hang later.	Max: Nessun problema. Ci vediamo dopo.
Kate: Sure.	Kate: Certo.

<u>Jefferson and Victoria's conversation</u>	<u>Conversazione tra Jefferson e Victoria</u>
Mr. Jefferson: Yes, Victoria, you still have to do your homework this week, even if you're submitting your photo for the competition. Everybody in class is turning a photo, so you see the dilemma.	Prof. Jefferson: Sì, Victoria, devi farli comunque i compiti per la settimana, anche se stai lavorando sulla foto per il concorso. Tutti in classe stanno preparando una foto, capisci il problema.
Victoria: I know, Mr. Jefferson. I just worked so hard on this shot, and I'm sure you know what it's like to be consumed by your work. I just really think "Everyday Heroes" is an important cultural event and I want to represent Blackwell Academy.	Victoria: Lo so, Prof. Jefferson. È solo che ci ho lavorato tanto, e sono certa lei sappia cosa significa essere consumati dal proprio lavoro. Penso solo che "Eroi di tutti i Giorni" sia un evento culturale importante e voglio rappresentare la Blackwell Academy.
Mr. Jefferson: You have just by participating, by putting yourself out there in the world. Well, no matter who wins, this is just a bump on a bigger road. I don't want anybody to feel excluded from this process. But I also want everybody to know that this photographic world is not for everybody. I had my moment in the camera eye and everybody should have that chance, right?	Prof. Jefferson: Lo fai anche solo partecipando, esponendoti al mondo che c'è là fuori. Beh, non importa chi vince, sarà solo un ostacolo su una strada più grande. Non voglio che qualcuno si senta escluso dal processo. Ma voglio anche che tutti capiscano che il mondo della fotografia non è proprio per tutti. Anche io ho avuto il mio momento di visibilità e credo che tutti dovrebbero averlo, no?
Victoria: Oh, totally. I only want to share whatever gifts I have with the world...	Victoria: Oh, certamente. Voglio solo condividere con il mondo i doni che ho...
II.iii) Conversation with Jefferson	II.iii) Conversazione con Jefferson
1) (Max initiates the conversation) <i>Max approaches Victoria and Jefferson.</i> Max: Excuse me, Mr. Jefferson, can I talk to you for a moment?	1) (Max inizia la conversazione) <i>Max raggiunge Victoria e Jefferson.</i> Max: Mi scusi, Prof. Jefferson, posso parlarle un momento?
Victoria: Yes, excuse you.	Victoria: Brava, scusati.
Mr. Jefferson: No, Victoria, excuse us.	Prof. Jefferson: No, Victoria, scusati tu.
2) (Max tries to leave) Mr. Jefferson: I see you, Max Caulfield. Don't even think about leaving here until we talk about your entry.	2) (Max tenta di uscire) Prof. Jefferson: Ti vedo, Max Caulfield. Non pensare di andartene finché non abbiamo parlato della tua foto.
<i>Max turns around and approaches Victoria and Jefferson.</i>	<i>Max si volta e raggiunge Victoria e Jefferson.</i>

<p>Mr. Jefferson: I'd never let one of photography's future stars avoid handing in her picture.</p>	<p>Prof. Jefferson: Non lascerei mai che una delle future star della fotografia eviti di consegnare la sua foto.</p>
<p>1) Do I have to?</p> <p>Max: Do I have to? I just don't think it's that big deal.</p>	<p>1) Devo proprio?</p> <p>Max: Devo proprio? Credo solo che non sia un granché.</p>
<p>Mr. Jefferson: Max, you're a better photographer than a liar... Now I know it's a drag to hear some old dude lecture you... but life won't wait for you to play catch-up. You're young, the world is yours, blah blah blah, right? But you do have a gift, you have the fever to take images, to frame the world only the way you envision it. Now, all you need is the courage to share your gift with others. That's what separates the artist, from the amateur.</p>	<p>Prof. Jefferson: Max, sei più brava con le foto che con le bugie... So che è una rottura ascoltare la ramanzina di un vecchio... ma la vita non aspetta che la rincorriate. Siete giovani, il mondo è vostro, bla bla bla, giusto? Ma tu hai un dono, hai voglia di scattare foto, di immortalare il mondo nel modo in cui solo tu lo vedi. Quindi, tutto ciò che ti serve è il coraggio di condividere il tuo dono con gli altri. È questo che distingue i veri artisti dai dilettanti.</p>
<p>2) I didn't have any time...</p> <p>Max: I didn't have any time... Way too much homework.</p>	<p>2) Non ho avuto tempo...</p> <p>Max: Non ho avuto tempo... Troppi compiti da fare.</p>
<p>Mr. Jefferson: Max, you're a better photographer than a liar... Now I know it's a drag to hear some old dude lecture you... but life won't wait for you to play catch-up. You're young, the world is yours, blah blah blah, right? But you do have a gift, you have the fever to take images, to frame the world only the way you envision it. Now, all you need is the courage to share your gift with others. That's what separates the artist, from the amateur.</p>	<p>Prof. Jefferson: Max, sei più brava con le foto che con le bugie... So che è una rottura ascoltare la ramanzina di un vecchio... ma la vita non aspetta che la rincorriate. Siete giovani, il mondo è vostro, bla bla bla, giusto? Ma tu hai un dono, hai voglia di scattare foto, di immortalare il mondo nel modo in cui solo tu lo vedi. Quindi, tutto ciò che ti serve è il coraggio di condividere il tuo dono con gli altri. È questo che distingue i veri artisti dai dilettanti.</p>
<p><i>Max leaves the art class.</i></p> <p>- Corridor -</p>	<p><i>Max lascia l'aula.</i></p> <p>- Corridoio -</p>
<p>Max: <i>(thinking)</i> Welcome to the real world...</p>	<p>Max: (VOCE) Benvenuta nel mondo reale...</p>
<p><i>Juliet and Zachary start walking across the hallway.</i></p>	<p><i>Juliet and Zachary attraversano il corridoio.</i></p>
<p>Max: <i>(thinking)</i> I need a serious timeout in the bathroom. Splash water on my face and make sure I don't look like a total loser.</p>	<p>Max: (VOCE) Mi serve una pausa in bagno. Rinfrescarmi la faccia e assicurarmi che non sembri una loser totale.</p>
<p><u>Juliet and Zachary's conversation in the background</u></p>	<p><u>Conversazione in sottofondo tra Juliet e Zachary.</u></p>
<p>Juliet: You didn't tell me how cute I looked yet.</p>	<p>Juliet: Non mi hai ancora detto quanto sono carina.</p>

Zachary: I was about to. You always look cute.	Zachary: Stavo per farlo. Sei sempre carina.
Juliet: Just cute?	Juliet: Solo carina?
Zachary: Hot.	Zachary: Uno schianto.
Juliet: Then I might send you a special picture during class.	Juliet: Allora potrei mandarti una foto speciale durante la lezione.
<u>Courtney and Taylor's conversation</u>	<u>Conversazione tra Courtney e Taylor</u>
Courtney: Why would anybody want to carry around a dorky instamatic?	Courtney: Perché uno dovrebbe portarsi dietro una stupida Instamatic?
Taylor: Because Max wants everybody to see how hip she is.	Taylor: Perché Max vuole che tutti vedano com'è "alla moda".
Courtney: As if. She plays it so shy.	Courtney: Come no. Fa così la timida.
Taylor: She's so fucking shy she takes selfies with a giant camera.	Taylor: Fa così la timida che si fa i selfie con una fotocamera gigante.
<i>Max puts on her headphones and the music starts playing. Max walks along the corridor and then enters the bathroom.</i> - Bathroom -	<i>Max indossa le cuffiette e inizia la musica. Max cammina lungo il corridoio ed entra in bagno.</i> - Bagno -
Max: (taking off earphones, thinking) Empty. Good. Nobody can see my meltdown. Except for me.	Max: (toglie le cuffiette, VOCE) Vuoto. Ottimo. Nessuno mi vedrà crollare. Tranne me.
<i>Max washes her face using one of the sinks, then takes out her polaroid photo.</i>	<i>Max si lava la faccia su uno dei lavandini, poi prende la foto fatta con la polaroid.</i>
Max: (looking at her photo, thinking) Just relax. Stop torturing yourself. You have "a gift".	Max: (guarda la foto, VOCE) Rilassati. Smettila di torturarti. Hai un "dono".
Max: Fuck it.	Max: Fanculo.
<i>Max tears apart her photo and drops it on the floor. A blue butterfly flies in and lands on a bucket, behind a stall. Max follows after.</i>	<i>Max strappa la foto e la getta a terra. Una farfalla blu vola e si posa su un secchio, dietro una parete. Max la segue.</i>

Max: (<i>thinking</i>) When a door closes, a window opens... Or, something like that. Okay girl, you don't get a photo op like this everyday...	Max: (VOCE) Quando si chiude una porta si apre un portone... O qualcosa del genere. Ok Max, uno scatto così non ti capita tutti i giorni...
<i>Max approaches the butterfly and takes a photo of it. The butterfly takes off and lands on a sink. Nathan enters the bathroom, closing the door behind him. Max hears the sound and turns around.</i>	<i>Max si avvicina alla farfalla e le scatta una foto. La farfalla si alza in volo e si posa su un lavandino. Nathan entra in bagno, chiudendosi la porta alle spalle. Max sente il rumore e si volta.</i>
II.iv) Nathan and Chloe's conversation	II.iv) Conversazione tra Nathan e Chloe
Nathan: (<i>breathing heavily</i>) It's cool, Nathan... Don't stress... You're okay, bro. Just count to three... Don't be scared... You own this school... If I wanted, I could blow it up... You're the boss...	Nathan: (respira affannosamente) Tutto ok, Nathan... Niente panico... Stai bene, Nate. Conta fino a tre... Niente paura... Questa scuola è tua... Se volessi, la faresti saltare in aria... Sei tu il capo...
<i>Chloe enters.</i>	<i>Chloe entra.</i>
Nathan: So what do you want?	Nathan: Allora, che vuoi?
Chloe: I hope you checked the perimeter, as my step-ass would say. Now, let's talk bidness—	Chloe: Spero tu abbia controllato il perimetro, come direbbe il mio patrigno. Ora, parliamo di affari...
Nathan: I got nothing for you.	Nathan: Non ho niente per te.
Chloe: Wrong. You got hella cash.	Chloe: Sbagliato. Hai un sacco di soldi.
Nathan: That's my family, not me.	Nathan: La mia famiglia, non io.
Chloe: Oh, boohoo, poor little rich kid. I know you been pumpin' drugs 'n' shit to kids around here... I bet your respectable family would help me out if I went to them. Man, I can see the headlines now—	Chloe: Oh, piangi, povero piccolo riccone. Lo so che stai vendendo droghe e altra merda ai ragazzini qui... Credo che i tuoi genitori mi aiuterebbero se andassi da loro. Wow, riesco già a vedere i titoli...
Nathan: Leave them out of this, bitch.	Nathan: Lasciali fuori da questa storia, puttana.
Chloe: I can tell everybody Nathan Prescott is a punk ass who begs like a little girl and talks to himself—	Chloe: Potrei dire a tutti che Nathan Prescott è un teppistello che piagnucola come una bambina e parla da solo...
<i>Nathan takes out his gun and points it at Chloe. She backs up into the wall and Nathan stands in front of her, one arm against the wall and the other pointing the gun at her stomach.</i>	<i>Nathan estrae la sua pistola e la punta contro Chloe. Lei indietreggia verso il muro e Nathan le si mette di fronte, con una mano sul muro e l'altra a reggere la pistola contro la sua pancia.</i>
Nathan: You don't know who the fuck I am or who you're messing around with!	Nathan: Non hai idea di chi sono e di con chi cazzo hai a che fare!

Chloe: Where'd you get that? What are you doing? Come on, put that thing down!	Chloe: Dove l'hai presa? Che stai facendo? Eddai, mettila giù!
Nathan: Don't EVER tell me what to do. I'm so SICK of people trying to control me!	Nathan: Non dirmi MAI PIÙ cosa devo fare. Sono STANCO della gente che vuole controllarmi!
Chloe: You are going to get in hella more trouble for this than drugs—	Chloe: Finirai in casini ben più gravi della droga con questa...
Nathan: Nobody would ever even miss your "punk ass" would they?	Nathan: A nessuno mancherà il tuo “culo punk”, o sbaglio?
Chloe: Get that gun away from me, psycho!	Chloe: Allontanala da me, pazzoide!
<i>Chloe pushes Nathan away from her and he pulls the trigger, shooting Chloe in the stomach. Max comes out from behind the stall.</i>	<i>Chloe spinge via Nathan e lui preme il grilletto, sparando alla pancia di Chloe. Max esce da dietro la parete.</i>
Max: NO!	Max: NO!
<i>Max stretches out her right hand. The gun and Chloe fall on the ground in slow motion and everything becomes blurry. Moments later, the whole sequence is reversed and Max finds herself in the art class again.</i>	<i>Max allunga la mano destra. Chloe e la pistola cadono a terra al rallentatore e tutto diventa sfocato. Un attimo dopo, la scena si inverte e Max si ritrova di nuovo in aula.</i>
II.v) Jefferson's Lecture	II.v) Lezione di Jefferson
Max: (looking around nervously, thinking) Whoa! What the fuck...? How—how can that be? I was in the bathroom... He shot that poor girl... I held up my hand... and then I was back here.	Max: (si guarda attorno nervosa, VOCE) Wow! Ma che cazz...? Come, come è possibile? Ero in bagno... Ha sparato a quella ragazza... Ho alzato la mano... e sono di nuovo qui.
Mr. Jefferson: Alfred Hitchcock famously called film "little pieces of time" but he could be talking about photography, as he likely was.	Prof. Jefferson: Alfred Hitchcock definiva i film “piccoli frammenti di tempo”, ma potrebbe aver probabilmente fatto riferimento anche alla fotografia.
<i>Stella's pen falls on the floor and she reaches down to pick it up.</i>	<i>La penna di Stella cade a terra e lei si china per prenderla.</i>
Max: (thinking) I already heard this lecture...	Max: (VOCE) Ho già seguito questa lezione...
Mr. Jefferson: These pieces of time can frame us in our glory and our sorrow; from light to shadow; from color to chiaroscuro...	Prof. Jefferson: Questi frammenti di tempo possono immortalarci nella gioia e nel dolore, in luce e in ombra, a colori e in chiaroscuro...

<i>Taylor throws a paper ball at Kate.</i>	<i>Taylor lancia una pallina di carta a Kate.</i>
Max: (<i>thinking</i>) Now Kate is being hassled again... And if Victoria's phone rings... This is real.	Max: (VOCE) Ecco che Kate viene infastidita di nuovo... E se a Victoria squilla il telefono... È tutto reale.
<i>Victoria's phone vibrates. Max knocks her camera off the desk and breaks it.</i>	<i>Il telefono di Victoria vibra. Max fa cadere la sua fotocamera dal banco, rompendola.</i>
Max: (<i>thinking</i>) Shit! Man, I cannot believe this... Okay, if I'm crazy, I might as well go all the way... Can I actually reverse time?	Max: (VOCE) Merda! Cavolo, non riesco a crederci... Ok, se sono impazzita, posso anche andare fino in fondo... Posso davvero riavvolgere il tempo?
Mr. Jefferson: Now can you give me an example of a photographer who perfectly captured the human condition in black and white? Anybody? Bueller?	Prof. Jefferson: Allora, sapreste farmi un esempio di fotografi capaci di cogliere a pieno la condizione umana in bianco e nero? Nessuno? Bueller?
Victoria: Diane Arbus.	Victoria: Diane Arbus.
Mr. Jefferson: There you go, Victoria! Why Arbus?	Prof. Jefferson: Esatto, Victoria! Perché la Arbus?
Victoria: Because of her images of hopeless faces. You feel like, totally haunted by the eyes of those sad mothers and children.	Victoria: Per le sue foto di volti senza speranza. Ti fa sentire come perseguitato dagli occhi tristi di quelle madri e dei loro bambini.
<i>Max rewinds time with her right hand. The camera gets repaired and returns to its original place.</i>	<i>Max riavvolge il tempo con la mano destra. La fotocamera si ripara e torna al suo posto iniziale.</i>
Max: (<i>looking at her hand, thinking</i>) I did it... I actually did it! I'm a human time machine...	Max: (guarda la mano, VOCE) L'ho fatto... L'ho fatto davvero! Sono una macchina del tempo umana...
Mr. Jefferson: Now can you give me an example of a photographer who perfectly captured the human condition in black and white? Anybody? Bueller?	Prof. Jefferson: Allora, sapreste farmi un esempio di fotografi capaci di cogliere a pieno la condizione umana in bianco e nero? Nessuno? Bueller?
Max: (<i>thinking</i>) Max, don't freak out. Not yet.	Max: (VOCE) Max, non impazzire. Non ancora.
Victoria: Diane Arbus.	Victoria: Diane Arbus.
Mr. Jefferson: There you go, Victoria! Why Arbus?	Prof. Jefferson: Esatto, Victoria! Perché la Arbus?
Max: (<i>thinking</i>) Keep it together, Max.	Max: (VOCE) Mantieni la calma, Max.
Victoria: Because of her images of hopeless faces. You feel like, totally haunted by the eyes of those sad mothers and children.	Victoria: Per le sue foto di volti senza speranza. Ti fa sentire come perseguitato dagli occhi tristi di quelle madri e dei loro bambini.

<p>Max: (<i>thinking</i>) When I took my selfie, Jefferson asked me a question. If he does again, I'll know this is for real.</p>	<p>Max: (VOCE) Quando ho fatto un selfie, Jefferson mi ha fatto una domanda. Se lo rifarà, sarà tutto vero.</p>
<p>Mr. Jefferson: She saw humanity as tortured, right? And frankly, it's bullshit. Shh, keep that to yourself. Seriously though, I could frame any one of you in a dark corner, and capture you in a moment of desperation. And any one of you could do that to me. Isn't that too easy? Too obvious? What if Arbus chose to capture people at the height of their beauty or innocence? She had a brilliant eye, so she could have taken another approach.</p>	<p>Prof. Jefferson: Lei vedeva l'umanità come torturata, no!/? Onestamente, è una cazzata; shh, non ditelo a nessuno. Comunque, potrei mettere ciascuno di voi in un angolo buio e immortalarvi in un momento di disperazione. E chiunque di voi potrebbe fare lo stesso con me. Non è troppo facile? Troppo ovvio? E se lei avesse scelto di fotografare la gente all'apice della loro bellezza ed innocenza? Aveva un occhio eccezionale, avrebbe potuto scegliere un altro approccio.</p>
<p>Victoria: I have to admit, I'm not a big fan of her work. I prefer ... Robert Frank.</p>	<p>Victoria: Devo ammetterlo, non sono una sua grande fan. Preferisco... Robert Frank.</p>
<p>Mr. Jefferson: Me too, Victoria. He captured the essence of post-war, beat America. And there was honesty about the economic conditions of the era, but a beauty in the struggle. You don't have beauty without a beat. Which explains why Frank was Kerouac's photographic muse and both were great chroniclers of the 1950s. Well... We've all seen that iconic shot of Kerouac on the balcony —and if you haven't, shame, shame— capturing the romantic urban solitude of the 20th century poet. You dig? Now, contrast Frank's stark Americana with Salvador Dali's surrealist photographs. Like Cocteau, he was a true renaissance man, and his famous self-portraits are famous early examples of that truly awful word you pesky kids love so much, the "selfie". And it's a great tradition, and I wholeheartedly fight for your right to self-expression. Or selfie-expression. Heh, sorry, I know. So if anybody wants to question the portrait as modern narcissism, they could go back hundreds of years to blame society. Speaking of questions, I bet you thought I'd talk all the way until the bell rang. It's your turn to lecture us. Now, based on the chapters I have no doubt you all memorized, who can tell me the name of the actual process that led to the birth of the self-portrait? Anybody? ... This does not bode well. Just jump right in with an answer. This was in the chapters you read. You did read the chapters, right? Your silence is deafening. If this were a photo, I'd call it a still life.</p>	<p>Prof. Jefferson: Anche io, Victoria. Riuscì a cogliere l'essenza dell'America beat del dopoguerra. Fu onesto riguardo le condizioni economiche del periodo, ma vide la bellezza nella fatica. Non c'è bellezza senza fatica. Ciò spiega perché Frank ispirò Kerouac nella fotografia e insieme divennero i grandi cronisti degli anni '50. Beh... Tutti conosciamo l'iconico scatto di Kerouac sul balcone, e se non lo conoscete, vergognatevi, che coglieva la romantica solitudine urbana del poeta del ventesimo secolo. Mi seguite? Ora, confrontate l'America desolata di Frank con le fotografie surrealiste di Dalí. Come Cocteau, era un vero uomo rinascimentale, e i suoi famosi autoritratti sono dei primi esempi di quell'orribile parola che voi mocciosi amate tanto, "selfie"... Hanno una lunga tradizione, e io lotto con tutto me stesso perché possiate sempre esprimere voi stessi. O voi selfie. Eheh, scusate, lo so. Quindi, se sentite di considerare il ritratto come moderno narcisismo, potete tornare indietro negli anni e prendervela con la società. Detto questo, so che credevate avrei parlato fino al suono della campanella. Invece ora tocca a voi. Allora, in base ai capitoli che sono certo tutti abbiate studiati, chi mi dice il nome del processo che ha portato alla nascita dell'autoritratto? Nessuno? ...Non promette nulla di buono. Dai, sparate una risposta. Era nei capitoli che avete letto. Li avete letti i capitoli, vero? Il vostro silenzio è assordante. Se fosse una foto, sarebbe una natura morta.</p>
<p><i>Max takes a selfie.</i></p>	<p><i>Max si fa un selfie.</i></p>
<p>Mr. Jefferson: Shh, I believe Max has taken what you kids call a "selfie"... A dumb word for a</p>	<p>Prof. Jefferson: Shh, credo che Max si sia fatta quello che voi chiamate "selfie"... Una parola</p>

wonderful photographic tradition. And Max... has a gift.	stupida per una splendida tradizione fotografica. E Max... ha un dono.
Max: (<i>thinking</i>) I know I'm not dreaming this. It's real. I can tell.	Max: (VOCE) So che non sto sognando. È reale. Ne sono certa.
Mr. Jefferson: Of course, as you all know, the photo portrait has been popular since the early 1800's. Your generation is not the first to use images for selfie-expression. Sorry. I couldn't resist.	Prof. Jefferson: Certo, come tutti sapete, il ritratto fotografico è famoso fin dai primi dell'Ottocento. Voi non siete stati i primi a usare le immagini per esprimere voi "selfie". Scusate, non ho resistito.
Max: (<i>thinking</i>) So I can go back in time... What if that girl isn't dead yet? Can I save her?	Max: (VOCE) Posso tornare indietro nel tempo... E se quella ragazza non fosse ancora morta? Posso salvarla?
Mr. Jefferson: The point remains that portraiture has always been a vital aspect of art, and photography, for as long as it's been around.	Prof. Jefferson: Il fatto è che la ritrattistica è sempre stata essenziale nell'arte, e nella fotografia, fin da quando è nata.
Max: (<i>thinking</i>) I need to go to the bathroom quickly and check it out!	Max: (VOCE) Devo tornare subito in bagno a controllare!
Mr. Jefferson: Now Max, since you've captured our interest and clearly want to join the conversation, can you please tell us the name of the process that gave birth to the first self-portraits?	Prof. Jefferson: Dunque, Max, dato che hai catturato il nostro interesse e vuoi chiaramente unirti alla conversazione, puoi per favore dirci il nome del processo che ha dato vita ai primi autoritratti?
1) I feel sick. Max: I'm sorry, I feel sick. May I be excused?	1) Non mi sento bene. Max: Mi scusi, non mi sento bene. Posso uscire?
2) I have to use the bathroom. Max: I'm sorry, but I really have to use the bathroom.	2) Devo andare in bagno. Max: Mi scusi, dovrei andare urgentemente in bagno.
Mr. Jefferson: Nice try, Max. But you're not gonna get away that easy. We can talk more after class.	Prof. Jefferson: Bel tentativo, Max. Ma non la farai franca così facilmente. Ne parliamo meglio a fine lezione.
Max: (<i>shaking her head, thinking</i>) Oh, shit, Jefferson wants to keep me after class. And I need time to save that girl...	Max: (scuote la testa, VOCE) Merda, Jefferson vuole parlarmi a fine lezione. E mi serve del tempo per salvare quella ragazza...
Mr. Jefferson: Is there anybody here who knows their stuff?	Prof. Jefferson: (arrabbiato) O lo sai o non lo sai, Max. C'è qualcuno qui che ne sa qualcosa?
Victoria: Louis Daguerre was a French painter who created "daguerreotypes" a process that gave	Victoria: Louis Daguerre fu un pittore francese che inventò la "dagherrotipia", un processo che donava ai ritratti uno stile più riflessivo, come uno specchio.

portraits a sharp reflective style, like a mirror. Now you're totally stuck in the Retro Zone. Sad face.	(si gira verso Max) Sei rimasta un po' indietro, cara. Faccina triste.
Mr. Jefferson: Very good, Victoria. The Daguerreian Process brought out fine detail in people's faces, making them extremely popular from the 1800's onward.	Prof. Jefferson: Bravissima, Victoria. La dagherrotipia riusciva a far emergere i minimi dettagli dei volti delle persone, rendendo queste opere molto popolari dall'Ottocento in poi.
Max: (<i>thinking</i>) What if I rewind again, and give him the right answer?	Max: (VOCE) E se riavvolgessi e gli dessi la risposta corretta?
<i>Max rewinds.</i>	<i>Max riavvolge il tempo.</i>
Mr. Jefferson: Now Max, since you've captured our interest and clearly want to join the conversation, can you please tell us the name of the process that gave birth to the first self-portraits?	Prof. Jefferson: Dunque, Max, dato che hai catturato il nostro interesse e vuoi chiaramente unirti alla conversazione, puoi per favore dirci il nome del processo che ha dato vita ai primi autoritratti?
Max: The Daguerreian Process. Invented by a French painter named... Louis Daguerre. Around 1830.	Max: La dagherrotipia. Inventata da un pittore francese di nome... Louis Daguerre. Attorno al 1830.
Mr. Jefferson: Somebody has been reading, as well as posing. Nice work, Max.	Prof. Jefferson: Qualcuno qui ha studiato oltre che posato. Ottimo lavoro, Max.
<i>Victoria gives Max an annoyed look.</i>	<i>Victoria lancia a Max un'occhiata infastidita.</i>
Mr. Jefferson: The Daguerreian Process made portraiture hugely popular, mainly because it gave the subjects clear defined features. You can learn more when you actually finish reading the assigned chapters. Max is so far, way ahead of everybody.	Prof. Jefferson: La dagherrotipia rese la ritrattistica molto popolare, soprattutto perché donava ai soggetti caratteristiche definite. Ne saprete di più quando finirete di leggere i capitoli assegnati. Max per ora è più avanti di tutti.
<i>Bell rings.</i>	<i>Suona la campanella.</i>
Mr. Jefferson: And, guys, don't forget the deadline to submit a photo in the "Everyday Heroes" Contest. I will fly out with the winner to San Francisco where you'll be feted by the art world. It's great exposure and it can kickstart a career in photography. So Stella and Alyssa, get it together. Taylor don't hide, I'm still waiting for your entry too. And yes Max, I see you pretending not to see me.	Prof. Jefferson: E ragazzi, non dimenticatevi la scadenza entro cui consegnare una foto per il concorso "Eroi di Tutti i Giorni". Volerò con il vincitore a San Francisco dove verrà celebrato dal mondo dell'arte. È un'ottima vetrina e può dare il via a una carriera nella fotografia. Per cui, Stella e Alyssa, regolatevi. Taylor, non nasconderti, sto ancora aspettando la tua proposta. E sì, Max, vedo che fingi di non vedermi.
Max: (<i>thinking</i>) Max, you are not crazy. You are not dreaming. It's time to be an everyday hero.	Max: (VOCE) Max, non sei impazzita. Non stai sognando. È ora di essere un eroe di tutti i giorni.

II.vi) Optional Conversation with Kate	II.vi) Conversazione facoltativa con Kate
Kate: Nice answer, Max. Are you okay? You look pale.	Kate: Bella risposta, Max. Va tutto bene? Sembri pallida.
Max: Kate, uh, did we talk at all today?	Max: Kate, ehm, abbiamo già parlato oggi?
Kate: This is the first time. What's wrong?	Kate: È la prima volta. Che succede?
Max: I'm sorry, I'm just tripping. Too much stress.	Max: Scusami, sono un po' confusa. Troppo stress.
Kate: I know the feeling.	Kate: Capisco la sensazione.
1) I have to go. Max: I have to go... Too much happening right now.	1) Devo andare. Max: Devo andare... Stanno succedendo troppe cose.
Kate: Sure.	Kate: Certo.
2) I wish we didn't. Max: I wish we didn't. I do have to go, but we can talk later if you want.	2) Vorrei non fosse così. Max: Vorrei non fosse così. Devo andare, ma ci vediamo dopo se ti va.
Kate: I'll see how I feel. Thanks, Max.	Kate: Vedo come mi sento. Grazie, Max.
<u>Jefferson and Victoria's conversation</u>	<u>Conversazione tra Victoria e Jefferson.</u>
Mr. Jefferson: Yes, Victoria, you still have to do your homework this week, even if you're submitting your photo for the competition. Everybody in class is turning a photo, so you see the dilemma.	Prof. Jefferson: Sì, Victoria, devi farli comunque i compiti per la settimana, anche se stai lavorando sulla foto per il concorso. Tutti in classe stanno preparando una foto, capisci il problema.
Victoria: I know, Mr. Jefferson. I just worked so hard on this shot, and I'm sure you know what it's like to be consumed by your work. I just really think "Everyday Heroes" is an important cultural event and I want to represent Blackwell Academy.	Victoria: Lo so, Prof. Jefferson. È solo che ci ho lavorato tanto, e sono certa lei sappia cosa significa essere consumati dal proprio lavoro. Penso solo che "Eroi di tutti i Giorni" sia un evento culturale importante e voglio rappresentare la Blackwell Academy.
Mr. Jefferson: You have just by participating, by putting yourself out there in the world. Well, no matter who wins, this is just a bump on a bigger road. I don't want anybody to feel excluded from this process. But I also want everybody to know that this photographic world is not for everybody. I had my	Prof. Jefferson: Lo fai anche solo partecipando, esponendoti al mondo che c'è là fuori. Beh, non importa chi vince, sarà solo un ostacolo su una strada più grande. Non voglio che qualcuno si senta escluso dal processo. Ma voglio anche che tutti capiscano che il mondo della fotografia non è proprio per tutti.

moment in the camera eye and everybody should have that chance, right?	Anche io ho avuto il mio momento di visibilità e credo che tutti dovrebbero averlo, no?
Victoria: Oh, totally. I only want to share whatever gifts I have with the world...	Victoria: Oh, certamente. Voglio solo condividere con il mondo i doni che ho...
II.vii) Conversation with Jefferson	II.vii) Conversazione con Jefferson
1) (Max initiates with Jefferson) <i>Max approaches Victoria and Jefferson.</i> Max: Excuse me, Mr. Jefferson, can I talk to you for a moment?	1) (Max inizia la conversazione) <i>Max raggiunge Victoria e Jefferson.</i> Max: Mi scusi, Prof. Jefferson, posso parlarle un momento?
Victoria: Yes, excuse you.	Victoria: Brava, scusati.
Mr. Jefferson: No, Victoria, excuse us.	Prof. Jefferson: No, Victoria, scusati tu.
2) (Max tries to leave) Mr. Jefferson: I see you, Max Caulfield. Don't even think about leaving here until we talk about your entry.	2) (Max tenta di uscire) Prof. Jefferson: Ti vedo, Max Caulfield. Non pensare di andartene finché non abbiamo parlato della tua foto.
<i>Max turns around and approaches Victoria and Jefferson.</i>	<i>Max si volta e raggiunge Victoria e Jefferson.</i>
Mr. Jefferson: I'd never let one of photography's future stars avoid handing in her picture.	Prof. Jefferson: Non lascerei mai che una delle future star della fotografia eviti di consegnare la sua foto.
1) I'm not avoiding. Max: I'm not avoiding, just...	1) Non lo sto evitando. Max: Non lo sto evitando, sto solo...
Mr. Jefferson: Biding time, waiting for the elusive "right moment"?	Prof. Jefferson: Prendendo tempo, in attesa del "momento perfetto"?
Max: Exactly.	Max: Esatto.
2) Not sure if I have one. Max: Uh, yeah, I'm not sure I have one.	2) Non sono sicura di averne una. Max: Già, ma... non sono sicura di averne una.
Mr. Jefferson: Given your selfie output, I'm sure you must have about a thousand pics by now?	Prof. Jefferson: Visto il tuo numero di selfie, sono sicuro che finora avrai scattato migliaia di foto.

Max: It'll take a long time to find a good one.	Max: Mi ci vorrà del tempo per trovarne una buona.
Mr. Jefferson: Max, don't wait too long. John Lennon once said that "Life is what happens while you're busy making other plans." Go on now, don't let me stop you.	Prof. Jefferson: Max, non aspettare troppo. John Lennon una volta disse "La vita è ciò che ti accade mentre stai facendo altri progetti". Ora vai, non voglio rubarti tempo.
<i>Max rewinds.</i>	<i>Max riavvolge.</i>
1) (Max initiates with Jefferson) <i>Max approaches Victoria and Jefferson.</i> Max: Excuse me, Mr. Jefferson, can I talk to you for a moment?	1) (Max inizia la conversazione) <i>Max raggiunge Victoria e Jefferson.</i> Max: Mi scusi, Prof. Jefferson, posso parlarle un momento?
Victoria: Yes, excuse you.	Victoria: Brava, scusati.
Mr. Jefferson: No, Victoria, excuse us.	Prof. Jefferson: No, Victoria, scusati tu.
2) (Max tries to leave) Mr. Jefferson: I see you, Max Caulfield. Don't even think about leaving here until we talk about your entry.	2) (Max tenta di uscire) Prof. Jefferson: Ti vedo, Max Caulfield. Non pensare di andartene finché non abbiamo parlato della tua foto.
<i>Max turns around and approaches Victoria and Jefferson.</i>	<i>Max si volta e raggiunge Victoria e Jefferson.</i>
Mr. Jefferson: I'd never let one of photography's future stars avoid handing in her picture.	Prof. Jefferson: Non lascerei mai che una delle future star della fotografia eviti di consegnare la sua foto.
Max: I'm on top of it. I think John Lennon once said that "Life is what happens while you're busy making other plans."	Max: Tutto sotto controllo. Credo che John Lennon una volta abbia detto "La vita è ciò che ti accade mentre stai facendo altri progetti".
Mr. Jefferson: Max, you are on fire today. All the right answers. Good. Make sure you finish working on it by today. I have faith in you.	Prof. Jefferson: Max, sei proprio sul pezzo oggi. Tutte risposte corrette. Bene. Assicurati di finire entro oggi. Credo in te.
<i>Max leaves the art class.</i> - Corridor -	<i>Max lascia l'aula di arte.</i> - Corridoio -
Max: <i>(thinking)</i> I hope I have enough time to get to the bathroom... please... please... I can't tell anybody... they'll think I'm crazy!	Max: <i>(VOCE)</i> Spero di avere il tempo di raggiungere il bagno... ti prego... ti prego... Non posso dirlo a nessuno... mi crederebbero pazzo!

<u>Courtney and Taylor's conversation</u>	<u>Conversazione tra Courtney e Taylor</u>
Courtney: Why would anybody want to carry around a dorky instamatic?	Courtney: Perché uno dovrebbe portarsi dietro una stupida Instamatic?
Taylor: Because Max wants everybody to see how hip she is.	Taylor: Perché Max vuole che tutti vedano com'è "alla moda".
Courtney: As if. She plays it so shy.	Courtney: Come no. Fa così la timida.
Taylor: She's so fucking shy she takes selfies with a giant camera.	Taylor: Fa così la timida che si fa i selfie con una fotocamera gigante.
<u>Justin and Dana's conversation</u>	<u>Conversazione tra Justin e Dana</u>
Justin: I'm serious. I couldn't even get off the couch.	Justin: Sono serio. Non riesco ad alzarmi dal divano.
Dana: When can you?	Dana: Quando puoi?
Justin: When I have to get my education on. And see you.	Justin: Quando devo mettermi a studiare. E vederti.
Dana: You should take a smoke break.	Dana: Dovresti smettere di fumare.
Justin: Dana, I have. I haven't smoked since... I haven't smoked since I woke up at seven.	Justin: Dana, lo sto facendo. Non fumo da... Non fumo da quando mi sono alzato alle sette.
Dana: What's the point of even coming to class if you're baked?	Dana: A cosa serve venire a lezione se sei fatto?
Justin: What's the point of coming to class, period?	Justin: A cosa serve venire a lezione, punto?
Dana: Okay, rebel.	Dana: Come vuoi tu...
Justin: Besides, why do you think they call it "high school"?	Justin: Altrimenti perché pensi che andrei alla scuola "superiore"?
Dana: You are such a dork I can never get mad at you.	Dana: Sei così scemo che non riesco mai ad arrabbiarmi con te.
Justin: Want to take a quick rip of my new Fire OG?	Justin: Vuoi farti un viaggetto con la mia nuova Fire OG?

<u>Conversation between Logan, his friend and Daniel</u>	<u>Conversazione tra Logan, il suo amico e Daniel</u>
Logan: Yo, Daniel, you remember that it's payday?	Logan: Hey, Daniel, ti ricordi che è giorno di paga?
Friend: Yeah, payday...	Friend: Già, giorno di paga...
Logan: I know you didn't forget you owe us cash.	Logan: So che non ti sei dimenticato dei soldi che ci devi.
Daniel: I forgot for what?	Daniel: Perché avrei dovuto?
Logan: For making sure nobody kicks your ass.	Logan: Per assicurarti che nessuno ti facesse il culo.
Friend: Yeah, your ass.	Friend: Già, il culo.
Daniel: Logan, seriously, leave me alone.	Daniel: Logan, seriamente, lasciami in pace.
Logan: You're not the boss of me, bro.	Logan: Non sei il mio capo, fratello.
Friend: Not the boss, bro.	Friend: Nessun capo, fratello.
Daniel: No, I'm, I'm... I'm just trying to go to class.	Daniel: No, sto, sto... sto solo cercando di andare a lezione.
<u>Brooke's comments on her game</u>	<u>Commenti di Brooke sul gioco</u>
Brooke: Oh, come on, baby, hold it together... Take that corner... Ooh, shit! Sorry, farmers. Come on, shift it! Get out of my way, Ferrari, <i>si</i> ? Almost there... Third place? That's bullshit! Grand Pricks!	Brooke: Oh, vai tesoro, resisti... Prendi la curva... Oh, merda! Scusate, contadini. Forza, cambia marcia! Togliti di mezzo, Ferrari, ok? Ci siamo quasi... Terzo posto? Che stronzata! Gran Premio un corno!
<u>Juliet and Zachary's conversation</u>	<u>Conversazione tra Juliet e Zachary</u>
Zachary: Don't even tease me.	Zachary: Non provarci con me.
Juliet: You know I don't tease.	Juliet: Lo sai che non ci provo.
Zachary: I hate that science class with those nerds.	Zachary: Odio la lezione di scienze, con tutti quei nerd...
Juliet: What's that got to do with anything?	Juliet: Cosa dovrebbe centrare?
Zachary: Uh, because if you send me a picture I won't be bored.	Zachary: Ehm perché se mi mandi una tua foto non mi dispiacerebbe.

Juliet: You suck.	Juliet: Fottiti.
<u>Samuel's comments</u>	<u>Commenti di Samuel</u>
Samuel: I don't mind the mopping, but can't you pick up your damn feet? Poor girl. Nobody should vanish like that... I feel like a ghost to these kids. They barely see me. This is an excellent mop, however. I keep it clean. Dragging dirty tracks everywhere.	Samuel: Non mi importa pulire, ma non potete alzare i dannati piedi? Povera ragazza. Nessuno dovrebbe sparire così... Mi sento come un fantasma per questi ragazzi. Mi vedono a malapena. Questo mocio è eccellente, comunque. Rimane pulito. Trascinando tracce di sporco ovunque.
<i>Max enters the bathroom.</i>	<i>Max entra in bagno.</i>
- Bathroom - II.viii) Nathan and Chloe's conversation with Max's knowledge	- Bagno - II.viii) Conversazione tra Nathan e Chloe dopo la scoperta di Max
Max: <i>(thinking)</i> Okay, Max, retrace every step... <i>[approaches the sink]</i> I washed my face... <i>[washes face]</i> I shredded my photo... <i>[tears up photo]</i> Then the...butterfly flew in... And I took a photo...	Max: (VOCE) Ok, Max, ripercorri ogni passo... (si avvicina al lavandino) Mi sono lavata la faccia... (si lava la faccia) Ho strappato la foto (strappa la foto) Poi la... farfalla è entrata... E le ho fatto una foto...
<i>Max takes a photo of the butterfly. Nathan and Chloe enter the bathroom.</i>	<i>Max fa una foto alla farfalla. Nathan e Chloe entrano in bagno.</i>
Nathan: Leave them out of this, bitch.	Nathan: Lasciali fuori da questa storia, puttana.
Chloe: I can tell everybody Nathan Prescott is a punk ass who begs like a little girl and talks to himself—	Chloe: Potrei dire a tutti che Nathan Prescott è un teppistello che piagnucola come una bambina e parla da solo...
<i>Nathan pulls out his gun.</i>	<i>Nathan estrae la pistola.</i>
Nathan: You don't know who the fuck I am or who you're messing around with!	Nathan: Non hai idea di chi sono e di con chi cazzo hai a che fare!
Chloe: Where'd you get that? What are you doing? Come on, put that thing down!	Chloe: Dove l'hai presa? Che stai facendo? Eddai, mettila giù!
Max: <i>(thinking)</i> Wowser, it's happening again.	Max: (VOCE) Cavolo, sta succedendo di nuovo.
Nathan: Don't EVER tell me what to do. I'm so SICK of people trying to control me!	Nathan: Non dirmi MAI PIÙ cosa devo fare. Sono STANCO della gente che vuole controllarmi!
Chloe: You are going to get in hella more trouble for this than drugs—	Chloe: Finirai in casini ben più gravi della droga con questa...

Nathan: Nobody would ever even miss your "punk ass" would they?	Nathan: A nessuno mancherà il tuo “culo punk”, o sbaglio?
Chloe: Get that gun away from me, psycho!	Chloe: Allontanala da me, pazzoide!
<i>Nathan kills Chloe and drops his gun on the ground. He then starts to shake Chloe and walk around the bathroom nervously.</i>	<i>Nathan uccide Chloe e fa cadere la pistola a terra. Inizia a scuotere Chloe per poi uscire dal bagno nervoso.</i>
Max: <i>(thinking)</i> Holy shit, I can't let this happen... If I can reverse time again, I can help her.	Max: (VOCE) Oh, merda, non posso lasciare che accada... Se potessi riavvolgere di nuovo il tempo potrei aiutarla.
Nathan: Oh... Shit! No, no, no, no...	Nathan: Oh... Merda! No, no, no, no...
<i>Max rewinds. Max looks at the fire alarm.</i>	<i>Max riavvolge il tempo. Max guarda l'allarme antincendio.</i>
Max: <i>(thinking)</i> I need a hammer to break it open!	Max: (VOCE) Mi serve un martello per romperlo!
Nathan: Don't EVER tell me what to do. I'm so SICK of people trying to control me!	Nathan: Non dirmi MAI PIÙ cosa devo fare. Sono STANCO della gente che vuole controllarmi!
Chloe: You are going to get in hell a more trouble for this than drugs—	Chloe: Finirai in casini ben più gravi della droga con questa...
Nathan: Nobody would ever even miss your "punk ass", would they?	Nathan: A nessuno mancherà il tuo “culo punk”, o sbaglio?
<i>Max moves a maintenance cart, grabs a hammer from the floor and breaks the fire alarm glass with it. She then starts the fire alarm. Nathan stops pointing his gun at Chloe and looks behind him.</i>	<i>Max sposta un carrello delle pulizie, prende un martello da terra e lo usa per rompere l'allarme antincendio. Poi attiva l'allarme. Nathan smette di puntare la pistola verso Chloe e guarda dietro di sé.</i>
Nathan: No way...	Nathan: Non ci credo...
<i>Chloe knees Nathan in the stomach or groin and pushes him to the floor.</i>	<i>Chloe dà una ginocchiata nello stomaco a Nathan e lo spinge a terra.</i>
Chloe: Don't EVER touch me again, freak!	Chloe: Non toccarmi MAI PIÙ, pazzoide!
<i>Chloe exits the bathroom. Nathan picks up his gun and notices the pieces of Max's photo on the floor.</i>	<i>Chloe esce dal bagno. Nathan recupera la pistola e nota per terra i pezzi della foto di Max.</i>
Nathan: Another shitty day...	Nathan: Un'altra giornata di merda...

<i>Nathan exits the bathroom.</i>	<i>Nathan esce dal bagno.</i>
Max: (<i>thinking</i>) That did not happen! This cannot be real! I just saw a girl get shot and then saved her! What the fuck is going on? Do. Not. Freak. Out.	Max: (VOCE) Non è davvero successo! Non può essere reale! Ho appena visto sparare ad una ragazza e poi l'ho salvata! Che cazzo sta succedendo? Non. Im-paz-zi-re.
<i>Max exits the bathroom.</i>	<i>Max esce dal bagno.</i>
- Corridor - II.ix) Conversation with David	- Corridoio - II.ix) Conversazione con David
David: Hey, do you hear that fire alarm? That means you should be outside.	David: Ehi, non hai sentito l'allarme? Significa che dovresti essere fuori.
Max: I had to use the bathroom...	Max: Dovevo usare il bagno...
David: Girls always use that excuse.	David: Le ragazze usano sempre la stessa scusa.
Max: Excuse for what?	Max: Scusa per cosa?
David: For whatever you're up to. Your face is covered in guilt.	David: Per qualsiasi cosa stessi combinando. La tua faccia dice "sono colpevole".
Max: The alarm tripped me out.	Max: L'allarme mi ha fatto perdere la testa.
David: Then trip on out of here, missy. Or are you hiding something? Huh?	David: Allora porta la testa fuori da qua, signorina. O stai nascondendo qualcosa? Eh?
Principal Wells: Thank you Mr. Madsen, the situation is under control. There's no emergency here. Leave Miss Caulfield alone and please turn off that alarm, since that's your job.	Pres. Wells: Grazie, sig. Madsen, la situazione è sotto controllo. Non c'è nessuna emergenza. Lasci in pace la signorina Caulfield e spenga l'allarme, dato che è il suo lavoro.
<i>David walks away.</i>	<i>David se ne va.</i>
II.x) Conversation with Principal Wells	II.x) Conversazione con il Preside Wells
if) (If Max tries to leave) <i>Max tries to leave the building, but Wells stops her.</i> Principal Wells: Hold on, Max. Come back here.	se) (Se Max prova ad uscire) <i>Max prova ad uscire dall'edificio, ma Wells la ferma.</i> Pres. Wells: Ferma lì, Max. Torni qui da me.
Principal Wells: You look a little stressed out. Are you okay?	Pres. Wells: Sembra un po' stressata. Si sente bene?

Max: I'm... I'm just a little worried about my... future.	Max: Sono... Sono solo un po' preoccupata per il mio futuro.
Principal Wells: You're sweating pinballs. Is that all you're thinking about? You can always be upfront with me, Max. Or have you done something wrong... Is that it? Well, Max? Talk to me.	Pres. Wells: Sta sudando molto. È sicura che sia tutto qui? Sa che può essere sincera con me, Max. O ha fatto qualcosa di sbagliato... È così? Beh, Max? Dica qualcosa.
1) REPORT NATHAN Max: I just saw Nathan Prescott waving a gun around...in the girls' room.	1) DENUNCIA NATHAN Max: Ho appena visto Nathan Prescott con una pistola... nel bagno delle ragazze.
Principal Wells: Nathan Prescott. You sure?	Pres. Wells: Nathan Prescott. Ne è sicura?
Max: Yes. He was in the bathroom talking to himself with a gun. I saw everything! He was babbling like crazy—	Max: Sì. Era nel bagno che parlava da solo con una pistola. Ho visto tutto! Farfugliava come un pazzo...
Principal Wells: Okay, slow down, slow down. So now you saw this... Without him seeing you?	Pres. Wells: Ok, rallenti, rallenti. Quindi lei ha visto ciò... senza essere vista da lui?
Max: I was hiding behind a stall. I have the right to be there. It's the girls' room—	Max: Ero nascosta dietro una parete. Ho il diritto di andarci. È il bagno delle ragazze...
Principal Wells: I know, I know. I just want to be completely clear what happened. Mr. Prescott happens to be from the town's most distinguished family. And one of Blackwell's most honored students. So it's hard for me to see him brandishing a weapon in the girls' bathroom. So what happened next?	Pres. Wells: Lo so, lo so. Voglio solo comprendere appieno quanto accaduto. Il sig. Prescott viene dalla famiglia più rispettabile della città. Ed è uno degli studenti più meritevoli della Blackwell. Per cui è difficile per me immaginarlo con un'arma nel bagno delle ragazze. Poi che è successo?
Max: Then... then he left. I ran out here wondering what to do. Are you going to bust him?	Max: Poi... poi se n'è andato. Sono corsa fuori chiedendomi cosa dovessi fare. Lo farà arrestare?
Principal Wells: This is a serious charge. I'll look into the matter personally. Thank you for bringing it to my attention.	Pres. Wells: Questa è un'accusa pesante. Me ne occuperò personalmente. La ringrazio per avermelo riportato.
Max: That's it? After what I told you—	Max: Tutto qui? Dopo quello che le ho detto...
Principal Wells: We'll continue this discussion, later, in my office. Please go outside with the rest of your class now, Miss Caulfield.	Pres. Wells: Riprenderemo la conversazione più tardi, nel mio ufficio. Ora per favore raggiunga la sua classe, signorina Caulfield.
Max: (<i>thinking</i>) Of course this academic drone won't do anything since the Prescott family owns	Max: (VOCE) Di sicuro questo accademico gonfiato non farà nulla dato che la famiglia Prescott possiede

Blackwell now. Should I rewind and change my story?	la Blackwell. Dovrei riavvolgere e cambiare versione?
2) HIDE THE TRUTH Max: I just got sick in class... Um, female trouble—	2) NASCONDI LA VERITÀ Max: Mi sono sentita male in aula... Ehm, cose da donne...
Principal Wells: Except you're wandering around like a zombie. And do you think it's the first time a student has used that line on me?	Pres. Wells: Tranne per il fatto che vaga come uno zombie. E crede che sia la prima volta che una studentessa usa questa scusa con me?
Max: It's the truth. I felt dizzy in Mr. Jefferson's class—	Max: È la verità. Mi girava la testa durante la lezione di Jefferson...
Principal Wells: Just tell me what you're hiding. You can trust me.	Pres. Wells: Mi dica semplicemente cosa nasconde. Può fidarsi di me.
Max: There's nothing to hide. I got sick. It happens, you know—	Max: Non c'è nulla da nascondere. Stavo male. Può capitare, sa...
Principal Wells: There's that teen 'tude again. You know, I've heard enough. Don't think I don't know what goes on around here. You've only been here for three weeks and you're already causing conflict. I don't think your parents will approve when they find out. Now get outside with the class. Please.	Pres. Wells: Riecco quei modi da ragazzina. Sa cosa, ne ho abbastanza. Non creda che non sappia cosa succede qui dentro. Lei è qui solo da tre settimane e sta già creando problemi. Non credo i suoi genitori saranno contenti quando lo scopriranno. Ora raggiunga la sua classe. Per favore.
Max: (<i>thinking</i>) No, he does not buy that at all. I may have just flushed my scholarship down the toilet... Yes, I could rewind and actually tell him the truth...	Max: (VOCE) No, non se l'è bevuta affatto. Potrei aver appena buttato nel cesso la mia borsa di studio... Già, potrei riavvolgere e dirgli davvero la verità...
<i>Max leaves the building.</i>	<i>Max lascia l'edificio.</i>
III) Main Campus	III) Campus
if) (Reported Nathan) Principal Wells: (<i>through speakers</i>) Would Nathan Prescott please come to the front office? Thank you.	se) (Denunciato Nathan) Pres. Wells: (attraverso gli altoparlanti) Nathan Prescott è pregato di presentarsi nel mio ufficio? Grazie.
if) (Max didn't look at missing posters) <i>Max notices missing person posters lying on the ground and kneels down to look at one of them.</i>	se) (Max non ha guardato i volantini della ragazza scomparsa) <i>Max nota i volantini della ragazza scomparsa a terra e si abbassa per guardarne uno.</i>

Max: (<i>thinking</i>) Rachel Amber... She looks so hopeful and pretty... I wonder what happened to her...	Max: (VOCE) Rachel Amber... Sembra così carina e spensierata... Mi chiedo cosa le sia successo...
III.i) Optional Conversation with Ms. Grant	III.i) Conversazione facoltativa con Ms. Grant
Max: Hi, Ms. Grant.	Max: Salve, Ms. Grant.
Ms. Grant: Excuse me, Max? I know everybody loves being asked to sign a petition, but would you do Ms. Grant a favor and hear me out?	Ms. Grant: Scusami, Max? So che la gente odia chi le chiede di firmare una petizione, ma mi faresti il favore di ascoltarmi?
1) Sure. Max: Sure, I always have time for you. What's the petition?	1) Certo. Max: Certo, ho sempre tempo per lei. Di che si tratta?
Ms. Grant: David Madsen, our chief of security, wants to put surveillance cameras all around the campus. Halls, classrooms, gym, dorm rooms, et cetera. Blackwell Academy should be a high school, not a high security penitentiary.	Ms. Grant: David Madsen, il nostro responsabile della sicurezza, vuole installare delle telecamere di sorveglianza in tutto il campus. Corridoi, aule, palestra, dormitori, eccetera. La Blackwell Academy è una scuola superiore, non un carcere di massima sicurezza.
1.1) David Madsen Max: David Madsen doesn't need another excuse to harass students here...	1.1) David Madsen Max: David Madsen non deve avere un'altra scusa per importunare gli studenti...
Ms. Grant: Max, this isn't about personalities. This is about protecting civil rights and our school's legacy of freedom.	Ms. Grant: Max, non è una questione personale. Si tratta di proteggere i diritti civili e la libertà della nostra scuola.
1.2) That's crazy. Max: That's crazy. I get why schools should be on high alert these days, but cameras in the dorm rooms?	1.2) È una follia. Max: È una follia. Capisco che le scuole siano in allerta in questi giorni, ma le telecamere nei dormitori?
Ms. Grant: It's a slippery slope. And it's up to you and your classmates to stand up here.	Ms. Grant: Il passo è breve. E sta a te e ai tuoi compagni farvi sentire.
1.3) It could have helped Rachel. Max: I guess cameras could have helped Rachel. I can see both sides.	1.3) Avrebbero potuto aiutare Rachel. Max: Credo che le telecamere avrebbero potuto aiutare Rachel. Ci sono pro e contro.
Ms. Grant: You're fair-minded, Max. And we all pray Rachel is found safe and sound, bless her soul. But this petition isn't about her.	Ms. Grant: Sei imparziale, Max. E tutti preghiamo che Rachel ritorni sana e salva, Dio la benedica. Ma questa petizione non riguarda lei.

<p>Ms. Grant: Blackwell Academy has a noble heritage, from the Native Americans who founded this land, to the pioneers who shared it in peace, not fear and violence.</p>	<p>Ms. Grant: La Blackwell Academy ha un nobile passato, dai Nativi Americani che hanno fondato questa terra ai pionieri che l'hanno condivisa in pace, non in paura e violenza.</p>
<p>1.1) The Native Americans?</p> <p>Max: The Native Americans?</p>	<p>1.1) I Nativi Americani?</p> <p>Max: I Nativi Americani?</p>
<p>Ms. Grant: The tribes who were here first, who welcomed the settlers. Both cultures found a mutual symbiosis and thrived.</p>	<p>Ms. Grant: Le tribù autoctone preesistenti che accolsero i colonizzatori. Le due culture vissero in simbiosi e prosperarono.</p>
<p>1.2) Blackwell is that old?</p> <p>Max: Blackwell is that old? That's incredible.</p>	<p>1.2) La Blackwell è così vecchia?</p> <p>Max: La Blackwell è così vecchia? È incredibile.</p>
<p>Ms. Grant: You should learn a little history about your alma mater. You'll find some fascinating facts. There's a lot of power in this region. I think it helps the creative juices flow around here...</p>	<p>Ms. Grant: Dovresti imparare un po' di storia della tua alma mater. Scopriresti cose affascinanti. C'è molta energia in questa regione. Credo aiuti le correnti creative a fluire qui intorno...</p>
<p>1.3) You know a lot.</p> <p>Max: You know a lot about Blackwell for being the science teacher.</p>	<p>1.3) Sa molte cose.</p> <p>Max: Sa molte cose sulla Blackwell per essere l'insegnante di scienze.</p>
<p>Ms. Grant: Science is history, Max. And I have a secret wish to teach local lore and legends. There's a lot of unique facts about this place you might really enjoy discovering.</p>	<p>Ms. Grant: La scienza è storia, Max. E ho il desiderio segreto di insegnare la storia e le leggende locali. Ci sono molti fatti unici su questo luogo che potrebbero piacervi.</p>
<p>Ms. Grant: Now before I assign you homework with this lecture, will you please sign the petition to keep our campus from going back to 1984?</p>	<p>Ms. Grant: Allora, prima di doverti dare compiti su questa lezione, firmeresti questa petizione per evitare di riportare il nostro campus al 1984?</p>
<p>1.1) Sign.</p> <p>Max: Absolutely. I don't mind security, but not... pure surveillance.</p>	<p>1.1) Firma.</p> <p>Max: Certamente. Non ho problemi con la sicurezza, ma con la... stretta sorveglianza.</p>
<p>Ms. Grant: I knew you were my favorite new student at Blackwell for a good reason.</p>	<p>Ms. Grant: Sapevo che sei la mia nuova preferita della Blackwell per un buon motivo.</p>
<p>1.2) Don't sign.</p> <p>Max: Ms. Grant, I totally respect your passion and knowledge, but some security cameras make me feel a little safer.</p>	<p>1.2) Non firmare.</p> <p>Max: Ms. Grant, rispetto appieno la sua passione e conoscenza, ma qualche telecamera di sorveglianza mi fa sentire più sicura.</p>

<p>Ms. Grant: I'm not against security, Max. We should all be concerned when private space becomes public. Your generation has been tricked to think everything should be recorded.</p>	<p>Ms. Grant: Non sono contro la sicurezza, Max. Dovremmo preoccuparci del fatto che degli spazi privati diventino pubblici. La tua generazione è stata convinta che tutto debba essere registrato.</p>
<p>2) No.</p> <p>Max: Well, I'm kind of in a rush now, I don't really have the time...</p>	<p>2) No.</p> <p>Max: Ehm, sono un po' di corsa ora, non ho proprio tempo...</p>
<p>Ms. Grant: Too bad. Serious things are taking place at Blackwell and they affect you most of all. Come back and see me when you do have time, promise?</p>	<p>Ms. Grant: Peccato. Fatti gravi stanno succedendo alla Blackwell e riguardano soprattutto voi. Ripassa di qua quando hai tempo, promesso?</p>
<p>III.ii) Optional Conversation with Brooke</p>	<p>III.ii) Conversazione facoltativa con Brooke</p>
<p>Max: Hi, Brooke.</p>	<p>Max: Ciao, Brooke.</p>
<p>Brooke: Let me guess... You want to fly my drone?</p>	<p>Brooke: Fammi indovinare... Vuoi provare il mio drone?</p>
<p>1) I'd love to.</p> <p>Max: I'd love to! I love planes and balloons and—</p>	<p>1) Volentieri.</p> <p>Max: Volentieri! Amo gli aerei, i palloncini e...</p>
<p>Brooke: This is neither. Do you know what a drone really is?</p>	<p>Brooke: Non c'entrano niente. Sai cos'è davvero un drone?</p>
<p>Max: A weapon, right?</p>	<p>Max: Un'arma, giusto?</p>
<p>Brooke: Uh, you read too many conspiracy sites. This might be too complicated for you. Funny, Warren said you were smart. Please, step back.</p>	<p>Brooke: Ehm, tu leggi troppe teorie cospirazioniste. Potrebbe essere troppo difficile per te. Strano, Warren dice che sei sveglia. Per favore, fatti da parte.</p>
<p>2) Is this legal?</p> <p>Max: Is that really yours? Is that even legal?</p>	<p>2) È legale?</p> <p>Max: È davvero tuo? Ma è legale almeno?</p>
<p>Brooke: Of course. Nobody knows about it yet.</p>	<p>Brooke: Certo. Nessuno sa ancora niente.</p>
<p>Max: Isn't it considered a weapon of war?</p>	<p>Max: Ma non è considerato tipo un'arma?</p>
<p>Brooke: Uh, you read too many conspiracy sites. This might be too complicated for you. Funny, Warren said you were smart. Please, step back.</p>	<p>Brooke: Ehm, tu leggi troppe teorie cospirazioniste. Potrebbe essere troppo difficile per te. Strano, Warren dice che sei sveglia. Per favore, fatti da parte.</p>

<p>3) That's a HiFly drone. (after rewind)</p> <p>Max: That looks like a HiFly drone, model... B400 EVO? Now that's a nice piece of tech.</p>	<p>3) È un drone HiFly. (dopo aver riavvolto)</p> <p>Max: Sembra un drone HiFly, modello... B400 EVO? Questo sì che è un bel pezzo.</p>
<p>Brooke: You're full of surprises. Why would you know that?</p>	<p>Brooke: Sei piena di sorprese. E come fai a saperlo?</p>
<p>Max: I love aerial photography. Drones are perfect for that, especially those with great range. It's a new era of images.</p>	<p>Max: Amo la fotografia aerea. I droni sono perfetti per scattare, soprattutto quelli ad ampio raggio. È la nuova era delle foto.</p>
<p>Brooke: Most impressive, Max. Warren said you were multi-faceted. Here, give the drone a whirl around campus.</p>	<p>Brooke: Impressionante, Max. Warren diceva che eri poliedrica. Tieni, fai fare al drone un giro per il campus.</p>
<p><i>Max flies the drone around for a while before returning the controller to Brooke.</i></p>	<p><i>Max fa volare il drone in giro per un po' prima di restituirne il comando a Brooke.</i></p>
<p>III.iii) Optional Conversation with Hayden</p>	<p>III.iii) Conversazione facoltativa con Hayden</p>
<p>Max: Hey, Hayden.</p>	<p>Max: Ehi, Hayden.</p>
<p>Hayden: There she is, the retro-selfie master.</p>	<p>Hayden: Eccola qui, la regina dei retro-selfie.</p>
<p>Max: That's me, alright. You look relaxed as usual, Hayden.</p>	<p>Max: Eh già, sono io. Sembri rilassato come sempre, Hayden.</p>
<p>Hayden: It's a skill one cultivates at Blackwell. Especially when one represents the Vortex Club. Not to boast.</p>	<p>Hayden: È un'abilità che coltivi alla Blackwell. Specialmente quando rappresenti il Vortex Club. Non per vantarmi.</p>
<p>1) Vortex Club.</p> <p>Max: What the hell is the Vortex Club anyway? Seems so elitist...</p>	<p>1) Vortex Club.</p> <p>Max: Ma cosa sarebbe il Vortex Club comunque? Sembra così elitista...</p>
<p>Hayden: Only if you're not cool enough to get in. And it doesn't hurt your resume.</p>	<p>Hayden: Solo se non sei abbastanza figo per entrarci. E non danneggia il curriculum.</p>
<p>Max: If you say so...</p>	<p>Max: Se lo dici tu...</p>
<p>Hayden: I do. But you should actually come hang with us one night. Then you wouldn't be so inclined to gossip.</p>	<p>Hayden: Lo dico io. Ma dovresti davvero uscire con noi una sera. Poi non saresti più così incline al gossip.</p>

<p>1.1) Hang with Vortex Club?</p> <p>Max: You mean hang with the Vortex Club? That sounds like a set-up to a horrible prank...</p>	<p>1.1) Uscire con il Vortex Club?</p> <p>Max: Intendi uscire con il Vortex Club? Sembra la trama di un terribile scherzo...</p>
<p>Hayden: Chillax, paranoia girl. We're not that desperate for fun. We know how to do that on our own.</p>	<p>Hayden: Rilassati, <i>paranoia girl</i>. Non siamo così in cerca di divertimento. Sappiamo divertirci da soli.</p>
<p>1.2) I don't think so.</p> <p>Max: I don't think so. I'm not Ms. Party.</p>	<p>1.2) Non penso proprio.</p> <p>Max: Non penso proprio. Non sono Miss Festini.</p>
<p>Hayden: That's because you haven't partied with us. Or even Victoria. Who's pretty funny when she's baked.</p>	<p>Hayden: Solo perché non hai mai fatto festa con noi. O con Victoria. Fa un sacco ridere quando è fatta.</p>
<p>Max: It seems weird to think about partying with all those Rachel Amber posters up...</p>	<p>Max: Mi sembra una follia divertirsi con tutti quei volantini di Rachel Amber appesi...</p>
<p>Hayden: You're high. Rachel used to hang out with us too. She was a blast. Smart, not bitchy like... you know.</p>	<p>Hayden: Sei fuori. Anche Rachel usciva con noi, sai. Era pazzesca. Intelligente, per niente stronza come... tu sai chi.</p>
<p>2) Rachel. (after "Vortex Club")</p> <p>Max: So you knew Rachel Amber?</p>	<p>2) Rachel. (dopo "Vortex Club")</p> <p>Max: Quindi conoscevi Rachel Amber?</p>
<p>Hayden: I knew she liked to party. Hah, fun to be around. Oh yeah, and she was hot.</p>	<p>Hayden: So che amava le feste. Ahah, era divertente da frequentare. Oh sì, ed era sexy.</p>
<p>2.1) What happened to her?</p> <p>Max: What do you think happened to her?</p>	<p>2.1) Cosa le è successo?</p> <p>Max: Cosa credi che le sia successo?</p>
<p>Hayden: Oh, whatever happens to people who disappear without a trace.</p>	<p>Hayden: Oh, qualsiasi cosa accada a chi sparisce senza lasciare traccia.</p>
<p>2.2) Did Victoria like Rachel?</p> <p>Max: Did Victoria like Rachel? She seems like the jealous type.</p>	<p>2.2) A Victoria piaceva Rachel?</p> <p>Max: A Victoria piaceva Rachel? Sembra una tipa gelosa.</p>
<p>Hayden: Don't think you know Victoria so well. She respected Rachel, even if she didn't act like it.</p>	<p>Hayden: Non credere di conoscere Victoria così bene. Rispettava Rachel, anche se non lo dava a vedere.</p>

<p>2.3) Rachel was in the Vortex Club?</p> <p>Max: Rachel was actually a member of the Vortex Club?</p>	<p>2.3) Rachel era nel Vortex Club?</p> <p>Max: Rachel era davvero un membro del Vortex Club?</p>
<p>Hayden: No. Rachel was like her own club. She was actually too cool for us. And I'll deny I ever said that.</p>	<p>Hayden: No. Rachel era un club a parte. Lei era troppo cool per noi. Qui lo dico e qui lo nego.</p>
<p>2.4) I'm more confused, let's talk later.</p> <p>Max: I'm more confused than before... It's such a mystery. Let's talk later, Hayden.</p>	<p>2.4) Sono troppo confusa, ci vediamo dopo.</p> <p>Max: Sono più confusa di prima... è così un mistero. Ci vediamo dopo, Hayden.</p>
<p>Hayden: That it is, Max. Now I have to get my chemical on and study. We should get you and Dana out one night...</p>	<p>Hayden: Eh già, Max. Ora devo prendere le mie cose e mettermi a studiare. Dobbiamo portare te e Dana fuori una sera...</p>
<p>3) Nathan Prescott.</p> <p>Max: Do you really want Nathan Prescott to "represent"?</p>	<p>3) Nathan Prescott.</p> <p>Max: Vuoi davvero Nathan Prescott come "rappresentante"?</p>
<p>Hayden: Oh, please. Nathan is like everybody's voodoo doll. "Kill the rich kid!" He's alright, and a fun guy to hang with. Fuck the haters.</p>	<p>Hayden: Oh, per favore. Nathan è tipo la bambolina voodoo di tutti. "Morte al riccone!" È a posto, ed è divertente uscirci. Fanculo gli hater.</p>
<p>3.1) He seems unstable.</p> <p>Max: He seems genuinely unstable to me.</p>	<p>3.1) Sembra instabile.</p> <p>Max: A me sembra totalmente instabile.</p>
<p>Hayden: Nate has his extreme moments, but... don't we all?</p>	<p>Hayden: Nate ha i suoi momenti estremi, ma... non li abbiamo tutti?</p>
<p>Max: I don't know yet, Hayden.</p>	<p>Max: Non sono convinta, Hayden.</p>
<p>3.2) Fair enough.</p> <p>Max: Fair enough, but I'm still not going to party with him.</p>	<p>3.2) Più che lecito.</p> <p>Max: Più che lecito, ma comunque non andrei ad una festa con lui.</p>
<p>Hayden: Your loss. Bro is fucking hilarious when he's blazed. And he does always have the best shit.</p>	<p>Hayden: Peggio per te. È fottutamente divertente quando è strafatto. E porta sempre la roba migliore.</p>
<p>4) Let's talk later.</p> <p>Max: Let's talk later, Hayden.</p>	<p>4) Ci vediamo dopo.</p> <p>Max: Ci vediamo dopo, Hayden.</p>

Hayden: Bye, Max. Now, I have to get my chemical on and study. We should get you and Dana out one night...	Hayden: Eh già, Max. Ora devo prendere le mie cose e mettermi a studiare. Dobbiamo portare te e Dana fuori una sera...
III.iv) Optional Conversation with Stella	III.iv) Conversazione facoltativa con Stella
Max: Hey there, Stella.	Max: Ehilà, Stella.
Stella: Hey, I know you! You're the new quiet girl in Jefferson's class. Isn't he incredible?	Stella: Ehi, ti conosco! Sei la tipa taciturna a lezione da Jefferson. Lui non è incredibile?
1) I think so. Max: I think so. We're lucky to have such a famous teacher. And I actually love his work...	1) Sì, credo. Max: Sì, credo. Siamo fortunati ad avere un insegnante così famoso. E poi, amo i suoi lavori...
Stella: Me too. His New York urban stuff is great, but I'm glad he came back to his Oregon roots. Screw the East Coast elite. It must piss off those pretentious galleries that Mark Jefferson is teaching photography to us Blackwell hicks... plus he is pretty hot for an older guy.	Stella: Anche io. La sua nuova roba urban a New York è fantastica, ma sono contenta sia tornato alle sue origini in Oregon. Fanculo l'élite della East Coast. Deve rompere a quelle gallerie pretenziose che Mark Jefferson insegna a noi plebei della Blackwell... e poi, è sexy per la sua età.
2) He's aloof. Max: He's aloof... He seems like he's always above you, not like a snob, but like you don't know what's in his head.	2) È freddo. Max: È freddo... Sembra essere sempre sopra di noi, non da snob, ma come se non potessi mai capire ciò che pensa.
Stella: Maybe. Mr. Jefferson just has his own style.	Stella: Può darsi. Credo che Jefferson abbia semplicemente il suo stile.
3) Not sure yet. Max: I'm not sure yet, I mean, he's clearly a genius. But I don't agree with everything he says.	3) Non mi ha ancora convinto. Max: Non mi ha ancora convinto, voglio dire, è chiaramente un genio. Ma non condivido tutto ciò che dice.
Stella: He does get a bit pretentious, but he's passionate and just says what he thinks.	Stella: A volte è un po' pretenzioso, ma è entusiasta e dice ciò che pensa.
Stella: If Victoria wasn't all over him, I would definitely make a move.	Stella: Se Victoria non gli stesse così attaccata, ci proverei di sicuro.
1) Victoria? Max: Victoria is pretty obvious. I don't think Jefferson is into her.	1) Victoria? Max: Victoria è troppo esplicita. Non credo che a Jefferson interessi.

Stella: I don't think she's closed the deal. But she's not the only player...	Stella: Non credo lei l'abbia spuntata. E non è l'unica spasimante...
Max: Now how do you know this?	Max: E questo come lo sai?
2) Now that you mention it. Max: Now that you mention it, he doesn't respond to Victoria's flirting. That means he has good taste.	2) Ora che mi ci fai pensare. Max: Ora che mi ci fai pensare, lui non corrisponde i suoi flirt. Significa che ha buon gusto.
3) No Way. Max: No way. You can get him so busted. And he's not going to mess around with a student.	3) Non esiste. Max: Non esiste. Gli farebbero un culo così. E lui non andrà a incasinarsi con una studentessa.
Stella: That's what you think.	Stella: È quello che credi tu.
Max: Now how do you know this?	Max: E questo come lo sai?
Stella: You have a lot to learn here at Blackwell. Rachel Amber absolutely had sex with him. Well... I heard that from a good source.	Stella: Hai ancora molto da imparare alla Blackwell. Rachel Amber ha fatto di sicuro sesso con lui. Beh... lo so da fonti credibili.
1) You knew Rachel? Max: So you knew Rachel?	1) Conoscevi Rachel? Max: Quindi conoscevi Rachel?
Stella: Not really. I saw her hanging with the other cool kids like Victoria. Not my kind of clique. But I heard insane stories about Rachel...	Stella: Non proprio. L'ho vista uscire con gli altri ragazzi cool come Victoria. Non il mio tipo. Ma ho sentito delle voci assurde su Rachel...
2) Interesting. Max: Interesting. See, you learn something new everyday at school.	2) Interessante. Max: Interessante. Vedi, si impara sempre qualcosa di nuovo a scuola.
Stella: Like I said, you have a lot to learn, Max. See ya in class.	Stella: Come dicevo, hai molto da imparare, Max. Ci vediamo in aula.
III.v) Optional Conversation with Justin	III.v) Conversazione facoltativa con Justin
Max: Yo, Justin.	Max: Bella, Justin.
Justin: Check out the Max. Come to thrash?	Justin: Ecco qui Max. Sei qui per far casino?
1) Oh yeah. Max: Oh, yeah. Bring it.	1) Oh sì. Max: Oh, sì. Diamoci dentro.

Justin: What's your first move gonna be?	Justin: Quale sarà la tua prima mossa?
Max: Uh... jump?	Max: Ehm... saltare?
Justin: You're such a poser. If you can't even name a simple noseslide or a tre flip, you should walk on.	Justin: Che sbruffona. Se non conosci neanche il nose slide o il 360, dovresti andartene.
2) Thrash? Max: Thrash? You mean stage diving or...	2) Casino? Max: Casino? Intendete buttarsi nella mischia o...
Justin: You're such a poser. If you can't even name a simple noseslide or a tre flip, you should walk on.	Justin: Che sbruffona. Se non conosci neanche il nose slide o il 360, dovresti andartene.
3) I came to Noseslide. (after rewind) Max: I came to noseslide, but I'd love to see somebody do a "tre flip"!	3) Sono qui per un nose slide. (dopo aver riavvolto) Max: Sono qui per un nose slide, ma vorrei anche un 360!
Justin: Oh, sick, you're not a poser.	Justin: Oh, figo, non sei una sbruffona.
Max: Nah, I just can't skate worth shit.	Max: Nah, solo che skato molto male.
Justin: Oh, check it. We're gonna destroy some rails for you. What do you want to see?	Justin: Oh, senti qui. Faremo fuori un po' di ringhiere per te. Che vuoi vedere?
3.1) Noseslide. Max: I'd love to see a... noseslide.	3.1) Nose slide. Max: Vorrei vedere un... nose slide.
Justin: Let's get Trevor all over that action.	Justin: Allora mettiamo Trevor in azione.
<i>Trevor does the trick successfully.</i>	<i>Trevor esegue il trick con successo.</i>
3.2) Tre flip. Max: Go for a "tre flip".	3.2) 360. Max: Vai con un 360.
Justin: Let's get Trevor all over that action.	Justin: Allora mettiamo Trevor in azione.
<i>Trevor fails to do the trick.</i>	<i>Trevor fallisce nell'eseguire il trick.</i>
III.vi) Optional Conversation with Justin #2	III.vi) Conversazione facoltativa con Justin #2
Max: Hey.	Max: Ehi.

<p>1) (Trevor did a noselide)</p> <p>Justin: You're not really a Skate Betty.</p>	<p>1) (Trevor ha eseguito un nose lide)</p> <p>Justin: Non sei proprio una vera skater.</p>
<p>2) (Trevor did a tre flip)</p> <p>Justin: I'm stoked to see those photos framed and shit. You're not really a Skate Betty, though.</p>	<p>2) (Trevor ha eseguito un 360)</p> <p>Justin: Quanto vorrei vedere quelle foto incorniciate. Non sei proprio una vera skater, però.</p>
<p>1) I used to be.</p> <p>Max: I used to be, but I'm into my camera now.</p>	<p>1) Lo ero.</p> <p>Max: Lo ero, ma ora giro con la fotocamera.</p>
<p>Justin: I can tell. We need more girls out here. Rachel Amber and her punk friend used to skate with us...</p>	<p>Justin: Lo vedo. Ci servono più ragazze qui. Rachel Amber e la sua amica punk skatavano con noi...</p>
<p>2) Not really.</p> <p>Max: Not really.</p>	<p>2) Non proprio.</p> <p>Max: Non proprio.</p>
<p>Justin: Too bad. It's nice to have the females on board too. Rachel Amber and her punk friend used to love skating with us.</p>	<p>Justin: Peccato. Sarebbe bello vedere anche delle ragazze sullo skate. Rachel Amber e la sua amica punk amavano skatare con noi.</p>
<p>1) You knew Rachel?</p> <p>Max: You knew Rachel?</p>	<p>1) Conoscevi Rachel?</p> <p>Max: Conoscevi Rachel?</p>
<p>Justin: She used to chill with us sometimes. But one day she just vanished... Hope she's livin' the dream somewhere. If anybody hurt her we'll get a skate posse and take 'em out with our boards.</p>	<p>Justin: Ogni tanto chillava con noi. Ma un giorno è sparita... Spero stia vivendo il suo sogno da qualche parte. Se qualcuno le ha fatto del male siamo pronti a uccidere con i nostri skate.</p>
<p>2) Punk friend?</p> <p>Max: Who was Rachel's punk friend?</p>	<p>2) Amica punk?</p> <p>Max: Chi era l'amica punk di Rachel?</p>
<p>Justin: I can't remember her name... But she was hot. Tats. Blue hair. Hardcore. She stopped hanging out with us after Rachel disappeared... or ran away.</p>	<p>Justin: Non ricordo il suo nome... Ma era sexy. Tatuaggi. Capelli blu. Hardcore. Ha smesso di uscire con noi dopo che Rachel è scomparsa... o scappata.</p>
<p>3) You hang with Victoria?</p> <p>Max: You ever hang out with Victoria?</p>	<p>3) Uscite con Victoria?</p> <p>Max: Uscite mai con Victoria?</p>
<p>Justin: Fuck that! I'd rather rollerblade than hang out with snobs like her.</p>	<p>Justin: Col cazzo! Preferirei una vita coi pattini che uscire con snob come lei.</p>

<p>4) Let's chill later.</p> <p>Max: Let's chill later, Justin.</p>	<p>4) Ci becchiamo dopo.</p> <p>Max: Ci becchiamo dopo, Justin.</p>
<p>Justin: Anytime you want to take some action shots, we're here for you, Max.</p>	<p>Justin: Quando vuoi fare qualche scatto d'azione noi siamo qui per te, Max.</p>
<p>III.vii) Optional Conversation with Daniel</p>	<p>III.vii) Conversazione facoltativa con Daniel</p>
<p>Max: What's up, Daniel?</p>	<p>Max: Come va, Daniel?</p>
<p>Daniel: Oh, hi Max. Could I, um, ask you a question? Would you mind letting me sketch you? I do put my sketches on Facebook, though...</p>	<p>Daniel: Oh, ciao Max. Posso, ehm, farti una domanda? Mi permetteresti di disegnarti? Poi i disegni li metto su Facebook, però...</p>
<p>1) I'd be honored.</p> <p>Max: I'd be honored, Daniel. Makes me feel like a muse.</p>	<p>1) Ne sarei onorata.</p> <p>Max: Ne sarei onorata, Daniel. Mi fai sentire una musa.</p>
<p>Daniel: Funny you should say that. I was just thinking about my real muse, Rachel Amber...</p>	<p>Daniel: Buffo tu l'abbia detto. Stavo proprio pensando alla mia vera musa, Rachel Amber...</p>
<p>1.1) What happened to her?</p> <p>Max: So, what happened to her? There's got to be a story.</p>	<p>1.1) Che le è successo?</p> <p>Max: Ma che le è successo? Deve esserci stato qualcosa.</p>
<p>Daniel: She just stopped coming to class. Some people say she ran away, some say she jumped off a cliff. I just hope she's okay.</p>	<p>Daniel: Ha semplicemente smesso di venire a lezione. Alcuni dicono sia scappata, altri che si sia lanciata da una scogliera. Spero solo stia bene.</p>
<p>1.2) You knew her?</p> <p>Max: You knew her?</p>	<p>1.2) La conoscevi?</p> <p>Max: La conoscevi?</p>
<p>Daniel: No, but once she asked me to draw her portrait. Oh, she was a natural.</p>	<p>Daniel: No, ma una volta mi chiese di farle un ritratto. Oh, com'era spontanea.</p>
<p>1.3) Hard to avoid her posters.</p> <p>Max: Hard to avoid her posters all over campus.</p>	<p>1.3) Difficile non notare i volantini.</p> <p>Max: Difficile non notare i volantini nel campus.</p>
<p>Daniel: Kills me to see her sweet face used as a crime photo... She had a good heart.</p>	<p>Daniel: Mi uccide vedere il suo dolce viso usato come foto segnaletica... Aveva un cuore d'oro.</p>

<p>1.4) Start drawing.</p> <p>Max: Okay, why don't you start drawing me, even though I must be a step down from Rachel...</p>	<p>1.4) Inizia a disegnare.</p> <p>Max: Ok, perché non inizi a disegnarvi, anche se so che non sono all'altezza di Rachel...</p>
<p>Daniel: No way! You're a... good substitute muse.</p>	<p>Daniel: Non è vero! Sei un'... ottima musa sostitutiva.</p>
<p><i>Max sits down and strikes a pose.</i></p>	<p><i>Max si siede e si mette in posa.</i></p>
<p>Daniel: Oh, that's a good posture. Good, good...</p>	<p>Daniel: Oh, quella è una bella posa. Bene, bene...</p>
<p><i>Daniel shows Max the portrait.</i></p>	<p><i>Daniel mostra a Max il ritratto.</i></p>
<p>Max: <i>(smiling)</i> Best portrait ever.</p>	<p>Max: <i>(sorride)</i> Miglior ritratto di sempre.</p>
<p>2) I'd rather not.</p> <p>Max: I'd rather not, Daniel. Not that I don't want you to...</p>	<p>2) Preferisco di no.</p> <p>Max: Preferisco di no, Daniel. Non che non voglia che tu...</p>
<p>Daniel: Nevermind. I guess you would be too ashamed. Now I have to get back to my drawing...</p>	<p>Daniel: Non fa niente. Immagino saresti troppo in imbarazzo. Ora devo tornare ai miei disegni...</p>
<p>III.viii) Optional Conversation with Evan</p>	<p>III.viii) Conversazione facoltativa con Evan</p>
<p>Max: Hey, Evan. Mind if I check out your cool portfolio?</p>	<p>Max: Ehi, Evan. Ti dispiace se sfoglio il tuo fighissimo portfolio?</p>
<p>Evan: Let's see if you're worthy of it, Max. You'll have to answer a simple question: who photographed the famous <i>Falling Soldier</i>?</p>	<p>Evan: Vediamo se te lo meriti, Max. Dovrai rispondere ad una semplice domanda: chi fotografò il famoso <i>Miliziano morente</i>?</p>
<p>1) Eugene Smith.</p> <p>Max: Gotta be... Eugene Smith.</p>	<p>1) Eugene Smith.</p> <p>Max: Dovrebbe essere... Eugene Smith.</p>
<p>Evan: Well, they both were famous war photographer images, but you should know the difference. Good try, wrong answer.</p>	<p>Evan: Beh, erano entrambi noti fotografi di guerra, ma dovrete conoscere la differenza. Bel tentativo, risposta sbagliata.</p>
<p>2) Steve McCurry.</p> <p>Max: Uh... Steve McCurry?</p>	<p>2) Steve McCurry.</p> <p>Max: Ehm... Steve McCurry?</p>
<p>Evan: Unless he could travel back in time, McCurry was born five years after <i>The Falling Soldier</i> picture.</p>	<p>Evan: A meno che non potesse viaggiare nel tempo, McCurry nacque cinque anni dopo il <i>Miliziano</i></p>

McCurry also shoots in color. In other words, no portfolio.	<i>morente</i> . E poi McCurry fotografava a colori. In poche parole, niente portfolio.
3) Robert Capa. Max: Robert Capa, of course. I love his work, despite the controversy about that photo.	3) Robert Capa. Max: Robert Capa, ovvio. Amo i suoi lavori, nonostante la controversia su quella foto.
Evan: My, my. This quiet child knows things.	Evan: Bene, bene... Questa ragazzina taciturna sa il fatto suo.
Max: That's why I'm here.	Max: Per questo sono qui.
Evan: You are a kindred spirit, Max. Would you care for a perusal of my portfolio? It's not a privilege I grant to many...	Evan: Siamo spiriti affini, Max. Ti andrebbe di dare un'occhiata al mio portfolio? Non è un privilegio che concedo a molti...
Max: I'd be honored, sir.	Max: Ne sarei onorata, signore.
4) Robert Doisneau. Max: Isn't it Robert Doisneau?	4) Robert Doisneau. Max: Non è Robert Doisneau?
Evan: Oh, my, you can't even tell the difference between street photography and photojournalism... No portfolio peek for you.	Evan: Oddio, non sai neanche la differenza tra fotografia di strada e fotogiornalismo... niente sbirciatina al portfolio per te.
III.ix) Optional Conversation with Evan #2	III.ix) Conversazione facoltativa con Evan #2
Max: Hi, Evan.	Max: Ehi, Evan.
Evan: As you can see, Rachel Amber was my favorite model here. She knew exactly what angles worked best with my eye.	Evan: Come vedi, Rachel Amber era la mia modella preferita qui. Sapeva esattamente quali angoli prediligeva il mio occhio.
1) You were close. Max: You were close...	1) Eravate uniti. Max: Eravate uniti...
Evan: Like brother and sister in arms. She understood me, never judged me. I hated her Vortex Club clique, but she never acted like she cared. Her friends were her friends.	Evan: Come fratello e sorella. Lei mi capiva, non mi giudicava. Odiavo il suo gruppetto del Vortex Club, ma non sembrava le importasse molto. I suoi amici erano i suoi amici.
2) What was she like? Max: What was she like?	2) Che tipo era? Max: Che tipo era?

Evan: She was, like, mercurial. You know what that means?	Evan: Lei era, ehm, mercuriale. Sai che vuol dire?
Max: Of course I do, you snob. I know, I can be a little diva.	Max: Certo che lo so, snob. Lo so, so essere un po' diva.
Max: What do you think happened to her?	Max: Cosa credi le sia successo?
Evan: Nothing good Max... Nothing good.	Evan: Niente di buono Max... Niente di buono.
III.x) Optional Conversation with Luke	III.x) Conversazione facoltativa con Luke
Max: Uh, hello?	Max: Ehm, ciao?
Luke: Max, I don't feel like talking...	Luke: Max, non mi va di parlare...
1) What's wrong...? Max: What's wrong?	1) Che succede...? Max: Che succede?
Luke: Nathan Prescott, little rich bitch kid. He thinks he can own people like his parents own Blackwell... Like he owns the Vortex Club.	Luke: Nathan Prescott, quel riccone stronzetto. Crede di possedere le persone come i suoi genitori possiedono la Blackwell... come possiede il Vortex Club.
Max: Yes, he's a nasty piece of work.	Max: Già, è un pezzo di merda.
1.1) (Reported Nathan) Luke: You... you know him?	1.1) (Denunciato Nathan) Luke: Lo... lo conosci?
1.1.1) I busted him. Max: I busted him today, with a gun.	1.1.1) L'ho beccato. Max: L'ho beccato oggi, con una pistola.
Luke: What? Seriously?	Luke: Cosa? Seriamente?
Max: I saw him wave a gun around today and I went to the Principal... We'll see what happens next...	Max: L'ho visto girare con una pistola oggi e sono andata dal preside... vediamo che succederà...
Luke: You are my new hero. Finally, karma comes to Blackwell!	Luke: Sei il mio nuovo eroe. Finalmente il karma punta verso la Blackwell!
1.1.2) Not really. Max: Not really... I've seen him around.	1.1.2) Non proprio. Max: Non proprio... L'ho visto in giro.

Luke: Sounds like you know way more than that. Max, tell me.	Luke: Sembra che tu sappia molto di più di questo. Max, dimmi tutto.
1.1.2.1) I busted him. Max: I busted him today, with a gun.	1.1.2.1) L'ho beccato. Max: L'ho beccato oggi, con una pistola.
Luke: What? Seriously?	Luke: Cosa? Seriamente?
Max: I saw him wave a gun around today and I went to the Principal... We'll see what happens next...	Max: L'ho visto girare con una pistola oggi e sono andata dal preside... vediamo che succederà...
Luke: You are my new hero. Finally, karma comes to Blackwell!	Luke: Sei il mio nuovo eroe. Finalmente il karma punta verso la Blackwell!
1.1.2.2) Nope, he's just a dick. Max: Nope, he's just an entitled dick with a lot of money. Not my type.	1.1.2.2) No, è solo un coglione. Max: No, è solo un coglione patentato con un sacco di soldi. Non il mio tipo.
Luke: Somebody needs to take that prick down...	Luke: Qualcuno deve far fuori quel coglione...
1.1.2.2.1) It will happen. Max: It'll happen... Karma doesn't play favorites.	1.1.2.2.1) Succederà. Max: Succederà... Il karma non fa favoritismi.
1.1.2.2.2) He'll take himself down. Max: He'll take himself down.	1.1.2.2.2) Si farà fuori da solo. Max: Si farà fuori da solo.
Luke: Yeah, history always proves that, right? Just wait for justice, you sheeple...	Luke: Già, come ci insegna la storia, giusto? Aspettate la giustizia, pecoroni...
1.2) (Hid the truth) Luke: Somebody needs to take that prick down...	1.2) (Nascosto la verità) Luke: Qualcuno deve far fuori quel coglione...
1.2.1) It will happen. Max: It'll happen... Karma doesn't play favorites.	1.2.1) Succederà. Max: Succederà... Il karma non fa favoritismi.
1.2.2) He'll take himself down. Max: He'll take himself down.	1.2.2) Si farà fuori da solo. Max: Si farà fuori da solo.
Luke: Yeah, history always proves that, right? Just wait for justice, you sheeple...	Luke: Già, come ci insegna la storia, giusto? Aspettate la giustizia, pecoroni...

2) Oh sorry... Max: Oh, sorry... I won't bother you.	2) Oh, scusami... Max: Oh, scusami... non ti disturbo.
IV) Dormitories	IV) Dormitorio
Max: (<i>thinking</i>) I need to go to my room and return Warren's flash drive.	Max: (VOCE) Devo andare nella mia stanza e recuperare la chiavetta di Warren.
<u>Conversation with Logan</u>	<u>Conversazione con Logan</u>
Logan: No, bro, you can't take a picture. You gotta wait 'til Friday's game.	Logan: No, ciccia, niente foto. Devi aspettare la partita di venerdì.
<u>Conversation with Zachary</u>	<u>Conversazione con Zachary</u>
Zachary: Football, Max. Big football. Step away.	Zachary: Football, Max. Grande football. Fatti da parte.
IV.i) Optional Conversation with Alyssa Anderson	IV.i) Conversazione facoltativa con Alyssa Anderson
Alyssa: Oh, hi, Max.	Alyssa: Oh, ciao, Max.
1) How are you? Max: How are you doing?	1) Come te la passi? Max: Come te la passi?
Alyssa: Fantastic. I'm by myself reading chick-lit. Pretty soon I'll be bonding with Victoria at the Vortex Club...	Alyssa: Benissimo. Sono qui da sola a leggere roba da ragazze. Ma molto presto mi vedrai con Victoria al Vortex Club...
Max: I think you're better off reading chick-lit.	Max: Credo sia meglio rimanere sulla roba da ragazze.
2) What are you reading? Max: What are you reading?	2) Che stai leggendo? Max: Che stai leggendo?
Alyssa: <i>Love Today Or Die Forever...</i> Don't even say anything.	Alyssa: “Ama oggi o muori per sempre”... Non dire niente.
Max: It's a best-seller. What to say?	Max: È un best seller. Che dovrei dire?
Alyssa: Good point. Now, if you'll excuse me...	Alyssa: Giusto. Ora, se vuoi scusarmi...

IV.ii) Optional Conversation with Kate	IV.ii) Conversazione facoltativa con Kate
Max: Hi, Kate.	Max: Ciao, Kate.
Kate: Hey, Max...	Kate: Ehi, Max...
1) How was class? Max: How did you like class today?	1) Com'è andata la lezione? Max: Com'è andata la lezione oggi?
Kate: I don't remember... I guess I don't care about much of anything today.	Kate: Non ricordo... Credo che oggi non mi interessi molto tutto ciò.
2) You look down. Max: You look down. You okay?	2) Sembri giù. Max: Sembri giù. Tutto ok?
Kate: I'm kind of over humanity today... Sorry to be a drama queen.	Kate: Sono un po' stanca dell'umanità oggi... Scusa se sembro una drama queen.
Max: Is there anything...?	Max: C'è qualcosa...?
Kate: Max, I'd like to be alone, if you don't mind. I'm sorry...	Kate: Max, vorrei stare da sola, se non ti dispiace. Scusami...
IV.iii) Optional Conversation with Samuel	IV.iii) Conversazione facoltativa con Samuel
Max: Howdy, Samuel.	Max: Come va, Samuel?
Samuel: Well, hello there.	Samuel: Beh, ciao a te.
1) What's with these posters? Max: What's up with these Rachel Amber posters?	1) Cosa sono questi volantini? Max: Cos'è questa storia dei volantini di Rachel Amber?
Samuel: Only she would know that, right?	Samuel: Credo lo sappia solo lei, no?
Max: Uh, I guess? It just makes the campus look sad.	Max: Ehm, credo di sì!? Però rendono il campus più triste.
2) You look busy. Max: You look busy, Samuel...	2) Sembri impegnato. Max: Sembri impegnato, Samuel...
Samuel: Oh, I'm always up to something. Today it's sweeping, then painting windows.	Samuel: Oh, ho sempre da fare. Oggi spazzo, poi vernicio le finestre.

Max: Just don't paint over the posters for Rachel Amber.	Max: Però non coprire i poster di Rachel Amber.
Samuel: You can't color over that sunlight...	Samuel: Non è possibile coprire il sole...
1) You knew Rachel? Max: You knew Rachel?	1) Conoscevi Rachel? Max: Conoscevi Rachel?
Samuel: How can you know a prism? You just stare in awe... Now I have to go paint windows.	Samuel: Come puoi conoscere un prisma? Puoi solo contemplarlo... Ora devo andare a verniciare le finestre.
2) What happened? Max: What do you think happened to her?	2) Che è successo? Max: Cosa credi le sia successo?
Samuel: Best not to dwell on the past. Samuel looks forward. Like a clock.	Samuel: Meglio non rimuginare sul passato. Samuel guarda avanti. Come un orologio.
3) What was she like? Max: What was she like? She must have been popular.	3) Che tipo era? Max: Che tipo era? Doveva essere popolare.
Samuel: Even sunlight can cast shadows. Rachel did both at once, you know? She was like a battery: positive and negative.	Samuel: Anche il sole può creare delle ombre. Rachel faceva entrambe le cose, sai? Era come una batteria: positiva e negativa.
4) See you later. Max: See you later, Samuel.	4) Ci vediamo dopo. Max: Ci vediamo dopo, Samuel.
Samuel: And watch your step around here, Max... After I sweep, I paint...	Samuel: E occhio a dove metti i piedi, Max... Prima spazzo, poi vernicio...
IV.iv) Conversation with Victoria	IV.iv) Conversazione con Victoria
Victoria: Oh, look, it's Max Caulfield, the selfie ho of Blackwell. What a lame gimmick. Even Mark—Mr. Jefferson—falls for your waif hipster bullshit. "The Daguerreian Process, sir!" You could barely even say that. I guess you got your meds filled. <i>(Taylor and Courtney laugh)</i> Since you know all the answers, I guess you have to find another way into the dorm. We ain't moving. Oh, wait, hold that pose! <i>(takes a photo of Max with her phone)</i> So original. Don't worry, Max, I'll put a vintage filter on	Victoria: Oh, guardate, Max Caulfield, la regina dei selfie della Blackwell. Che espediente da sfigati. Anche Mark... il Prof. Jefferson... crede alle tue stronzate da hippie. "La dagherrotipia, prof.!" Sapevi a malapena dirlo. Immagino avessi preso le tue medicine. <i>(Taylor e Courtney ridono)</i> Dato che sai tutto, immagino saprai trovare un'altra entrata per il dormitorio. Da qui non ci muoviamo. Oh, aspetta, mettiti in posa! <i>(scatta una foto a Max con il telefono)</i> Originalissima. Tranquilla, Max, ci metto

it right before I post it all over social medias. Now, why don't you go fuck your selfie?	un filtro vintage prima di postarla su tutti i social media. Ora, fottetevi tu e i tuoi selfie!
Max: (<i>thinking</i>) Oh, yes, Victoria, I'll get your bony ass out of my way.	Max: (VOCE) Oh, sì, Victoria, ti farò alzare quel culetto ossuto.
IV.iv.a) Paint Puzzle <i>To complete the puzzle, Max must tamper with a paint bucket near the ladder and raise the water pressure of the sprinklers. These actions can be performed in any order; but only after Max uses the Look interaction on both the sprinklers and Samuel.</i>	IV.iv.a) Puzzle <i>Per completare il puzzle, Max deve manomettere il secchio di colore accanto alla scala e aumentare la pressione degli irrigatori. Queste azioni possono essere eseguite in qualsiasi ordine, ma solo dopo che Max ha usato l'interazione Guarda su irrigatori e Samuel.</i>
<u>Tampering with the paint bucket</u> <i>Max will twist the handle of the paint bucket, as long as Samuel is far enough away.</i>	<u>Manomettere il secchio di colore</u> <i>Max ruota la maniglia del secchio di colore mentre Samuel è abbastanza distante.</i>
Max: (<i>thinking</i>) Okay, let's see if this works.	Max: (VOCE) Ok, vediamo se funziona.
<u>Raising the water pressure</u> <i>Victoria, Taylor and Courtney are sprayed by water and get up from the steps.</i>	<u>Aumentare la pressione dell'acqua</u> <i>Victoria, Taylor e Courtney vengono bagnate dall'acqua e si spostano dalle scale.</i>
Victoria: What the hell? Are you kidding? Look at this...	Victoria: Ma che cazz...? Seriamente? Guardate qui...
Taylor: Chill, Victoria. It's just water—	Taylor: Calma, Victoria. È solo acqua...
Victoria: Yeah, water on my cashmere! Do you know how much this fucking outfit cost?	Victoria: Già, acqua sul mio cashmere! Sapete quanto costa questo fottuto outfit?
Taylor: You look... great.	Taylor: Ma stai... benissimo.
Victoria: I can't even chill on the steps...	Victoria: Non posso neanche rilassarmi sulle scale...
<i>Samuel climbs the ladder to reach a second-floor window and hangs the paint bucket on a hook behind him. If the sprinklers were tampered with last, Max will emerge from the equipment room to watch the scene unfold. Otherwise, she will stand near a lamp post in front of the dorm entrance.</i>	<i>Samuel sale la scala per raggiungere una finestra del secondo piano e appende il secchio al gancio dietro di lui. Se gli irrigatori sono manomessi per tempo, Max uscirà dal locale tecnico per osservare la scena. Altrimenti rimarrà accanto ad un lampione di fronte all'ingresso del dormitorio.</i>
1) (Paint bucket untouched) <i>After a moment, Max is forced to rewind.</i>	1) (Secchio non manomesso) <i>Poco dopo, Max è costretta a riavvolgere.</i>

Max: (<i>thinking</i>) There's only one way around this.	Max: (VOCE) C'è un solo modo per riuscirci.
2) (Paint bucket tampered) 2.1) (Sprinklers not tampered) <i>The paint bucket falls to the ground, spilling paint all over the ground in front of Victoria. Max is forced to rewind.</i>	2) (Secchio manomesso) 2.1) (Irrigatori non manomessi) <i>Il secchio di colore cade, spargendo a terra della vernice davanti a Victoria. Max è costretta a riavvolgere.</i>
Max: (<i>thinking</i>) Close but no cigar. They have to be right under the bucket.	Max: (VOCE) Non ci siamo ancora. Devono trovarsi proprio sotto il secchio.
2.2) (Sprinklers tampered) <i>The bucket falls on the ground and paint splashes onto Victoria.</i>	2.2) (Irrigatori manomessi) <i>Il secchio cade a terra e il colore sporca Victoria.</i>
Victoria: No way! No fucking way!	Victoria: Non ci credo! Non. Ci. Credo!
Courtney: You okay, Victoria?	Courtney: Tutto bene, Victoria?
<i>By this point, Samuel has climbed down the ladder and is now approaching them.</i>	<i>A questo punto, Samuel è sceso dalle scale e si avvicina a loro.</i>
Samuel: Ol' Samuel is sorry. Wet paint is not good for hair, nope. Sorry—	Samuel: Il vecchio Samuel si scusa. La vernice fresca sui capelli non va bene, no. Mi scusi...
Victoria: Get the hell away from me, weirdo!	Victoria: Stia lontano da me, pazzoide!
<i>Samuel leaves to turn the sprinklers off.</i>	<i>Samuel va a spegnere gli irrigatori.</i>
Courtney: Hold on, hold on, we'll get some towels... We'll be right back!	Courtney: Aspetta, aspetta, andiamo a prendere degli asciugamani... Torniamo subito!
Victoria: So move your ass, before I dry!	Victoria: Muovete il culo prima che si asciughi!
<i>Taylor and Courtney enter the dorm while Victoria returns to sitting on the steps.</i>	<i>Taylor e Courtney entrano nel dormitorio mentre Victoria torna a sedersi sulle scale.</i>
Max: (<i>thinking</i>) It worked! Don't mess with Max, bitches.	Max: (VOCE) Ha funzionato! Non si fotte con Max, stronzette.
IV.iv.b) After the Paint Puzzle <i>Max approaches Victoria.</i>	IV.iv.b) Dopo il puzzle <i>Max si avvicina a Victoria.</i>

Max: Uh... hey, Victoria...	Max: Ehm... ehi, Victoria...
Victoria: What do you want, Max?	Victoria: Ora che vuoi, Max?
1) MAKE FUN OF Victoria: Don't... don't say a word, Max.	1) PRENDI IN GIRO Victoria: Non... non dire una parola, Max.
Max: Oh, wait, hold that pose! (<i>takes photo of Victoria with her instant camera</i>) And no filter needed before I post this. Now please move. I've had a messed up day and I'm going to my room.	Max: Aspetta, mettili in posa! (fa una foto a Victoria con la sua istantanea) Non serve neanche il filtro per postarla. Ora per favore levati. È una giornata di merda e voglio andare in camera.
Victoria: You do that... I know where you live... So does Nathan...	Victoria: Fai pure... So dove abiti... e lo sa anche Nathan...
Max: (<i>thinking</i>) Maybe I shouldn't have done that... Now I have to get to my room, then see Warren.	Max: (VOCE) Forse non avrei dovuto farlo... Ora è meglio che vada in camera e poi a trovare Warren.
2) COMFORT Max: I am sorry. That's an awesome cashmere coat...	2) CONFORTA Max: Mi dispiace. È un cappotto di cashmere stupendo...
Victoria: It was. But there will be another.	Victoria: Lo era. Ma ce ne sarà un altro.
Max: Well, you always seem to know how to pick the right outfits.	Max: Sicuro, sembra che tu sappia sempre come creare i giusti outfit.
Victoria: I do have some talent. Mr. Jefferson told me—	Victoria: Ho del talento. Anche Jefferson lo dice...
Max: I've seen your pictures. You have a great eye, Richard Avedon-esque.	Max: Ho visto le tue foto. Hai un occhio pazzesco, molto alla Richard Avedon.
Victoria: He's one of my heroes... Thanks, Max. I hope those sluts get me a towel before they hang a sign on me. You deserve a better shot. Sorry about blocking you and... and the "go fuck your selfie".	Victoria: È uno dei miei idoli... Grazie, Max. Spero che quelle stronzette mi portino un asciugamano prima che mi mettano in vendita. Ti meriti una foto migliore. Scusa se ti ho intralciato... e per il "fottetevi tu e i tuoi selfie".
Max: That was mean... but pretty funny.	Max: Sei stata cattiva... ma era simpatica.
Victoria: Just one of those days, you know?	Victoria: È uno di quei giorni, presente?
Max: I know exactly what you mean, Victoria. I'll see you later.	Max: So perfettamente di che parli, Victoria. Ci vediamo dopo.

Victoria: <i>Au revoir.</i>	Victoria: <i>Au revoir.</i>
Max: (<i>thinking</i>) Victoria probably played me. I should have played her... Better get to my room before I find Warren.	Max: (VOCE) Victoria mi ha forse presa in giro. Dovevo farlo anche io... Meglio andare in camera e poi da Warren.
<i>Max enters the girls' dormitories.</i>	<i>Max entra nel dormitorio delle ragazze.</i>
V) Girls' Dormitories - Hallway - <i>Taylor and Courtney leave Victoria's room and run across the hallway, Courtney holding paper towels.</i>	V) Dormitorio delle ragazze - Corridoio - <i>Taylor e Courtney escono dalla stanza di Victoria e attraversano il corridoio, Courtney ha dei tovaglioli di carta in mano.</i>
Taylor: Hurry, Courtney!	Taylor: Corri, Courtney!
Courtney: Victoria is going to be pissed we took so long...	Courtney: Victoria sarà nera che ci abbiamo messo così tanto.
<i>Taylor and Courtney leave the dorm. Max crosses the dormitory hallway and enters her room.</i> - Max's Room -	<i>Taylor e Courtney escono dal dormitorio. Max attraversa il corridoio ed entra nella sua stanza.</i> - Stanza di Max -
Max: (<i>thinking</i>) Home, sweet home. My favorite cocoon...	Max: (VOCE) Casa, dolce casa. Il mio rifugio preferito...
<i>Max sees a sticky note from Dana on her desk.</i>	<i>Max vede un post-it di Dana sulla scrivania.</i>
Max: (<i>thinking</i>) Looks like Dana left me a li'l post-it note. Great. Now I have to go get the flash drive from Dana's room.	Max: (VOCE) Sembra che Dana mi abbia lasciato un post-it. Bene. Ora devo andare a recuperare la chiavetta in camera sua.
<i>Max leaves her room and sees that Juliet has locked Dana inside Dana's room.</i> - Hallway -	<i>Max lascia la sua stanza e vede Juliet bloccare Dana nella sua stanza.</i> - Corridoio -
Juliet: You can't get out now, Dana! So tell me the truth, or rot in there! (<i>tries to call/text Zachary</i>) Answer, you wuss...	Juliet: Non puoi più uscire, Dana! Quindi dimmi la verità o rimani lì a marcire! (<i>cerca di contattare Zachary al telefono</i>) Rispondi, codardo...
Max: (<i>thinking</i>) Welcome to "The Real Drama Queens of Blackwell"...	Max: (VOCE) Benvenuti a "Le drama queen della Blackwell"...

Dana: Let me out, Juliet! This is so stupid! You are ridiculous! If you don't let me out, I will scream!	Dana: Fammi uscire, Juliet! È una cosa stupida! Sei ridicola! Se non mi fai uscire, mi metto a urlare!
V.i) Conversation with Juliet	V.i) Conversazione con Juliet
Max: Hey, Juliet, is everything cool?	Max: Ehi, Juliet, va tutto bene?
Juliet: Oh, yes, Max. I've locked Dana in the room because we're "cool".	Juliet: Oh, sì, Max. Ho bloccato Dana nella stanza perché "va tutto bene".
1) What did she do? Max: What did she do?	1) Cosa ha fatto? Max: Cosa ha fatto?
Juliet: What didn't she do? Dana's been sexting with my boyfriend.	Juliet: Cosa non ha fatto? Dana ha fatto del sexting con il mio ragazzo.
Max: Ouch. How did you find out?	Max: Ahia. Come l'hai scoperto?
Juliet: Uh, why do you care? Why are you even asking me? You never talk, just zone out with your camera.	Juliet: Ehm, perché ti interessa? Anzi perché me lo chiedi? Non parli mai, stai solo con la tua fotocamera.
Max: That's why I'm talking to you now.	Max: È per questo che ti sto parlando ora.
Juliet: What's my last name?	Juliet: Allora come mi chiamo?
1.1) Juliet Patson. Max: Juliet Pats... Juliet Patson.	1.1) Juliet Patson. Max: Juliet Pats... Juliet Patson.
Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.	Juliet: Molto patetico. Grazie per l'interesse, "Max Caulfield". E comunque è Juliet Watson.
1.2) Juliet Mason. Max: Uh. Juliet... Mason.	1.2) Juliet Mason. Max: Ehm. Juliet... Mason.
Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.	Juliet: Molto patetico. Grazie per l'interesse, "Max Caulfield". E comunque è Juliet Watson.
1.3) Juliet Olson. Max: Juliet... Juliet... Olson.	1.3) Juliet Olson. Max: Juliet... Juliet... Olson.
Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.	Juliet: Molto patetico. Grazie per l'interesse, "Max Caulfield". E comunque è Juliet Watson.

<p>1.4) Juliet Watson.</p> <p>Max: Juliet Watson. Duh!</p>	<p>1.4) Juliet Watson.</p> <p>Max: Juliet Watson. Ovvio!</p>
<p>Juliet: I'm flattered. I didn't even think you knew my name at all.</p>	<p>Juliet: Sono stupita. Non pensavo proprio sapessi il mio nome.</p>
<p>Max: Of course I do. Just because I don't talk a lot doesn't mean I don't care. So, how did you find out about them?</p>	<p>Max: Certo che lo so. Solo perché non parlo molto non vuol dire che non ci tengo. Allora, come l'hai scoperto?</p>
<p>Juliet: According to Victoria, Dana would do anything to date a quarterback.</p>	<p>Juliet: A detta di Victoria, Dana farebbe di tutto per uscire con un quarterback.</p>
<p>Max: According to Victoria? Oh...</p>	<p>Max: A detta di Victoria? Oh...</p>
<p>Juliet: She saw the sext. And Zachary won't answer his phone. Once Dana admits it, she can go. Straight to hell.</p>	<p>Juliet: Ha visto i messaggi. E Zachary non mi risponde. Appena Dana lo ammette, sarà libera. Di andare all'Inferno.</p>
<p>2) She's your friend.</p> <p>Max: She's your friend.</p>	<p>2) È tua amica.</p> <p>Max: È tua amica.</p>
<p>Juliet: Friends don't sext with their best friend's boyfriend...</p>	<p>Juliet: Le amiche non fanno sexting con il tuo ragazzo...</p>
<p>Max: No, probably not... How did you find out?</p>	<p>Max: No, forse no... Come l'hai scoperto?</p>
<p>Juliet: Uh, why do you care? Why are you even asking me? You never talk, just zone out with your camera.</p>	<p>Juliet: Ehm, perché ti interessa? Anzi perché me lo chiedi? Non parli mai, stai solo con la tua fotocamera.</p>
<p>Max: That's why I'm talking to you now.</p>	<p>Max: È per questo che ti sto parlando ora.</p>
<p>Juliet: What's my last name?</p>	<p>Juliet: Allora come mi chiamo?</p>
<p>2.1) Juliet Patson.</p> <p>Max: Juliet Pats...Juliet Patson.</p>	<p>2.1) Juliet Patson.</p> <p>Max: Juliet Pats... Juliet Patson.</p>
<p>Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.</p>	<p>Juliet: Molto patetico. Grazie per l'interesse, "Max Caulfield". E comunque è Juliet Watson.</p>
<p>2.2) Juliet Mason.</p> <p>Max: Uh. Juliet...Mason.</p>	<p>2.2) Juliet Mason.</p> <p>Max: Ehm. Juliet... Mason.</p>

Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.	Juliet: Molto patetico. Grazie per l'interesse, "Max Caulfield". E comunque è Juliet Watson.
2.3) Juliet Olson. Max: Juliet...Juliet...Olson.	2.3) Juliet Olson. Max: Juliet... Juliet... Olson.
Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.	Juliet: Molto patetico. Grazie per l'interesse, "Max Caulfield". E comunque è Juliet Watson.
2.4) Juliet Watson. Max: Juliet Watson. Duh!	2.4) Juliet Watson. Max: Juliet Watson. Ovvio!
Juliet: I'm flattered. I didn't even think you knew my name at all.	Juliet: Sono stupita. Non pensavo proprio sapessi il mio nome.
Max: Of course I do. Just because I don't talk a lot doesn't mean I don't care. So, how did you find out about them?	Max: Certo che lo so. Solo perché non parlo molto non vuol dire che non ci tengo. Allora, come l'hai scoperto?
Juliet: According to Victoria, Dana would do anything to date a quarterback.	Juliet: A detta di Victoria, Dana farebbe di tutto per uscire con un quarterback.
Max: According to Victoria? Oh...	Max: A detta di Victoria? Oh...
Juliet: She saw the sext. And Zachary won't answer his phone. Once Dana admits it, she can go. Straight to hell.	Juliet: Ha visto i messaggi. E Zachary non mi risponde. Appena Dana lo ammette, sarà libera. Di andare all'Inferno.
3) Juliet Watson, be nice. (after rewind) Max: Juliet Watson, you be nice!	3) Juliet Watson, sii gentile. (dopo aver riavvolto) Max: Julie Watson, sii gentile!
Juliet: I'm flattered. I didn't even think you knew my name at all.	Juliet: Sono stupita. Non pensavo proprio sapessi il mio nome.
Max: Uh. Of course I do.	Max: Ehm. Certo che lo so.
Juliet: Thanks... I locked Dana in because she was sexting Zach, my boyfriend. Unbelievable.	Juliet: Grazie... Ho rinchiuso Dana perché ha fatto sexting con Zach, il mio ragazzo. Incredibile.
3.1) How do you know? Max: How do you know?	3.1) Come lo sai? Max: Come lo sai?
Juliet: Victoria Chase. You know her.	Juliet: Victoria Chase. La conosci.

Max: You could say that... But, why would Dana go after your boyfriend?	Max: Puoi dirlo forte... Ma, perché Dana dovrebbe andare dietro al tuo ragazzo?
Juliet: According to Victoria, Dana would do anything to date a quarterback.	Juliet: A detta di Victoria, Dana farebbe di tutto per uscire con un quarterback.
Max: According to Victoria? Oh...	Max: A detta di Victoria? Oh...
Juliet: She saw the sext. And Zachary won't answer his phone. Once Dana admits it, she can go. Straight to hell.	Juliet: Ha visto i messaggi. E Zachary non mi risponde. Appena Dana lo ammette, sarà libera. Di andare all'Inferno.
3.2) Would Dana do that?	3.2) Dana farebbe una cosa simile?
Max: Would Dana do that?	Max: Dana farebbe una cosa simile?
Juliet: According to Victoria, Dana would do anything to date a quarterback.	Juliet: A detta di Victoria, Dana farebbe di tutto per uscire con un quarterback.
Max: According to Victoria? Oh...	Max: A detta di Victoria? Oh...
Juliet: She saw the sext. And Zachary won't answer his phone. Once Dana admits it, she can go. Straight to hell.	Juliet: Ha visto i messaggi. E Zachary non mi risponde. Appena Dana lo ammette, sarà libera. Di andare all'Inferno.
Dana: <i>(from inside her room)</i> Max, I swear I didn't do ANYTHING! But I bet Victoria did! I know the proof is in her room!	Dana: <i>(da dentro la stanza)</i> Max, ti giuro che non ho fatto NIENTE! Ma Victoria scommetto di sì! So che le prove sono nella sua stanza!
<i>Max enters Victoria's room to gather evidence. There, she finds an email proving Dana's innocence.</i>	<i>Max entra nella stanza di Victoria per trovare le prove. Lì trova una mail che conferma l'innocenza di Dana.</i>
Max: <i>(thinking)</i> Boom. This is the email I need to show Juliet. Now I have to print this fast and get the hell out of here...	Max: <i>(VOCE)</i> Boom. Questa mail devo mostrarla a Juliet. Ora devo stamparla subito e andarmene subito da qui...
<i>Max prints the email and takes it from the printer.</i>	<i>Max stampa la mail e la recupera dalla stampante.</i>
Max: <i>(thinking)</i> This better convince Juliet that Dana is innocent...	Max: <i>(VOCE)</i> Spero basti a convincere Juliet che Dana è innocente...
<i>Max leaves Victoria's room and hands the email to Juliet.</i>	<i>Max lascia la stanza di Victoria e consegna la mail a Juliet.</i>
Max: Juliet, read this.	Max: Juliet, leggi qui.

Juliet: (<i>reading the email</i>) Of course... (<i>opens Dana's door</i>) I'm an asshole. I'm sorry, Dana.	Juliet: (legge la mail) Ma certo... (apre la porta a Dana) Sono un'idiota. Mi dispiace, Dana.
Dana: You are, and I hope so. You really think I'd mess around with Zachary?	Dana: Sì, lo sei eccome. Pensavi davvero che me la facessi con Zachary?
Juliet: No. But I get stupid jealous. I owe you dinner. Still love me?	Juliet: No. Ma mi ingelosisco per nulla. Ti devo una cena. Mi vuoi ancora bene?
Dana: And you do my laundry.	Dana: E mi fai il bucato.
Juliet: (<i>to Max</i>) Thanks, Max. You're like the Blackwell Ninja. Now let's see what Zach has to say about Victoria... (<i>leaves the dorms</i>)	Juliet: (<i>a Max</i>) Grazie, Max. Sei tipo il ninja della Backwell. Ora vediamo che ha da dirmi Zach su Victoria... (<i>lascia il dormitorio</i>)
Dana: (<i>to Max</i>) You set me free! Thank you. Warren's flash drive is on my desk.	Dana: (<i>a Max</i>) Mi hai liberata! Grazie. La chiavetta di Warren è sulla scrivania.
<i>Dana enters her room and sits on the bed. Max follows after.</i> - Dana's Room -	<i>Dana entra nella stanza e si siede sul letto. Max la segue.</i> - Stanza di Dana -
Max: (<i>thinking</i>) Almost done... Get the flash drive and then I'll go see Warren.	Max: (VOCE) Ci siamo quasi... Prendo la chiavetta e poi vado da Warren.
V.ii) Optional Conversation with Dana	V.ii) Conversazione facoltativa con Dana
Max: Hey, Dana.	Max: Ehi, Dana.
Dana: Seriously, thanks again. I can't believe Juliet locked me in my own room. Real mature.	Dana: Seriamente, grazie ancora. Non posso crederci che mi avesse chiuso dentro. Molto maturo.
1) Victoria is not nice. Max: Victoria is not nice. I don't get it. She has everything. And to pull that prank on a friend.	1) Victoria è terribile. Max: Victoria è terribile. Non la capisco. Ha tutto. E deve anche prendersi gioco degli amici.
Dana: Just because they're in the Vortex Club doesn't mean they're BFF's. I'm in it and Victoria creeps me out. Max, you're smart to be a loner here. Though Warren obviously likes hanging with you...	Dana: Solo perché sono entrambe nel Vortex Club non significa siano migliori amiche. Anche io ci sono ma Victoria mi spaventa. Max, sei furba a stare da sola qui. A parte Warren, a cui piace stare con te...
1.1) He's a good guy. Max: He's a good guy. A geek like me.	1.1) È un bravo ragazzo. Max: È un bravo ragazzo. Un nerd come me.

Dana: You saw the files in his flash drive? Tons of crazy shit. Films I've never even heard of. And in a special folder called "Max"?	Dana: Hai visto i file nella sua chiavetta? Tonnellate di pura follia. Film mai sentiti prima. E in una cartella speciale chiamata "Max"?
Max: Yeah, okay. I gotcha.	Max: Sì, ok. Ho capito.
Dana: Are you blushing? Ha! Go ahead and grab the flash drive whenever...	Dana: Sei in imbarazzo? Ah! Vai e prendi la chiavetta quando vuoi...
1.2) What do you mean? Max: What do you mean?	1.2) Che vuoi dire? Max: Che vuoi dire?
Dana: Oh, nothing. When you opened the flash drive, didn't you see the special folder called "Max"?	Dana: Oh, niente. Quando hai aperto la chiavetta non hai visto la cartella speciale chiamata "Max"?
Max: Yeah, okay. I gotcha.	Max: Sì, ok. Ho capito.
Dana: Are you blushing? Ha! Go ahead and grab the flash drive whenever...	Dana: Sei in imbarazzo? Ah! Vai e prendi la chiavetta quando vuoi...
2) Juliet gets her rage on. Max: Poor Juliet gets her rage on. I hope she doesn't kill Victoria...	2) Juliet se la prende facilmente. Max: La povera Juliet se la prende facilmente. Spero non uccida Victoria...
Dana: Zachary should worry too. As if I'd let that ego case jockstrap touch me. But I bet Victoria would be all over that action. Or has been... Max, you're smart to be a loner here. Though Warren obviously likes hanging with you...	Dana: Zachary dovrebbe preoccuparsi. Come se mi lasciassi toccare da quel sacchetto di ego. Ma scommetto che Victoria invece lo avrebbe fatto... Max, sei furba a stare da sola qui. A parte Warren, a cui piace stare con te...
2.1) He's a good guy. Max: He's a good guy. A geek like me.	2.1) È un bravo ragazzo. Max: È un bravo ragazzo. Un nerd come me.
Dana: You saw the files in his flash drive? Tons of crazy shit. Films I've never even heard of. And in a special folder called "Max"?	Dana: Hai visto i file nella sua chiavetta? Tonnellate di pura follia. Film mai sentiti prima. E in una cartella speciale chiamata "Max"?
Max: Yeah, okay. I gotcha.	Max: Sì, ok. Ho capito.
Dana: Are you blushing? Ha! Go ahead and grab the flash drive whenever...	Dana: Sei in imbarazzo? Ah! Vai e prendi la chiavetta quando vuoi...
2.2) What do you mean? Max: What do you mean?	2.2) Che vuoi dire? Max: Che vuoi dire?

Dana: Oh, nothing. When you opened the flash drive, didn't you see the special folder called "Max"?	Dana: Oh, niente. Quando hai aperto la chiavetta non hai visto la cartella speciale chiamata "Max"?
Max: Yeah, okay. I gotcha.	Max: Sì, ok. Ho capito.
Dana: Are you blushing? Ha! Go ahead and grab the flash drive whenever...	Dana: Sei in imbarazzo? Ah! Vai e prendi la chiavetta quando vuoi...
3) I heard a rumor about you. (after rewind) Max: Dana, I'm not trying to be nosy, but I heard a rumor about you.	3) Ho sentito voci su di te. (dopo aver riavvolto) Max: Dana, non per essere invadente, ma ho sentito delle voci su di te.
Dana: What? Who told you I was pregnant?	Dana: Cosa? Chi ti ha detto che sono incinta?
Max: Nobody important. They just acted like it was bullshit. I just wanted you to know...	Max: Nessuno di importante. Lo dicevano come se fosse una stronzata. Volevo che lo sapessi...
Dana: It's like a goddamn reality show around here... Can you keep a secret, Max.	Dana: Sembra di stare in un cazzo di reality show qui dentro... Sai tenere un segreto, Max.
3.1) Of course. Max: Of course.	3.1) Ma certo. Max: Ma certo.
Dana: I...was pregnant. Was.	Dana: Io... ero incinta. Lo ero.
3.2) You're pregnant. Max: You're pregnant. I'm sorry, I shouldn't have.	3.2) Sei incinta. Max: Sei incinta. Scusami, non avrei dovuto.
Dana: Yeah. Me neither, but I did. Anyway.	Dana: Già. Nemmeno io, ma l'ho fatto. Comunque...
Max: Oh. What about the other...?	Max: Oh. E che ne è del...?
Dana: Deadbeat Dad? You can catch him on the 40 yard line this Friday. And it's not Zachary.	Dana: Padre inadempiente? Lo trovi sulla linea delle 40 yard questo venerdì. E non è Zachary.
3.1) Who then? Max: Who then? And you don't have to tell me. In fact, you better not.	3.1) E allora chi è? Max: E allora chi è? E non sei obbligata a dirmelo. Anzi, non farlo.
Dana: I like your spirit, Max. Anyway, you better get that flash drive so Warren has an excuse to bug you...	Dana: Mi piace il tuo spirito, Max. Comunque, ti conviene prendere quella chiavetta così Warren ha una scusa per infastidirti...

<p>3.2) Not my business.</p> <p>Max: Sorry to pry. It's not my business. And I won't be at the game Friday. Not much school spirit, I guess.</p>	<p>3.2) Non sono affari miei.</p> <p>Max: Scusami tanto. Non sono affari miei. E non verrò alla partita venerdì. Poco spirito di squadra, suppongo.</p>
<p>Dana: I like your spirit, Max. Anyway, you better get that flash drive so Warren has an excuse to bug you...</p>	<p>Dana: Mi piace il tuo spirito, Max. Comunque, ti conviene prendere quella chiavetta così Warren ha una scusa per infastidirti...</p>
<p>if) (If Max grabs the pregnancy test)</p> <p>Dana: Uh, Max? That's mine, thank you! You're not helpful, you're just nosy. I think you better go...</p>	<p>se) (Se Max raccoglie il test di gravidanza)</p> <p>Dana: Ehm, Max? Quello è mio, grazie! Non sei di aiuto, sei solo invadente. Credo sia meglio che tu vada...</p>
<p>Max: <i>(thinking)</i> Nice, Max. You hurt her feelings by being so damn nosy again. But I could rewind and make it up to her...</p>	<p>Max: (VOCE) Brava, Max. Hai ferito i suoi sentimenti ficcanasando come sempre. Ma potresti riavvolgere e sistemare le cose...</p>
<p><i>Max takes the flash drive from Dana's table.</i></p>	<p><i>Max prende la chiavetta dalla scrivania di Dana.</i></p>
<p>Max: <i>(thinking)</i> Must protect my precious, so Max never has to chase it down again.</p>	<p>Max: (VOCE) Devo proteggere il mio tesoro, così Max non dovrà più rincorrerlo.</p>
<p><i>Max exits the girls' dormitories.</i></p>	<p><i>Max esce dal dormitorio delle ragazze.</i></p>
<p>VI) Dormitories - With The Flash Drive</p>	<p>VI) Dormitorio - Con la chiavetta</p>
<p>Zachary: Fuck this shit!</p>	<p>Zachary: Vaffanculo!</p>
<p><i>Zachary throws his football and it bounces off the ground, hitting Alyssa in the head and knocking the book out of her hands.</i></p>	<p><i>Zachary tira la palla da football che rimbalza a terra colpendo Alyssa in testa e facendole cadere il libro dalle mani.</i></p>
<p>Alyssa: Ow! That hurt!</p>	<p>Alyssa: Ahia! Fa male!</p>
<p>Max: <i>(thinking)</i> Damn, I better rewind.</p>	<p>Max: (VOCE) Cavolo, meglio riavvolgere.</p>
<p><i>Max rewinds, then warns Alyssa.</i></p>	<p><i>Max riavvolge, poi avverte Alyssa.</i></p>
<p>Max: Alyssa, move your head.</p>	<p>Max: Alyssa, abbassa la testa.</p>
<p>Alyssa: If you insist, Max.</p>	<p>Alyssa: Se insisti, Max.</p>
<p><i>The football hits the window.</i></p>	<p><i>La palla colpisce la finestra.</i></p>

Max: (<i>thinking</i>) Now that's what I'm talking about! I actually helped somebody.	Max: (VOCE) Ecco di cosa stavo parlando! Ho davvero aiutato qualcuno.
<u>Conversation with Zachary</u>	<u>Conversazione con Zachary</u>
Zachary: Get lost, hipster. I'm not doing any interviews.	Zachary: Vattene, hipster. Non rilascio interviste.
VI.i) Optional Conversation with Alyssa	VI.i) Conversazione facoltativa con Alyssa
Alyssa: Max, that was awesome. Thank you!	Alyssa: Max, è stato pazzesco. Grazie!
1) That was close. Max: That was close.	1) Ci è mancato poco. Max: Ci è mancato poco.
Alyssa: Jock assholes. If I was a member of the Vortex Club they'd never pull that...	Alyssa: Stronzo di un atleta. Se fossi stata nel Vortex Club non l'avrebbe mai fatto...
Max: Would you want to be a member?	Max: Vorresti esserne un membro?
2) No problem. Max: No problem. You have quick reflexes.	2) Nessun problema. Max: Nessun problema. Hai i riflessi rapidi.
Alyssa: Years of mad dodging skills. Bullies never change.	Alyssa: Ho passato anni a schivare cose. I bulli non cambiano mai.
Max: That's why you're better off.	Max: Per questo è meglio starne fuori.
Alyssa: You're smart. We should hang out more... Now I have to finish this stupid book.	Alyssa: Sei furba. Dovremmo uscire di più... Ora devo finire questo stupido libro.
VI.ii) David and Kate's conversation <i>Max tries to leave the dormitories but spots David and Kate in her way.</i>	VI.ii) Conversazione tra David e Kate <i>Max cerca di uscire dal dormitorio ma nota David e Kate davanti a lei.</i>
David: ...so don't think I'm blind! I see everything here at Blackwell! Do you understand what I'm saying?	David: ...quindi non credere sia cieco! Io vedo tutto qui alla Blackwell! Capisci quello dico?
Kate: No, and leave me alone!	Kate: No, e mi lasci in pace!

<p>1) TAKE A PHOTO</p> <p>David: ...you can't fool me. I know everything about this school. I cover the waterfront. So you better figure out what side you're on...</p>	<p>1) FAI UNA FOTO</p> <p>David: ...non prendermi in giro. So tutto su questa scuola. Sono in prima linea. Quindi ti conviene decidere da che parte stai...</p>
<p>Kate: Please, leave me alone!</p>	<p>Kate: Per favore, mi lasci in pace!</p>
<p><i>David leaves and Kate sees Max.</i></p>	<p><i>David se ne va e Kate vede Max.</i></p>
<p>Kate: Hope you enjoyed the show. Thanks for nothing, Max.</p>	<p>Kate: Spero ti sia piaciuto lo show. Grazie di tutto, Max.</p>
<p>Max: (<i>thinking</i>) Man, I should have stepped in between Kate and David... That asshole was so over the line... I could rewind and try something different...</p>	<p>Max: (VOCE) Cavolo, mi sarei dovuta mettere tra Kate e David... Quello stronzo ha superato ogni limite... Potrei riavvolgere e fare qualcosa di diverso...</p>
<p>2) INTERVENE</p> <p>Max: Hey, why don't you leave her alone?</p>	<p>2) INTERVIENI</p> <p>Max: Ehi, perché non la lascia in pace?</p>
<p>David: Excuse us, this is official campus business—</p>	<p>David: Scusaci, sono affari privati del campus...</p>
<p>Max: Excuse me, you shouldn't be yelling at students. Or bullying them.</p>	<p>Max: Mi scusi, ma non dovrebbe urlare così agli studenti. O bullizzarli.</p>
<p>David: Hey, hey, nobody is bullying anybody. I'm doing my job.</p>	<p>David: Ehi, ehi, qui nessuno bullizza nessuno. Sto facendo il mio lavoro.</p>
<p>Max: No, you're not.</p>	<p>Max: No, non è vero.</p>
<p>David: You're part of the problem, missy. I will remember this conversation.</p>	<p>David: Tu sei parte del problema, signorina. Mi ricorderò di questa conversazione.</p>
<p><i>David leaves.</i></p>	<p><i>David se ne va.</i></p>
<p>Kate: Oh, Max, that was great. I think you scared him for once... I have to go, but thank you. It means a lot.</p>	<p>Kate: Oh, Max, è stato pazzesco. Credo tu l'abbia spaventato per una volta... Devo andare, ma grazie davvero. Vuol dire molto.</p>
<p>Max: Anytime, Kate.</p>	<p>Max: Non c'è di che, Kate.</p>
<p>Max: (<i>thinking</i>) I felt like an everyday hero helping Kate but now Officer David Dickhead is after me. Maybe I should rewind and mind my own business?</p>	<p>Max: (VOCE) Mi sono sentita un'eroina di tutti i giorni ad aiutare Kate, ma ora il sergente Testa di Cazzo ce l'ha con me. Dovrei riavvolgere e farmi gli affari miei?</p>

<i>Max leaves the dormitories and heads to the parking lot.</i>	<i>Max lascia il dormitorio e si dirige verso il parcheggio.</i>
VII.i) - Parking Lot -	VII.i) - Parcheggio -
1) (Took a photo) Max: <i>(thinking)</i> Man, I should have done something. That guy was an asshole!	1) (Fatta una foto) Max: (VOCE) Cavolo, avrei dovuto fare qualcosa. Quell'uomo è uno stronzo!
2) (Intervened) Max: <i>(thinking)</i> I'm glad I stepped in that time. Can't stand to see people being bullied.	2) (Intervenuta) Max: (VOCE) Sono contenta di essere intervenuta. Non sopporto vedere la gente bullizzata.
Juliet: I don't get it... how could Zach and Victoria do that to me?	Juliet: Non capisco... come hanno potuto farmi questo?
VII.ii) Optional Conversation with Juliet	VII.ii) Conversazione facoltativa con Juliet
Max: Hi Juliet, how are you doing?	Max: Ehi Juliet, come procede?
Juliet: Oh... Hey, Max. Sorry, I'm still screwed up.	Juliet: Oh... Ehi, Max. Scusa, sono ancora incasinata.
1) Sorry about Zachary. Max: Sorry you had to find out about Zachary that way... or any way.	1) Mi dispiace per Zachary. Max: Mi dispiace tu abbia scoperto di Zachary in questo modo... o in qualsiasi modo.
Juliet: Better sooner than later. Now that skank Victoria won't be laughing behind my back anymore.	Juliet: Meglio prima che dopo. Ora quella troietta di Victoria non riderà più alle mie spalle.
Max: Have you talked to Zach yet?	Max: Hai già parlato con Zach?
Juliet: Mr. Badass Football Hero is such a chickenshit. He said he sexted Victoria as a joke. Haha. I think Warren wants your attention...	Juliet: Mr. Eroe Cazzuto del Football è un totale fifone. Ha detto che faceva sexting con Victoria per scherzo. Ahah. Credo Warren voglia la tua attenzione...
Max: He usually does... Hang in there, Juliet.	Max: Lo fa sempre... Tieni duro, Juliet.
2) I won't bother you. Max: I won't bother you then... I have to go see Warren before he melts. See you.	2) Non ti disturbo. Max: Non ti disturbo allora... Devo andare da Warren prima che si sciolga. Ci vediamo.

Juliet: Yeah, I'm sure we'll all be partying later with Zach and Victoria... and the Vortex Club...	Juliet: Già, di sicuro ci becchiamo dopo alla festa con Zach e Victoria... e il Vortex Club...
Max: Uh, yeah, sure.	Max: Ehm, sì, sicuro.
Juliet: See you around, Max.	Juliet: Ci si becca in giro, Max.
<i>Max approaches Warren.</i>	<i>Max va incontro Warren.</i>
<u>Warren's Comments to Max</u>	<u>Commenti di Warren su Max</u>
Warren: Come on over here! Please?	Warren: Vieni verso di me! Per favore?
Warren: Max! Get yer ass over here!	Warren: Max! Porta qui il tuo culo!
Warren: Yo, Max! Check it out!	Warren: Ehi, Max! Guarda qua!
VII.ii) <u>Conversation with Warren</u>	VII.ii) <u>Conversazione con Warren</u>
Warren: What up, Max? How are you?	Warren: Ehilà, Max! Come stai?
<i>Warren tries to hug Max, but she pulls out the flash drive and hands it to him instead.</i>	<i>Warren tenta di abbracciare Max, ma lei invece tira fuori la chiavetta e gliela consegna.</i>
Max: Here's your flash. Thanks.	Max: Eccoti la chiavetta. Grazie.
Warren: No problem. Check out my new wheels... (<i>gestures to car behind him</i>)	Warren: Nessun problema. Guarda il mio nuovo bolide... (indica la macchina dietro di sé)
Max: Cool. Very old school.	Max: Bella. Molto vecchia scuola.
Warren: 1978, to be exact. Now we can go to the drive-in. There's one in Newberg, just sixty miles away.	Warren: 1978, per l'esattezza. Ora possiamo andare al drive-in. Ce n'è uno a Newberg, a sessanta miglia da qui.
Max: You're in the wrong time, Warren. But then, so am I...	Max: Sei nato nell'epoca sbagliata, Warren. Ma forse, anche io...
Warren: You okay?	Warren: Tutto bene?
Max: It's been one strange fucking day.	Max: È stata una giornata assurda.

<p>1) (Made fun of Victoria)</p> <p>Warren: Man, I saw that Victoria didn't take down that pic of you on Facebook... Major bitch move.</p>	<p>1) (Preso in giro Victoria)</p> <p>Warren: Cavolo, ho visto che Victoria non ha eliminato la tua foto da Facebook... Una mossa da stronza.</p>
<p>1.1) No worries.</p> <p>Max: No worries, Warren. I took a sweet shot of Victoria I can't wait to share...</p>	<p>1.1) Non preoccuparti.</p> <p>Max: Non preoccuparti, Warren. Ho una bella fotina di Victoria che non vedo l'ora di condividere...</p>
<p>Warren: Oh, score one for Team Max! It will be so karmic to see her ass clown face all over the interwebs...</p>	<p>Warren: Oh, uno a zero per Max! Sarà così karmico vedere la sua faccia da clown su tutto il web...</p>
<p>Max: I guess she does deserve it for all the shitty things she's done to people here.</p>	<p>Max: Credo se lo meriti per tutte le cattiverie che ha fatto alla gente qui.</p>
<p>1.2) I don't want to talk.</p> <p>Max: I don't want to talk about it.</p>	<p>1.2) Non ho voglia di parlare.</p> <p>Max: Non ho voglia di parlarne.</p>
<p>Warren: Geez, you're Little Miss Sensitive today...</p>	<p>Warren: Cavolo, sei la Signorina Sensibilina oggi...</p>
<p>Max: I wouldn't push your luck, Warren. Not in the mood today.</p>	<p>Max: Non me la rischierei, Warren. Non sono in vena oggi.</p>
<p>2) (Comforted Victoria)</p> <p>Warren: I bet. I heard Victoria got a faceful of paint... I'd pay money to see a photo of that...</p>	<p>2) (Confortato Victoria)</p> <p>Warren: Ci credo. Ho sentito che Victoria si è beccata una secchiata di vernice... Pagherei oro per una sua foto...</p>
<p>2.1) Really?</p> <p>Max: Really? I wish I would have known...</p>	<p>2.1) Davvero?</p> <p>Max: Davvero? Lo avessi saputo...</p>
<p>Warren: You probably could have raised a Kickstarter fund just for that one image of her covered in paint.</p>	<p>Warren: Avresti potuto avviare una campagna di Kickstarter solo per una foto di lei coperta di vernice.</p>
<p>Max: Had I known that... Anyway, Victoria took down my photo. So that drama ended well.</p>	<p>Max: Averlo saputo... Comunque, Victoria ha cancellato la mia foto. Quindi fine del drama.</p>
<p>2.2) I don't want to talk.</p> <p>Max: I don't want to talk about it.</p>	<p>2.2) Non ho voglia di parlare.</p> <p>Max: Non ho voglia di parlarne.</p>
<p>Warren: Geez, you're Little Miss Sensitive today...</p>	<p>Warren: Cavolo, sei la Signorina Sensibilina oggi...</p>

Max: I wouldn't push your luck, Warren. Not in the mood today.	Max: Non me la rischierei, Warren. Non sono in vena oggi.
if) (Daniel drew Max's portrait) Warren: By the way, I saw Daniel's sketch of you online... Not bad, but I could do a much better job.	se) (Daniel ha fatto un ritratto a Max) Warren: Comunque, ho visto che Daniel ha messo il tuo disegno online... Non male, ma io avrei fatto di meglio.
1) Daniel posted it online? Max: Daniel posted it online already? That was nice...	1) Daniel l'ha messo online? Max: Daniel l'ha già messo online? Era carino...
Warren: Congrats! You're part of his online portrait posse.	Warren: Congratulazioni! Fai parte della sua gang di ritratti online.
Max: Don't be jealous. I'm sure he'll ask you soon.	Max: Non essere geloso. Di sicuro chiederà anche a te.
Warren: Oh, you're a wit, Max.	Warren: Oh, sei simpatica, Max.
Max: It's the company I keep, Warren.	Max: Ho preso dal migliore, Warren.
2) You can draw? Max: You can draw? I thought you were Blinded By Science, not art.	2) Sai disegnare? Max: Sai disegnare? Pensavo fossi un uomo di scienza, non di arte.
Warren: Art IS Science. Music is math, et cetera, et cetera. I'd put Stephen Hawking against Picasso any day.	Warren: L'arte È scienza. La musica è matematica, eccetera, eccetera. Passo da Stephen Hawking a Picasso tutti i giorni.
Max: Hardcore. So you must use a computer to draw.	Max: Un vero duro. Quindi usi un computer per disegnare.
Warren: Of course. I'd love to tweak one of your selfies with some cool graphics...	Warren: Ma certo. Mi piacerebbe aggiustare uno dei tuoi selfie con qualche grafica figa...
Max: That might not suck. I'll let you know.	Max: Potrebbe funzionare. Ti faccio sapere.
Warren: So did you get a chance to check out the movie booty on my flash drive?	Warren: Allora, hai dato un'occhiata al bottino di film nella chiavetta?

<p>1) Yeah, thanks.</p> <p>Max: Yeah, thanks. You had some cool shit on there, from <i>Akira</i> to <i>Twilight Zone</i>. Which seems apropos today...</p>	<p>1) Sì, grazie.</p> <p>Max: Sì, grazie. C'è della roba figa li dentro, da <i>Akira</i> a <i>Ai confini della realtà</i>. Che oggi sembra appropriato...</p>
<p>Warren: I consider myself a pop... cultural pirate connoisseur.</p>	<p>Warren: Mi definisco un intenditore... pirata della cultura pop.</p>
<p>Max: That does sound better than "thief".</p>	<p>Max: Che suona meglio di "ladro".</p>
<p>2) I've been busy.</p> <p>Max: No, I've been way too busy with class... and life.</p>	<p>2) Sono stata occupata.</p> <p>Max: No, sono stata presa dalle lezioni... e dalla vita.</p>
<p>Warren: Damn, girl, you had it like a year.</p>	<p>Warren: Cavolo, ragazza, l'hai tenuta una vita.</p>
<p>Max: Or a week. I did browse through all the titles, drama queen.</p>	<p>Max: O una settimana. Ma ho guardato i vari titoli, drama queen.</p>
<p>Warren: Haha. Make sure you watch <i>Cannibal Holocaust</i>.</p>	<p>Warren: Ahah. Ricordati di guardare <i>Cannibal Holocaust</i>.</p>
<p>1) Seen it.</p> <p>Max: Seen it. I was more disturbed by all those emo-vampire movies in there.</p>	<p>1) Visto.</p> <p>Max: Visto. Mi hanno disturbato di più tutti quei film con i vampiri emo che hai.</p>
<p>Warren: Can't a sensitive high school boy love sensitive vampires too?</p>	<p>Warren: Non può uno studentello sensibile adorare vampirelli sensibili?</p>
<p>2) No fucking way.</p> <p>Max: No fucking way will I watch that. My mind is twisted enough...</p>	<p>2) Non esiste.</p> <p>Max: Non esiste che lo guardi. Ho già la mente abbastanza contorta...</p>
<p>Warren: I laughed my ass off.</p>	<p>Warren: Io sono morto dal ridere.</p>
<p>Max: So you're sensitive...</p>	<p>Max: Quindi sei sensibile...</p>
<p>Warren: Ouch... That sounds awful the way you say it.</p>	<p>Warren: Ahia... Il modo in cui lo dici suona malissimo.</p>
<p>1) How so?</p> <p>Max: How so?</p>	<p>1) Perché?</p> <p>Max: Perché?</p>

Warren: Sensitive usually means "won't be having sex with you."	Warren: Sensibile di solito significa "non farei sesso con te".
Max: Oh, god! You need a sensitive woman to kick your ass.	Max: Oddio! Ti serve una ragazza sensibile che ti prenda a calci in culo.
2) "Faster, Pussycat! Kill! Kill!" Max: No, I was impressed you had <i>Faster, Pussycat. Kill! Kill!</i>	2) "Faster, Pussycat! Kill! Kill!" Max: No, mi ha stupito che avessi <i>Faster, Pussycat. Kill! Kill!</i>
Warren: Russ Meyer was a genius of black and white. Plus, babes with breasts.	Warren: Russ Meyer era un genio del bianco e nero. E poi, donne tette.
Max: Who would beat your sensitive ass down.	Max: Che prenderebbero a calci il tuo culo sensibile.
3) Not at all. Max: Not at all. Sensitive is good, unless you're a pushover. You have hip taste and a quick mind.	3) Per niente. Max: Per niente. Essere sensibili va bene, se non sei debole. Hai buon gusto e sei sveglio.
Warren: Thanks for noticing, Max.	Warren: Grazie per averlo notato, Max.
Max: The right girl will too...	Max: Lo farà anche la ragazza perfetta...
Warren: If I was lucky... Speaking of hip and fast, we should cruise out in my car to an actual movie this week... But you seem distracted.	Warren: Se sono fortunato... Parlando di gusto e velocità, dovremmo andare a vederci un film vero questa settimana... Ma tu sembri distratta.
1) I need to talk. Max: I need to talk to somebody... just to get it out of my system...	1) Ho bisogno di parlare. Max: Ho bisogno di parlare con qualcuno... solo per togliermi questo peso...
Warren: Dr. Warren Graham is in da house. I won't even prescribe you any meds... Tell me everything.	Warren: Dottor Warren Graham a sua disposizione. Non le prescriverò nemmeno dei farmaci... Mi dica tutto.
2) Don't want to speak about it. Max: I don't wanna speak about it. This is kind of a crazy day for me. I mean, I literally think I'm going crazy...	2) Non voglio parlarne. Max: Non voglio parlarne. Questa giornata è assurda per me. Intendo, credo di star impazzendo...
Warren: I may be a pest, but... I'm a good listener.	Warren: Potrei essere un rompi ma... sono bravo ad ascoltare.

Max: For reals, Warren, this is between you and me, not social media.	Max: Davvero, Warren, deve rimanere tra te e me, niente social media.
Warren: Don't insult me. Max, go on.	Warren: Non insultarmi. Max, racconta.
Max: I had this incredibly bizarro experience in Mr. Jefferson's class today... I mean, life-changing. Have you ever had a dream so real it was like a movie?	Max: Ho avuto quest'incredibile visione bizzarra durante la lezione di Jefferson... Intendo, che ti cambia la vita. Hai mai fatto un sogno così reale che sembrava quasi un film?
<i>Nathan approaches Max and Warren angrily.</i>	<i>Nathan si avvicina furioso a Max e Warren.</i>
Nathan: Max Caulfield, right? You're one of the Jefferson's photo groupies...	Nathan: Max Caulfield, giusto? Sei una delle fan di Jefferson...
Max: I'm one of his students.	Max: Sono una delle sue studentesse.
<i>Nathan shoves Warren away.</i>	<i>Nathan spinge Warren da un lato.</i>
Nathan: Whatthefuckever. I know you like to take pictures, especially when you're hiding out in the bathrooms.	Nathan: Quel cazzo che ti pare. So che ti piace fare foto, soprattutto quando ti nascondi nei bagni.
1) (Reported Nathan) Nathan: You best tell me what you told the Principal. Now. Answer me, bitch!	1) (Denunciato Nathan) Nathan: Ti conviene dirmi cosa hai detto al Preside. Subito. Rispondi, stronzetta!
1.1) I told him the truth. Max: I told him the truth. A student had a gun.	1.1) Gli ho detto la verità. Max: Gli ho detto la verità. Che uno studente aveva una pistola.
Nathan: No, you told him I had a gun. That's why he dragged me into his office.	Nathan: No, gli hai detto che IO avevo una pistola. E per questo mi ha portato nel suo ufficio.
Max: And did what? Gave you a stern lecture?	Max: E che ha fatto? Ti ha fatto la ramanzina?
Nathan: Nobody... nobody lectures me. Everyone tries though... They try...	Nathan: Nessuno... fa la ramanzina a me. Tutti ci provano però... Ci provano...
Max: You should talk to somebody, Nathan...	Max: Dovresti rivolgerti a qualcuno, Nathan...
1.2) What are you talking about? Max: What are you talking about?	1.2) Di cosa stai parlando? Max: Di cosa stai parlando?

Nathan: I know you're new here, but don't even play stupid with me.	Nathan: So che sei nuova qui, ma non fare la finta tonta con me.
Max: I'm not new. I've lived here for years.	Max: Non sono nuova. Ho vissuto qui per anni.
Nathan: Then you should know the Prescotts own this shithole.	Nathan: Allora dovresti sapere che i Prescott comandano in questo buco.
Max: Then you don't have to worry about me... Worry about yourself.	Max: Allora non preoccuparti di me... Preoccupati di te stesso.
2) (Hid the truth) Nathan: You best tell me what you saw. Now!	2) (Nascosta la verità) Nathan: Ti conviene dirmi cosa hai visto. Subito!
2.1) What are you talking about? Max: What are you talking about?	2.1) Di che stai parlando? Max: Di che stai parlando?
Nathan: I know you're new here, but don't even play stupid with me.	Nathan: So che sei nuova qui, ma non fare la finta tonta con me.
Max: I'm not new. I've lived here for years.	Max: Non sono nuova. Ho vissuto qui per anni.
Nathan: Then you should know the Prescotts own this shithole.	Nathan: Allora dovresti sapere che i Prescott comandano in questo buco.
Max: Then you don't have to worry about me... Worry about yourself.	Max: Allora non preoccuparti di me... Preoccupati di te stesso.
2.2) Nothing. Max: Nothing but a butterfly.	2.2) Farfalla. Max: Soltanto una farfalla.
Nathan: You're full of shit! I'd respect you more if you told me the truth.	Nathan: Quante stronzate! Ti rispetterei di più se mi dicessi la verità.
Max: I don't need your respect.	Max: Non mi serve il tuo rispetto.
Nathan: You're clueless. You have no idea who I am or what I can do!	Nathan: Tu non hai idea... Non hai idea di chi sono e di cosa posso fare!
Max: Actually, I have a pretty good idea of who you are.	Max: In realtà, ho abbastanza un'idea di chi tu sia.
<i>Nathan clenches his fists.</i>	<i>Nathan stringe i pugni.</i>

Nathan: Do not analyze me! I pay people for that. Worry about yourself, Max Caulfield.	Nathan: Non psicanalizzarmi! Pago della gente per farlo. Preoccupati per te stessa, Max Caulfield.
1) Take a step back. Max: Take a step back, Nathan Prescott.	1) Stai indietro. Max: Stai indietro, Nathan Prescott.
Nathan: Oh, man, you're telling me what to do?	Nathan: Oddio, mi stai dicendo cosa fare?
2) I could call the police. Max: I could call the police.	2) Potrei chiamare la polizia. Max: Potrei chiamare la polizia.
Nathan: Do it. The Prescotts own the pigs here.	Nathan: Fallo. I Prescott comandano qui.
Warren: Get away from her, dude.	Warren: Stai lontano da lei, stronzo.
<i>Nathan headbutts Warren. He falls down and holds his head in pain.</i>	<i>Nathan dà una testata a Warren. Questo cade e si regge la testa dolorante.</i>
Max: Hey, leave him alone!	Max: Ehi, lascialo in pace!
<i>Max shoves Nathan, but he turns around and holds her by the neck.</i>	<i>Max spinge Nathan, ma lui si volta e la afferra per il collo.</i>
Nathan: Nobody tells me what to do. Not my parents, not the Principal, or that whore in the bathroom!	Nathan: Nessuno mi dice quello che devo fare. Né i miei genitori, né il preside, né quella puttana in bagno!
Max: Stop that! Right now!	Max: Smettila! E subito!
<i>Max scrapes Nathan's cheek with her fingernails and he pushes her to the ground. A beige truck drives up to the scene. Max gets up and looks in the windshield, where the girl from the bathroom is in the driver's seat.</i>	<i>Max graffia la guancia di Nathan e lui la spinge a terra. Un furgoncino beige si avvicina alla scena. Max si alza e guarda dentro dal parabrezza, vedendo seduta sul posto del guidatore la ragazza del bagno.</i>
Chloe: Max?	Chloe: Max?
Max: Chloe?	Max: Chloe?
Nathan: No way. You again?	Nathan: Non ci credo. Ancora tu?
<i>Warren jumps at Nathan and knocks him to the ground.</i>	<i>Warren salta addosso a Nathan e lo fa cadere a terra.</i>
Max: Warren!	Max: Warren!

Warren: Go, go! I got this!	Warren: Vai, vai! Ci penso io!
<i>Nathan starts punching Warren in the face. Chloe opens the car door next to Max.</i>	<i>Nathan inizia a tirare pugni in faccia a Warren. Chloe apre la portiera dal lato di Max.</i>
Chloe: Get in, Max!	Chloe: Entra, Max!
<i>Max gets in the car. Nathan gets up and kicks the door closed.</i>	<i>Max entra in macchina. Nathan si alza e tira un calcio alla portiera chiusa.</i>
Nathan: Get your punk asses out of there now! Don't even try to run! Nobody messes with me! NOBODY!	Nathan: Portate subito i vostri culi punk lontano da qui! Non provate nemmeno a scappare! Nessuno si mette contro di me! NESSUNO!
<i>Max and Chloe drive away. In the background, David Madsen runs into the parking lot.</i>	<i>Max e Chloe se ne vanno in macchina. Sullo sfondo, David Madsen corre al parcheggio.</i>
VIII) - Chloe's Car -	VIII) - Macchina di Chloe -
Max: Man, Nathan Prescott is messed up. And dangerous... This day never ends...	Max: Cavolo, Nathan Prescott è fuori di testa. E pericoloso... Questa giornata non finisce mai...
Chloe: "Oh, and thanks, Chloe!" After five years you're still Max Caulfield.	Chloe: "Oh, e grazie, Chloe!" Dopo cinque anni sei sempre Max Caulfield.
<i>Max looks down and shifts uncomfortably in her seat.</i>	<i>Max abbassa lo sguardo e si dimena imbarazzata sul sedile.</i>
Chloe: Don't give me the guilty face. At least pretend you're glad to see me.	Chloe: Non fare la faccia colpevole. Almeno fingi di essere felice di vedermi.
Max: I am seriously glad to see you. Oh, and thanks, Chloe. It makes perfect sense I'd see you today.	Max: Sono davvero felice di vederti. Oh, e grazie, Chloe. Ha completamente senso che ti abbia rivista oggi.
Chloe: Yes, it's been that kind of day. So what did that freak want with you?	Chloe: Già, è quel tipo di giornata. Allora che voleva quel pazzoide da te?
1) Hopefully nothing. Max: Hopefully nothing after today. So, how do you know Nathan?	1) Spero nulla. Max: Spero nulla dopo oggi. Allora, come conosci Nathan?
Chloe: He's just another Arcadia asshole... Your friend really took a beatdown for you.	Chloe: È solo l'ennesimo stronzetto di Arcadia... Il tuo amico le ha proprio prese per te.

<p>2) I have no idea.</p> <p>Max: I have no idea. I know he's a Prescott.</p>	<p>2) Non ne ho idea.</p> <p>Max: Non ne ho idea. So che è un Prescott.</p>
<p>Chloe: And an asshole. Your friend really stood up for you...</p>	<p>Chloe: E un coglione. Il tuo amico si è proprio battuto per te...</p>
<p>Max: Warren? Yeah, I owe him big time.</p>	<p>Max: Warren? Già, gli devo un favore.</p>
<p>Chloe: You're not the only one in debt, and you're already causing trouble.</p>	<p>Chloe: Non sei l'unica in debito, e stai già portando casini.</p>
<p>Max: I thought it would be quiet here. Feels so weird to be back.</p>	<p>Max: Pensavo fosse tranquillo qui. È così strano essere tornata.</p>
<p>Chloe: So I guess Seattle sucked hard?</p>	<p>Chloe: Quindi Seattle faceva cagare?</p>
<p>1) I guess.</p> <p>Max: I guess. It was cool, but... I felt kinda lonely, out of my league.</p>	<p>1) Credo.</p> <p>Max: Credo. Era figo, ma... mi sentivo sola, fuori dal mio mondo.</p>
<p>Chloe: I would think you'd fit right in with the art school hipsters...</p>	<p>Chloe: Pensavo ti saresti trovata bene con gli hipster della scuola d'arte...</p>
<p>Max: Right. You look like the cover of HipsterGirl.com.</p>	<p>Max: Disse colei che sembra uscita dalla copertina di HipsterGirl.com.</p>
<p>Chloe: At least you're still a smartass.</p>	<p>Chloe: Almeno sei ancora spocchiosa.</p>
<p>Max: That's why I'm here.</p>	<p>Max: Per questo sono qui.</p>
<p>2) No.</p> <p>Max: No, it felt like a real city for artists, big and bright. Great for taking pictures.</p>	<p>2) No.</p> <p>Max: No, era proprio una vera città per artisti, grande e luminosa. Ottima per fare foto.</p>
<p>Chloe: Yeah, must be hard coming back to a hick town like Arcadia again...</p>	<p>Chloe: Già, deve essere difficile tornare in una cittadina come Arcadia...</p>
<p>Max: Not after seeing you.</p>	<p>Max: Non dopo averti vista.</p>
<p>Chloe: Please, girl. You came back for Blackwell Academy.</p>	<p>Chloe: Ti prego, ragazza. Sei tornata per la Blackwell Academy.</p>

<p>1) Of course.</p> <p>Max: Of course. It's one of the best photography programs in the country... and my favorite teacher, Mark Jefferson.</p>	<p>1) Ma certo.</p> <p>Max: Ma certo. Ha uno dei migliori programmi di fotografia dello Stato... e il mio insegnante preferito, Mark Jefferson.</p>
<p>Chloe: So you came back to Arcadia for a teacher... not your best friend.</p>	<p>Chloe: Quindi sei tornata ad Arcadia per un prof... non per la tua migliore amica.</p>
<p>2) Only for Mark Jefferson.</p> <p>Max: Only for Mark Jefferson. He was a pretty famous photographer in the '90s... I've always loved his work.</p>	<p>2) Solo per Mark Jefferson.</p> <p>Max: Solo per Mark Jefferson. Era un fotografo piuttosto famoso negli anni '90... Ho sempre amato i suoi lavori.</p>
<p>Chloe: Those that can't do, teach. I'm glad you found a good reason to come back.</p>	<p>Chloe: Quelli incapaci, insegnano. Sono contenta tu abbia trovato un motivo per tornare.</p>
<p>Max: Don't you think I'm happy to see you?</p>	<p>Max: Non credo che sia felice di vederti?</p>
<p>Chloe: No. You were happy to wait five years without a call, or even a text.</p>	<p>Chloe: No. Eri felice di aspettare cinque anni senza una chiamata o un messaggio.</p>
<p>1) I wanted to.</p> <p>Max: I wanted to. I was just so tripped out over leaving Arcadia...</p>	<p>1) Volevo farlo.</p> <p>Max: Volevo farlo. Ero così sconvolta per aver lasciato Arcadia...</p>
<p>Chloe: Oh, please. I'm sure your phone and laptop were frozen in time.</p>	<p>Chloe: Oh, ti prego. Immagino che avessi il telefono e il portatile congelati.</p>
<p>Max: You're merciless.</p>	<p>Max: Sei crudele.</p>
<p>2) Give me a break.</p> <p>Max: Give me a break. I was going through changes... like you.</p>	<p>2) Concedimi una tregua.</p> <p>Max: Concedimi una tregua. Ho vissuto dei cambiamenti... come te.</p>
<p>Chloe: I guess those changes included dumping me from your life.</p>	<p>Chloe: Immagino quei cambiamenti includessero cancellarmi dalla tua vita.</p>
<p>Max: That's not true, Chloe.</p>	<p>Max: Non è vero, Chloe.</p>
<p>Chloe: Bullshit. You thought you'd hook up with all these art pricks in Seattle. Didn't happen, though.</p>	<p>Chloe: Stronzate. Pensavi che ti saresti trovata con tutti quei coglioni di Seattle. Ma non è successo.</p>
<p>Max: You're merciless.</p>	<p>Max: Sei crudele.</p>

<p>3) I'm sorry...</p> <p>Max: I'm sorry. I know things were tough on you when I left.</p>	<p>3) Mi dispiace...</p> <p>Max: Mi dispiace. So che le cose non andavano bene quando sono andata via.</p>
<p>Chloe: How do you know? You weren't even here.</p>	<p>Chloe: Come lo sai? Non eri nemmeno qui.</p>
<p>Max: I didn't order my parents to move specifically to fuck you over, Chloe.</p>	<p>Max: Non ho chiesto ai miei di andarcene proprio per lasciarti nella merda, Chloe.</p>
<p>Chloe: You've been at Blackwell for almost a month without letting me know. 'Nuff said.</p>	<p>Chloe: Sei alla Blackwell da quasi un mese senza avermelo detto. Ho detto tutto.</p>
<p>Max: I just wanted to settle in first and not be such a shy cliché geek. I totally would have contacted you...</p>	<p>Max: Volevo solo ambientarmi prima e non essere la classica nerd timida. Ti avrei cercata di sicuro.</p>
<p>Chloe: I bet you don't use these sad excuses on Mr. Jefferson... Don't use them on me, Max.</p>	<p>Chloe: Scommetto che non usi scuse del genere con Jefferson... Non usarle con me, Max.</p>
<p><i>Max falls back on the seat behind her. She watches Chloe for a while, then bends down to retrieve her camera, which was smashed during the confrontation in the parking lot.</i></p>	<p><i>Max si abbandona sul sedile. Osserva Chloe per un po', poi si abbassa per prendere la sua fotocamera, che si è rotta durante la rissa nel parcheggio.</i></p>
<p>Max: Broken. Oh man, are you cereal?</p>	<p>Max: Rotta. Oddio, ma sei Sirius?</p>
<p>Chloe: Wow, haven't heard that one in a while...</p>	<p>Chloe: Wow, questa non la sentivo da un po'...</p>
<p>Max: Not everything changes. Except my camera has officially taken a shit.</p>	<p>Max: Non tutto è cambiato. Tranne la mia fotocamera che è ufficialmente andata.</p>
<p>Chloe: My step-douche has a boatload of tools. Maybe you can fix it at my place...</p>	<p>Chloe: Il mio patrigno ha un casino di strumenti. Forse puoi ripararla da me.</p>
<p>Max: I need very specific, tiny tools.</p>	<p>Max: Mi servono degli strumenti piccoli.</p>
<p>Chloe: Nerd alert! My stepdad has a fully-stocked garage. And he actually is a tiny tool. Welcome home, Max.</p>	<p>Chloe: Allarme nerd! Il mio patrigno ha un garage pieno di roba. E anche un arnese piccolo. Bentornata, Max.</p>
<p><i>Max and Chloe drive up to Chloe's house and park in the driveway. They get out of the car and Chloe begins unlocking the door with her keys.</i></p>	<p><i>Max e Chloe raggiungono casa di Chloe e parcheggiano nel vialetto. Scendono dalla macchina e Chloe apre la porta.</i></p>
<p>Chloe: Come on in, don't be shy.</p>	<p>Chloe: Entra, non farti problemi.</p>

Max: The house still looks... nice.	Max: La casa è ancora... bella.
Chloe: Home, shit home.	Chloe: Casa, atroce casa.
<i>Chloe enters the house and Max follows her.</i>	<i>Chloe entra in casa e Max la segue.</i>
IX) Chloe's House - Chloe's Room - <i>Max and Chloe enter Chloe's room.</i>	IX) Casa di Chloe - Stanza di Chloe - <i>Max e Chloe entrano nella stanza di Chloe.</i>
Chloe: My room looks a bit different than the last time you saw it.	Chloe: La mia stanza è un po' diversa dall'ultima volta che l'hai vista.
<i>Chloe sits on her bed.</i>	<i>Chloe si siede sul letto.</i>
Max: It's cool. At least we can chill out.	Max: È figa. Almeno ci possiamo rilassare.
Chloe: This isn't exactly my "chill-out zone"... My step-führer makes sure of that. Come in and close the door. Put on some music while I medicate.	Chloe: Non è proprio la mia "zona relax"... Grazie a quel führer del mio patrigno. Entra e chiudi la porta. Metti un po' di musica mentre io mi curo.
<i>Chloe begins smoking.</i>	<i>Chloe inizia a fumare.</i>
IX.i) <u>Optional Conversation with Chloe</u>	IX.i) <u>Conversazione facoltativa con Chloe</u>
Chloe: So tell me, what does Max Caulfield do for fun now that she's a grown-up?	Chloe: Dimmi un po', cosa fa Max Caulfield per divertirsi ora che è diventata grande?
1) Party all night. Max: Party all night.	1) Festa tutta la notte. Max: Festa tutta la notte.
Chloe: Not Little Miss Wallflower. I bet you've never even been to a party.	Chloe: Non la piccola Miss Tappezzeria. Scommetto che non sei mai stata ad una festa.
Max: Oh, right. I went to your birthday blowout.	Max: Oh, sì. Sono venuta alla tua mega festa di compleanno.
Chloe: Max, you were 12 years old. That's... sad. You should stick to taking photos.	Chloe: Max, avevi 12 anni. È... triste. Meglio che continui a fare foto.
2) I don't feel grown up. Max: I don't feel grown up. Just more confused as I get older. Especially after today...	2) Non mi sento grande. Max: Non mi sento grande. Solo più confusa man mano che cresco. Soprattutto dopo oggi...

Chloe: (<i>sarcastically</i>) Gee, thanks. I was hoping to hear something positive.	Chloe: (sarcastica) Dio, grazie. Volevo proprio sentire qualcosa di positivo.
Max: About me?	Max: Su di me?
Chloe: No, about me. Duh! I thought you'd at least be happy taking photos... Forget it.	Chloe: No, su di me. Ah! Pensavo fossi felice almeno quando fai foto... Lascia stare.
3) Not much. Max: Not much. You know me. I like to observe the world more than participate.	3) Niente di che. Max: Niente di che. Mi conosci. Preferisco osservare il mondo invece che viverlo.
Chloe: I can't say I know you anymore. Maybe you love to go clubbin' every night.	Chloe: Non so se ti conosco ancora. Magari ora vai a fare festa tutte le sere.
Max: Can you see me at a rave?	Max: Mi vedresti a un rave?
Chloe: I'd dose those candy-flipping morons and watch them twitch into a DJ dance death rattle... Take a photo of that.	Chloe: Io drogherei quegli idioti e li guarderei contorcersi in una guerra all'ultimo passo di danza... E tu faresti una foto.
4) I take photos. (after rewind) Max: I take photos. Of me, the world, everything. It may sound sad, but I have a blast.	4) Faccio foto. (dopo aver riavvolto) Max: Faccio foto. Di me, del mondo, di tutto. Sembrerà triste ma io mi diverto.
Chloe: It doesn't sound that sad.	Chloe: Non sembra così triste.
Max: I'm happiest when I've got a great image in my lens. I'm not lonely, not afraid...	Max: Sono felice quando inquadro l'angolo perfetto. Non mi sento sola, né preoccupata...
Chloe: Now that's more inspiring. I don't feel so totally hopeless...	Chloe: Già più convincente. Non mi sento così senza speranze...
<i>Max turns on the power switch, then searches the metal box under the bed and takes the CD out of it. Noticing a picture of Rachel Amber, she pulls it out and unfolds it to reveal that the other side of the picture shows Chloe. Chloe notices this and snatches the photo out of Max's hand.</i>	<i>Max accende l'interruttore della corrente, poi fruga nella scatola di metallo sotto il letto e prende il CD che c'è al suo interno. Notando una foto di Rachel Amber, la tira fuori e la dispiega scoprendo che dall'altro lato c'è Chloe. Chloe lo nota e ruba la foto dalle mani di Max.</i>
IX.ii) <u>Conversation with Chloe</u>	IX.ii) <u>Conversazione con Chloe</u>
Chloe: Hey, give me that!	Chloe: Ehi, dammela subito!
Max: Sorry. I wasn't trying to be nosy. Obviously, she was a good friend...	Max: Scusa, non volevo essere invadente. Di certo era una buona amica...

Chloe: That's putting it mildly.	Chloe: Amica è dir poco.
<i>Max sits down next to Chloe.</i>	<i>Max si siede accanto a Chloe.</i>
1) That's Rachel Amber... Max: That's Rachel Amber... Her missing person posters are all over Blackwell.	1) Quella è Rachel Amber... Max: Quella è Rachel Amber... I volantini sulla sua scomparsa sono ovunque alla Blackwell.
Chloe: Yeah, I put them up... She was my angel.	Chloe: Già, li ho messi io... Era il mio angelo.
2) So who is she? Max: So, who is she? Do you mind talking about her?	2) Chi è? Max: Allora, chi è lei? Ti va di parlarne?
Chloe: Rachel Amber. She was my... angel.	Chloe: Rachel Amber. Era il mio... angelo.
Chloe: After my dad died and you moved, I felt abandoned. Rachel saved my life.	Chloe: Dopo la morte di mio padre e il tuo trasferimento, mi sentivo abbandonata. Rachel mi ha salvato la vita.
Max: Man, I had no idea.	Max: Cavolo, non ne avevo idea.
Chloe: Well, you never made much effort to find out. I was 14, we were best friends.	Chloe: Beh, non ti sei sprecata molto per scoprirlo. Avevo 14 anni, eravamo migliori amiche.
1) So Rachel took my place. Max: So, Rachel took my place... I'm glad she was there for you.	1) Quindi ha preso il mio posto. Max: Quindi Rachel ha preso il mio posto... Sono contenta ci fosse per te.
2) I never forgot. Max: I never forgot. Even if I was an asshole and didn't keep in touch. But you had Rachel...	2) Non l'ho mai dimenticato. Max: Non l'ho mai dimenticato. Anche se da stupida non ti ho cercata. Almeno avevi Rachel...
Chloe: Rachel had my back. We were gonna kick the world's ass. You would laugh at how different we were... She wanted to be a star.	Chloe: Rachel mi copriva le spalle. Volevamo prendere a calci in culo il mondo. Rideresti a vedere quanto eravamo diverse... Lei voleva diventare una star.
Max: She looks like a model.	Max: Sembra una modella.
Chloe: That was her plan. Our plan. Get the hell out of Bigfootville, and into Los Angeles.	Chloe: Era il suo piano. Il nostro piano. Scappare da Bigfootlandia e andare a Los Angeles.

<p>1) So what happened?</p> <p>Max: So, what happened? Did your folks, your mom, try to stop you?</p>	<p>1) Cosa è successo?</p> <p>Max: E cosa è successo? I tuoi, tua madre, ha cercato di fermarti?</p>
<p>Chloe: My mom was too busy hooked up with Sergeant Shithead.</p>	<p>Chloe: Mia madre era impegnata a farsela con il Sergente Testa di Cazzo.</p>
<p>2) I see why...</p> <p>Max: I see why... I bet your mom was not too happy...</p>	<p>2) Capisco...</p> <p>Max: Capisco... Immagino tua madre non ne fosse felice...</p>
<p>Chloe: She was happy enough to marry a Nazi. Reason number 356 to escape.</p>	<p>Chloe: Era felice abbastanza per sposare un nazista. Motivo numero 356 per scappare.</p>
<p>3) What about your mom?</p> <p>Max: What about your mom? What did Joyce think about all this?</p>	<p>3) E tua madre?</p> <p>Max: E tua madre? Cosa pensava Joyce di questo?</p>
<p>Chloe: She couldn't wait to get re-hitched. Step-dick is one reason I wanted to bail.</p>	<p>Chloe: Lei non vedeva l'ora di risistemarsi. Quello là è uno dei motivi per cui volevo scappare.</p>
<p>Max: I feel the love... Now, when did Rachel actually disappear?</p>	<p>Max: Sento l'amore... Quindi, quando è sparita esattamente Rachel?</p>
<p>Chloe: Six months ago. She just... left Arcadia. Without a word. Without... me.</p>	<p>Chloe: Sei mesi fa. Ha semplicemente... lasciato Arcadia. Senza dire niente. Senza... di me.</p>
<p>1) How do you know?</p> <p>Max: How do you know she disappeared? Maybe she wanted to start a totally new life...</p>	<p>1) Come lo sai?</p> <p>Max: Come lo sai che non è sparita? Forse voleva ricomincia da zero una nuova vita...</p>
<p>Chloe: Unlike you, she would've told me, okay? Something happened to her.</p>	<p>Chloe: Al contrario di te, me l'avrebbe detto, ok? Le è successo qualcosa.</p>
<p>Max: I believe you. I'm just trying to get all deductive...</p>	<p>Max: Ti credo. Sto solo andando per deduzione...</p>
<p>2) What about her parents?</p> <p>Max: What about her parents? Are they looking for her?</p>	<p>2) E i suoi genitori?</p> <p>Max: E i suoi genitori? La stanno cercando?</p>
<p>Chloe: They're in denial. Max, I know she's missing.</p>	<p>Chloe: Loro negano tutto. Max, so che è scomparsa.</p>

Max: I assume you know more than that...	Max: Da qui capisco che sai qualcosa di più...
Chloe: Before Rachel left, she said she met somebody who changed her life... Then, poof.	Chloe: Prima che Rachel se ne andasse, disse che qualcuno le aveva cambiato la vita... Poi, puf.
Max: And you haven't heard anything from her since?	Max: E da quel momento non hai più saputo nulla?
Chloe: Like everybody in my life. My dad, you... and Rachel. Gone... Can you put on some music now?	Chloe: Come per chiunque nella mia vita. Mio padre, tu... e Rachel. Andati... Puoi accendere la musica ora?
<i>Max gets up. She inserts the CD into the stereo. "Santa Monica Dream" by Angus and Julia Stone begins playing. Chloe lies down on the bed, a sad expression on her face, and she begins to smoke.</i>	<i>Max si alza. Inserisce il CD nello stereo. Parte "Santa Monica Dream" di Angus e Julia Stone. Chloe si stende sul letto con un'espressione triste sul volto e inizia a fumare.</i>
Chloe: Anyway... You can find tools to fix your camera in the garage...	Chloe: Comunque... Trovi gli strumenti che ti servono per la fotocamera in garage...
Max: Chloe, are you okay?	Max: Chloe, va tutto bene?
Chloe: Sure, I'm awesome. I just want to blaze and be alone for a moment...	Chloe: Certo, sto da dio. Voglio solo sbollire e stare da sola un momento...
<i>Max leaves Chloe's room and goes downstairs.</i> - Downstairs -	<i>Max lascia la stanza di Chloe e va al piano inferiore.</i> - Piano inferiore -
Max: <i>(thinking)</i> I haven't seen this place in five years... seems like forever.	Max: (VOCE) Non vedo questi posti da cinque anni... sembra un'eternità.
<i>Max enters David's garage.</i>	<i>Max entra nel garage di David.</i>
Max: <i>(thinking)</i> I should be able to find the tools I need here.	Max: (VOCE) Qui dovrei riuscire a trovare gli strumenti che mi servono.
<i>Max notices the precision tools on top of some boxes.</i>	<i>Max nota gli strumenti di precisione in cima ad alcune scatole.</i>
Max: <i>(thinking)</i> Boom! Precision screwdrivers! Except, I can't reach them...	Max: (VOCE) Boom! Cacciaviti di precisione! Se non fosse che non ci arrivo...
<i>Max turns on the washing machine and the tools fall to an unreachable place on the floor.</i>	<i>Max accende la lavatrice e gli strumenti cadono in un punto irraggiungibile del pavimento.</i>

Max: (<i>thinking</i>) That was very smart, dumbass. No can reach.	Max: (VOCE) Mossa intelligente, idiota. Non ci arrivi.
<i>Max rewinds and pushes a piece of cardboard underneath the drawers. She turns on the washing machine again and this time successfully pulls the tools towards herself.</i>	<i>Max riavvolge e spinge un cartone sotto l'armadietto. Poi accende di nuovo la lavatrice e questa volta riesce a tirare gli strumenti verso di sé.</i>
Max: (<i>thinking</i>) Yes! You have mad skills, Max. I've got the tools, I should go back upstairs before Chloe freaks.	Max: (VOCE) Sì! Hai delle doti pazzesche, Max. Ho gli attrezzi, devo tornare di sopra prima che Chloe impazzisca.
<i>Max returns to Chloe's room upstairs.</i> - Chloe's Room -	<i>Max ritorna di sopra nella stanza di Chloe.</i> - Stanza di Chloe -
if) (If Max speaks to Chloe) Chloe: You found the tools? Sweet. You can sit at my desk and fix your camera.	se) (Se Max parla con Chloe) Chloe: Trovato gli strumenti? Ottimo. Siediti alla scrivania per riparare la fotocamera.
<i>Max sits at the desk trying to fix her camera, but the tools won't work.</i>	<i>Max si siede alla scrivania cercando di riparare la fotocamera, ma non ci riesce.</i>
Chloe: So?	Chloe: Allora?
Max: I can't fix this thing.	Max: Non riesco a ripararla.
Chloe: Are these your new photos?	Chloe: Sono le tue nuove foto?
Max: Yeah... I just took them today.	Max: Già... Le ho scattate oggi.
Chloe: Let me see...	Chloe: Fa' vedere.
if) (Made fun of Victoria) <i>Chloe picks up Max's photo of Victoria.</i> Chloe: Booyah, you skank! Karma is a bitch. Nice framing too.	se) (Presa in giro Victoria) <i>Chloe prende la foto fatta a Victoria.</i> Chloe: Boom, troietta! Il karma gira. Bell'inquadratura poi.
if) (Took photo of David harassing Kate) <i>Chloe picks up Max's photo of David and Kate.</i> Chloe: Are you shitting me? That asshole is everywhere.	se) (Fotografato David che assilla Kate) <i>Chloe prende la foto fatta a David e Kate.</i> Chloe: Mi prendi per il culo? Quel coglione è ovunque.

<i>Chloe picks up Max's photo of the butterfly.</i>	<i>Chloe prende la foto fatta alla farfalla.</i>
Chloe: Wait... I've seen this before.	Chloe: Aspetta... l'ho già vista questa.
Max: Uh...	Max: Ehm...
Chloe: No way! When did you take this? YOU took this photo, you brat? In the bathroom today... You set off the alarm! That's why Nathan raged after you... It totally makes sense. You hella saved my life... Now tell me the truth, Max.	Chloe: Non ci credo! Quando l'hai scattata? L'hai fatta TU questa foto, mocciosa? Oggi nel bagno... Hai attivato l'allarme! Ecco perché Nathan ce l'aveva con te... Ha tutto senso ora. Mi hai salvato la vita... Ora dimmi la verità, Max.
1) I was there... Max: I was there... Hiding in the corner.	1) C'ero... Max: C'ero... Nascosta in un angolo.
Chloe: Damn. You're a ninja.	Chloe: Cavolo. Sei un ninja.
Max: A ninja would have cut Nathan's head off. I just took a butterfly photo...	Max: Un ninja avrebbe decapitato Nathan. Ho solo fotografato una farfalla...
2) I wasn't there... Max: I wasn't there...	2) Non c'ero... Max: No, non c'ero...
Chloe: Come on! Even after five years I can still tell when you're lying.	Chloe: Eddai! Anche dopo cinque anni riconosco quando menti.
Max: Okay, I was there, Sherlock.	Max: Ok, ero lì, Sherlock.
Chloe: That is so badass.	Chloe: Che figata.
Max: Oh, yeah, I almost wet myself when I saw the gun...	Max: Oh, già, me la sono quasi fatta addosso quando ho visto la pistola...
Chloe: So, did you recognize me?	Chloe: Allora, mi hai riconosciuto?
1) I wasn't sure. Max: I wasn't sure...	1) Non ero sicura. Max: Non ero sicura...
Chloe: I know I look a lot different.	Chloe: Lo so, sono molto diversa.
Max: I was scared, too. I couldn't see straight.	Max: Ero spaventata anche io. Non ragionavo.
Chloe: I don't blame you, Max.	Chloe: Non ti biasimo, Max.

<p>2) Not at all.</p> <p>Max: Not at all. Your hair and clothes are so different...</p>	<p>2) Per niente.</p> <p>Max: Per niente. I capelli, i vestiti, sono così diversi...</p>
<p>Chloe: I hope so. I'm sure this is all so weird to you after coming back.</p>	<p>Chloe: Lo spero. Ci credo che sia stranissimo per te tornare.</p>
<p>Max: Like you said, it's been that kind of day.</p>	<p>Max: Come dicevi, è quel tipo di giorno.</p>
<p>Chloe: So you must have overheard our conversation...</p>	<p>Chloe: Quindi hai sentito la nostra conversazione...</p>
<p>1) Just a bit...</p> <p>Max: Just a bit...</p>	<p>1) Solo un po'...</p> <p>Max: Solo un po'...</p>
<p>Chloe: There is no way you didn't hear every single vowel.</p>	<p>Chloe: Non ci credo che non hai sentito ogni singola parola.</p>
<p>2) Not really...</p> <p>Max: I was freaking out! I could only hear Nathan ranting...</p>	<p>2) Non proprio...</p> <p>Max: Ero nel panico! Sentivo solo Nathan farneticare...</p>
<p>Chloe: So then you did hear us?</p>	<p>Chloe: Quindi ci hai sentiti?</p>
<p>Max: Okay, I only heard something about money... drugs... but that's it.</p>	<p>Max: Ok, ho sentito solo qualcosa riguardo denaro... droga... e basta.</p>
<p>Chloe: Now for the big question: did you tell anybody?</p>	<p>Chloe: Ora la domanda finale: l'hai detto a qualcuno?</p>
<p>if) (Reported Nathan)</p> <p>1) Absolutely.</p> <p>Max: Absolutely. Nathan Prescott had a fucking gun on you.</p>	<p>se) (Denunciato Nathan)</p> <p>1) Ovviamente.</p> <p>Max: Ovviamente. Nathan Prescott stava puntando una pistola contro di te.</p>
<p>Chloe: Gutless prick... that was scary. Who did you tell?</p>	<p>Chloe: Quel senza palle... è stato terrificante. A chi l'hai detto?</p>
<p>Max: The principal... but he didn't seem to believe me.</p>	<p>Max: Al preside... ma non sembra mi abbia creduto.</p>

Chloe: The principal? Are you still twelve? That drunk jackass only cares about cash for Blackwell Academy... Don't trust him.	Chloe: Al preside? Cos'hai, dodici anni? A quell'ubriacone importano solo i soldi della Blackwell Academy... Non fidarti.
Max: I didn't mention you at all. Swear.	Max: Non ho parlato di te. Giuro.
2) Like who? Max: Like who?	2) Tipo chi? Max: Tipo chi?
Chloe: Like anybody! Stop stalling, sister.	Chloe: Tipo chiunque! Smettila di tergiversare, sorella.
Max: The principal...but he didn't seem to believe me.	Max: Al preside... ma non sembra mi abbia creduto.
Chloe: The principal? Are you still twelve? That drunk jackass only cares about cash for Blackwell Academy... Don't trust him.	Chloe: Al preside? Cos'hai, dodici anni? A quell'ubriacone importano solo i soldi della Blackwell Academy... Non fidarti.
Max: I didn't mention you at all. Swear.	Max: Non ho parlato di te. Giuro.
if) (Hid the truth) 1) I wanted to... Max: I wanted to... What if he goes on some rampage?	se) (Nascosto la verità) 1) Avrei voluto... Max: Avrei voluto... E se impazzisce di nuovo?
Chloe: Nathan fronts like a thug, but he's a spoiled punkass beatch.	Chloe: Nathan fa il duro, ma è viziato come una stupida stronzetta.
Max: He would have shot you, Chloe. That's a fact. I should tell the Principal...	Max: Ti avrebbe sparato, Chloe. È un dato di fatto. Dovrei dirlo al Preside...
Chloe: The principal? Are you still twelve? That drunk jackass only cares about cash for Blackwell Academy... Don't trust him.	Chloe: Al preside? Cos'hai, dodici anni? A quell'ubriacone importano solo i soldi della Blackwell Academy... Non fidarti.
Max: Seriously, I didn't blab to anybody. Promise.	Max: Credimi, non ho aperto bocca con nessuno. Promesso.
2) No. Max No. I didn't know what to do...	2) No. Max: No. Non sapevo che fare...
Chloe: I don't blame you... That's some intense shit.	Chloe: Non ti biasimo... è roba pesante.

Max: Maybe I should go to the principal...	Max: Forse dovrei andare dal preside...
Chloe: The principal? Are you still twelve? That drunk jackass only cares about cash for Blackwell Academy... Don't trust him.	Chloe: Al preside? Cos'hai, dodici anni? A quell'ubriacone importano solo i soldi della Blackwell Academy... Non fidarti.
Max: Seriously, I didn't blab to anybody. Promise.	Max: Credimi, non ho aperto bocca con nessuno. Promesso.
Chloe: Thank God... I'll tell you more someday, and I seriously owe you, Max.	Chloe: Grazie a Dio... Ti racconterò meglio un giorno, e sono davvero in debito, Max.
<i>Chloe squats to search for William's camera, then gives it to Max.</i>	<i>Chloe si abbassa per cercare la fotocamera di William e poi la consegna a Max.</i>
Chloe: I, er, know it was your birthday last month... This was my real father's camera... I want you to have it.	Chloe: Io, ehm, so che era il tuo compleanno il mese scorso... Questa era la fotocamera di mio padre... Vorrei che tu l'avessi.
Max: That's so cool you remembered my birthday. But I can't take this.	Max: È bellissimo che ti sia ricordata il mio compleanno. Ma non posso accettare.
Chloe: Of course you can. My dad would be pissed if I never used it. And now I know it will be used awesomely.	Chloe: Certo che puoi. Mio padre si arrabbierebbe a vedere che non la uso. Ora so che sarà usata benissimo.
<i>Chloe takes the picture of the butterfly from the desk.</i>	<i>Chloe prende la foto con la farfalla sulla scrivania.</i>
Chloe: And I'll snag this picture as a symbol of our reunion. Cool?	Chloe: E io mi prendo questa foto come simbolo della nostra riunione. Fatta?
Max: Yes, of course it's cool! Thank you... This camera is so sweet.	Max: Sì, certo che è fatta! Grazie... questa fotocamera è bellissima.
Chloe: Now that we got the mushy shit out of the way, I feel like stage diving! Let's thrash this place!	Chloe: Ora che ci siamo tolto di mezzo le stronzate sdolcinate, ho voglia di scatenarmi! Distruggiamo questo posto!
<i>Chloe turns on the Hi-Fi in her room. "Piano Fire" starts playing.</i>	<i>Chloe accende lo stereo Hi-Fi nella sua stanza. Parte "Piano Fire".</i>
Max: You're crazy.	Max: Sei fuori.
Chloe: Yep, yep, I'm fucking insane on the brain! Let's dance! Shake that bony white ass! Or take my picture with your new camera!	Chloe: Già, già, sono fottutamente fuori di testa! Balliamo! Muovi quel culetto ossuto! O fammi una foto con la tua nuova fotocamera!

Max: (<i>thinking</i>) This day couldn't get any stranger...	Max: (VOCE) Questa giornata non poteva diventare più assurda...
<i>Max takes a photo of Chloe with William's camera.</i>	<i>Max fa una foto a Chloe con la fotocamera di William.</i>
Chloe: This song fucking rules! Can't dance, hippie? Come on! Rock out, girl! Yes! Break it down, Max!	Chloe: Questa canzone spacca un botto! Non sai ballare, hippie? Eddai! Scatenati, sorella! Dacci dentro, Max!
David: (<i>from downstairs</i>) Chloe, are you up there?	David: (dal piano inferiore) Chloe, sei di sopra?
Chloe: Yo, turn it off, turn it off!	Chloe: Ehi, spegnila, spegnila!
David: How many times have I told you to stop blasting that punk shit?	David: Quante volte te lo devo dire di smetterla con quella roba punk?
Chloe: Dude, the music's not even on! Asshole.	Chloe: Ehi, la musica non è neanche accesa! Coglione.
David: I'm coming up, we need to talk!	David: Sto salendo, dobbiamo parlare!
Chloe: No fucking way! (<i>to Max</i>) You need to hide. Now! My stepdad will kill me if he finds you here!	Chloe: Non esiste proprio! (<i>a Max</i>) Devi nasconderti. Subito! Il mio patrigno mi ucciderà se ti trova qui!
<i>Chloe leans against the door.</i>	<i>Chloe si appoggia alla porta.</i>
David: Chloe, what's going on? Open the door, please.	David: Chloe, che sta succedendo? Apri la porta, per favore.
Chloe: (<i>to David</i>) Chill, I'm changing, is that okay? (<i>to Max, whispering</i>) Max, find a place to hide, NOW!	Chloe: (<i>a David</i>) Calma, mi sto cambiando, va bene? (<i>a Max, bisbigliando</i>) Max, trova un luogo in cui nasconderti, SUBITO!
David: Chloe... What are you doing?	David: Chloe... che stai combinando?
Chloe: I'm coming!	Chloe: Arrivo!
David: Chloe, you're stalling.	David: Chloe, stai temporeggiando.
Chloe: I'm changing! Gimme a minute!	Chloe: Mi sto cambiando! Dammi un minuto!
David: Don't get smart, just let me in. Now. Please.	David: Non fare la furba, fammi entrare. Subito. Per favore.

Chloe: One second... my bra is stuck.	Chloe: Un secondo... ho il reggiseno incastrato.
David: I'm not screwing around, soldier. Chloe. Open this door. I'm giving you exactly three seconds to open the door. One... two... three...	David: Non sto scherzando, soldato. Chloe. Apri questa porta. Ti do esattamente tre secondi per aprire la porta. Uno... due... tre...
Chloe: Shit.	Chloe: Merda.
<i>David enters Chloe's room.</i>	<i>David entra nella stanza di Chloe.</i>
1) (Max doesn't hide) David: What's going on in here? Why is she here?	1) (Max non si nasconde) David: Che succede qui dentro? Perché lei è qui?
Chloe: None of your business.	Chloe: Non ti riguarda.
David: I don't like strangers here.	David: Non voglio sconosciuti qui.
Chloe: Stop freaking, she's not a stranger. This is my friend.	Chloe: Stai calmo, non è una sconosciuta. È mia amica.
David: Great, another one of your "friends".	David: Ottimo, un'altra delle tue "amiche".
if (Max left evidence that she went through David's files) David: I ordered you never to go through my files. You obviously have.	se (Max ha lasciato prove guardando i file di David) David: Ti ho ordinato di non aprire mai i miei file. Ma ovviamente l'hai fatto.
Chloe: I didn't touch your files, David. I could care less about your files.	Chloe: Non ho toccata i tuoi file, David. Non me ne può fregare di meno.
David: You care about starting shit, Chloe. And it's getting old.	David: A te interessa creare rogne, Chloe. E mi sto stancando.
David: One of my guns is missing. Did you take it?	David: Una delle mie pistole è sparita. L'hai presa tu?
Chloe: Oh, God, I didn't take your stupid gun. You do know I believe in gun control?	Chloe: Oddio, non ho preso la tua stupida pistola. Sai che credo nel controllo delle armi?
David: Wait! Is that grass? You've been toking up again in here?	David: Aspetta! È erba quella? Ti sei drogata di nuovo qui dentro?
Chloe: Oh, yeah, guns, weed... You're trippin' balls.	Chloe: Oh, sì, pistole, erba... sei completamente andato.

David: I'm sick of your disrespect! Tell me the truth, that's an order!	David: Sono stanco della tua irriverenza! Dimmi la verità, è un ordine!
Chloe: It's not my pot, it's from Max!	Chloe: Non è mia, è di Max!
David: Is this true?	David: Dice sul serio?
1.1) BLAME CHLOE Max: No way. It's not mine.	1.1) INCOLPA CHLOE Max: Non è vero. Non è mia.
David: Of course not. I'm sure Chloe gets all the best shit, right? I bet she gave you "good friend" rates...	David: Certo che no. Sono sicuro che Chloe prende la roba migliore, no? Scommetto ti ha fatto un prezzo da "buon'amica"...
Chloe: Why don't you get off my crack? Stop taking your war rage out on high school girls.	Chloe: Perché non ti togli dalle palle? Smettila di sfogare la tua rabbia repressa sulle ragazze a scuola.
David: You haven't seen rage, you little—	David: Non hai mai conosciuto la rabbia, piccola...
Chloe: Fuck you, pig.	Chloe: Fottiti, porco.
<i>David slaps Chloe.</i>	<i>David dà uno schiaffo a Chloe.</i>
David: I... Listen, you asked for that. You know exactly what you're doing.	David: Io... Senti, te la sei cercata. Sai esattamente cosa stai facendo.
1.1.1) (Took photo of David harassing Kate) David: For your own good, you should stay away from Chloe. She's a loser and she'll only drag you down. Stick to doing your homework.	1.1.1) (Fotografato David che assilla Kate) David: Lo dico per il tuo bene, stai lontana da Chloe. È una fallita e ti porterà solo in basso. Continua a farti i tuoi compiti.
Chloe: Listen, David. I have proof you got all up in Kate Marsh's face today. Surveillance proof.	Chloe: Senti, David. Ho le prove che te la sei presa con Kate Marsh oggi. Prove materiali.
David: What are you talking about?	David: Di cosa stai parlando?
Chloe: You know what I'm talking about.	Chloe: Lo sai di cosa sto parlando.
1.1.2) (Intervened to help Kate) David: I can already tell from today that you're trouble, Max. I hope this doesn't affect your status at Blackwell. Don't ever come back here.	1.1.2) (Intervenuta per aiutare Kate) David: Posso già dirti che da oggi sei nei casini, Max. Spero che questo non influisca sul tuo status alla Blackwell. Non tornare mai più qui.

Chloe: Listen, dipshit, if you ever lay a hand on me again, I'll have your ass in jail. Then you can guard yourself all night...	Chloe: Ascolta, idiota, se mi tocchi di nuovo, ti faccio sbattere in galera. Così potrai farti la guardia tutta la notte...
David: You're the ones who'll end up in jail.	David: Sei tu quella che finirà in prigione.
David: You only think you're tough and clever. This too shall pass... Now, clean this pigsty up.	David: Pensi solo di essere dura e furba. Anche questo passerà... Ora pulisci questo porcile.
<i>David leaves the room.</i>	<i>David lascia la stanza.</i>
Max: I'm sorry, Chloe... I didn't know what to do...	Max: Mi dispiace, Chloe... Non sapevo che fare...
Chloe: Whatever. Everybody bails on me. Even my "best friend" Max... Don't you? I'm so done with everyone in this town... I wish I hadn't even seen you. As if you care. Color me outta here...	Chloe: Fa niente. Tutti mi abbandonano. Anche la mia "migliore amica" Max... O no? Sono stanca della gente di questa città... Vorrei non averti rivista. Come se ti importasse. Io me ne vado...
<i>Chloe gets up and leaves through the window.</i>	<i>Chloe si alza ed esce dalla finestra.</i>
Max: <i>(thinking)</i> David was such a mean bastard to Chloe... What if I had stepped up to help?	Max: (VOCE) David è stato un vero bastardo con Chloe... E se mi fossi messa in mezzo?
<i>Max leaves through the window.</i>	<i>Max esce dalla finestra.</i>
1.2) TAKE THE BLAME Max: Uh, yeah. My pot...	1.2) PRENDITI LA COLPA Max: Ehm, sì. È mia...
David: So you're bringing drugs into my home. How about if I call the police? That would screw up your spotless Blackwell record... You do seem to get around..."Max". I'm sick of you losers dragging Chloe down.	David: Quindi tu porti della droga in casa mia. E se io chiamassi la polizia? Metterebbe la parola fine alla tua carriera alla Blackwell... Mi sembra che vi troviate... "Max". Sono stanco di voi perdenti che volete rovinarmi Chloe.
1.2.1) (Took photo of David harassing Kate) David: You're on a roll today. Between the fire alarm and now this... You don't have anything smart to say now? Do you? Huh?	1.2.1) (Fotografato David che assilla Kate) David: Oggi ti dai alla pazza gioia. Tra l'allarme antincendio e questo... Non hai niente di intelligente da dire ora? Vero? Eh?
Chloe: Get the hell away from her! I have proof you hassled Kate Marsh today!	Chloe: Allontanati subito da lei! Ho le prove che hai infastidito Kate Marsh oggi!
David: What? What are you talking about?	David: Cosa? Di che stai parlando?
Chloe: I have surveillance proof. Now please leave us alone.	Chloe: Ho le prove materiali. Ora per favore lasciaci in pace.

David: Okay, Chloe. You know everything. And Max, if I find you here again... It will be the last time.	David: Ok, Chloe. Sai tutto tu. E Max, se ti rivedo qui di nuovo... sarà l'ultima volta.
1.2.2) (Intervened to help Kate) David: Missy, you sure do like to pop up and start trouble. Like this afternoon. You don't have anything smart to say now? Do you? Huh?	1.2.2) (Intervenuta per aiutare Kate) David: Signorina, ti piace proprio comparire e creare problemi. Come oggi pomeriggio. Non hai niente di intelligente da dire adesso? Vero? Eh?
Chloe: Get the hell away from her, man! Stop harassing my friends!	Chloe: Allontanati subito da lei, David! Smettila di infastidire i miei amici!
David: You don't have any friends.	David: Tu non hai amici.
Chloe: Like you know. You're not even a real cop, you're a fucking security guard!	Chloe: Come se lo sapessi. Non sei nemmeno un vero poliziotto, sei una cazzo di guardia giurata!
David: I was a soldier, Chloe. And Max, if I see you here again... You'll learn all about real trouble.	David: Ero un soldato, Chloe. E Max, se ti rivedo qui... Capirai cosa sono i veri problemi.
<i>David leaves the room and Chloe flips the bird with both hands.</i>	<i>David lascia la stanza e Chloe gli fa dei gestacci.</i>
Chloe: Thanks for taking the heat. We totally smacked his punk ass down, Max. He's no match for you and me now... That was an epic win. Anyway. Let's sneak out the window... there is one cool place we can hang in this hickhole.	Chloe: Grazie per esserti presa la colpa. Gli abbiamo fatto il culo, Max. Non può competere con te e me ora... Una vittoria epica. Comunque... Scappiamo dalla finestra... c'è un posto figo dove possiamo andare in questo buco.
Max: <i>(thinking)</i> Man, that did not go well for me. If I want to keep my Blackwell scholarship I shouldn't lie for anybody, even Chloe. I have to think about my own future...	Max: <i>(VOCE)</i> Cavolo, non mi è andata proprio bene. Se voglio tenermi la borsa di studio alla Blackwell non dovrei mentire per tutti, neanche per Chloe. Devo pensare al mio futuro...
<i>Max leaves through the window, with Chloe following behind.</i>	<i>Max lascia la stanza dalla finestra con Chloe a seguito.</i>
2) (Max hides in the closet) David: What's going on in here?	2) (Max si nasconde nell'armadio) David: Che succede qui dentro?
Chloe: Jesus, I'm just trying on clothes. You're so friggin' paranoid.	Chloe: Dio, mi stavo provando dei vestiti. Sei così paranoico.
David: Yeah, combat will do that to you.	David: Già, è così che ti rende la guerra.

<p>if) (Max left evidence that she went through David's files)</p> <p>David: I ordered you never to go through my files. You obviously have.</p>	<p>se) (Max ha lasciato prove guardando i file di David)</p> <p>David: Ti ho ordinato di non aprire mai i miei file. Ma ovviamente l'hai fatto.</p>
<p>Chloe: I didn't touch your files, David. I could care less about your files.</p>	<p>Chloe: Non ho toccata i tuoi file, David. Non me ne può fregare di meno.</p>
<p>David: You care about starting shit, Chloe. And it's getting old.</p>	<p>David: A te interessa creare rogne, Chloe. E mi sto stancando.</p>
<p>David: One of my guns is missing. Did you take it?</p>	<p>David: Una delle mie pistole è sparita. L'hai presa tu?</p>
<p>Chloe: Oh, God, I didn't take your stupid gun. You do know I believe in gun control?</p>	<p>Chloe: Oddio, non ho preso la tua stupida pistola. Sai che credo nel controllo delle armi?</p>
<p>David: Wait! Is that grass? You've been toking up again in here?</p>	<p>David: Aspetta! È erba quella? Ti sei drogata di nuovo qui dentro?</p>
<p>Chloe: Oh, yeah, guns, weed... You're trippin' balls.</p>	<p>Chloe: Oh, sì, pistole, erba... sei completamente andato.</p>
<p>David: I'm sick of your disrespect! Tell me the truth, that's an order! Whose is it?</p>	<p>David: Sono stanco della tua irriverenza! Dimmi la verità, è un ordine!</p>
<p>2.1) STAY HIDDEN</p> <p>Chloe: Stop treating me and mom like we're your family platoon.</p>	<p>1) RIMANI NASCOSTA</p> <p>Chloe: Smettila di trattare me e la mamma come se fossimo il tuo plotone.</p>
<p>David: Hey, leave Joyce out of this.</p>	<p>David: Ehi, lascia Joyce fuori da questa storia.</p>
<p>Chloe: I wish you'd leave Joyce. Like now.</p>	<p>Chloe: Vorrei che tu lasciassi Joyce. Tipo subito.</p>
<p><i>David slaps Chloe.</i></p>	<p><i>David dà uno schiaffo a Chloe.</i></p>
<p>David: Chloe, I'm sorry. I care about your mother and... You just keep pushing me.</p>	<p>David: Chloe, mi dispiace. Ci tengo a tua madre e... Tu continui a provocarmi.</p>
<p>2.1.1) (Took photo of David harassing Kate)</p> <p>Chloe: By the way, I have proof you got all up in Kate Marsh's face today. Surveillance proof.</p>	<p>2.1.1) (Fotografato David che assilla Kate)</p> <p>Chloe: Comunque, ho le prove che te la sei presa con Kate Marsh oggi. Prove materiali.</p>
<p>David: What? You best stay out of my work.</p>	<p>David: Cosa? Ti conviene starne fuori.</p>

Chloe: Then stay out of my life.	Chloe: E tu stai fuori dalla mia vita.
2.1.2) (Intervened to help Kate) Chloe: Don't touch me again, asshole. That's the last time. Or I'll bring the cops in here so fast...	2.1.2) (Intervenuta per aiutare Kate) Chloe: Non toccarmi mai più, stronzo. Che sia l'ultima volta. O faccio venire subito la polizia...
David: You're not that dumb.	David: Non ne saresti capace.
Chloe: I would be smart to have you busted.	Chloe: Sì che sarò capace di farti beccare.
David: Chloe... Someday you'll grow up.	David: Chloe... Un giorno crescerai.
<i>David leaves. Max emerges from the closet.</i>	<i>David lascia la stanza. Max esce dall'armadio.</i>
Max: Hey, you okay?	Max: Ehi, tutto bene?
Chloe: Welcome to "The Real Step-Douches of Arcadia Bay"...	Chloe: Benvenuta a "I Patrigni Coglioni di Arcadia Bay"...
Max: I'm sorry...	Max: Mi dispiace...
Chloe: For what? He would've been a bigger dick if he caught you in here.	Chloe: Di cosa? Sarebbe stato ancora più stronzo se ti avesse beccata qui.
Max: That's hard to believe.	Max: È difficile da credere.
Chloe: Anyway, let's sneak out the window... there is one cool place we can hang in this hickhole...	Chloe: Comunque... Scappiamo dalla finestra... c'è un posto figo dove possiamo andare in questo buco.
Max: <i>(thinking)</i> David was such a mean bastard to Chloe... What if I had stepped up to help?	Max: (VOCE) David è stato proprio stronzo con Chloe... E se fossi uscita ad aiutarla?
<i>Max leaves through the window with Chloe.</i>	<i>Max e Chloe lasciano la stanza uscendo dalla finestra.</i>
2.2) STEP IN Max: I'm sorry... That was my joint.	2.2) INTERVIENI Max: Mi scusi... È mia la canna.
David: Well, well. I don't like strangers in my home. Especially dopers. So you're bringing drugs into my home. How about if I call the police? That would screw up your spotless Blackwell record... You do seem to get around..."Max". I'm sick of you losers dragging Chloe down.	David: Bene, bene. Non mi piacciono gli sconosciuti a casa mia. Soprattutto i drogati. Quindi tu porti della droga in casa mia. E se io chiamassi la polizia? Metterebbe la parola fine alla tua carriera alla Blackwell... Mi sembra che vi troviate... "Max". Sono stanco di voi perdenti che volete rovinarmi Chloe.

<p>2.2.1) (Took photo of David harassing Kate)</p> <p>David: You're on a roll today. Between the fire alarm and now this... You don't have anything smart to say now? Do you? Huh?</p>	<p>2.2.1) (Fotografato David che assilla Kate)</p> <p>David: Oggi ti dai alla pazza gioia. Tra l'allarme antincendio e questo... Non hai niente di intelligente da dire ora? Vero? Eh?</p>
<p>Chloe: Get the hell away from her! I have proof you hassled Kate Marsh today!</p>	<p>Chloe: Allontanati subito da lei! Ho le prove che hai infastidito Kate Marsh oggi!</p>
<p>David: What? What are you talking about?</p>	<p>David: Cosa? Di che stai parlando?</p>
<p>Chloe: I have surveillance proof. Now please leave us alone.</p>	<p>Chloe: Ho le prove materiali. Ora per favore lasciaci in pace.</p>
<p>David: Okay, Chloe. You know everything. And Max, if I find you here again... It will be the last time.</p>	<p>David: Ok, Chloe. Sai tutto tu. E Max, se ti rivedo qui di nuovo... sarà l'ultima volta.</p>
<p>2.2.2) (Intervened to help Kate)</p> <p>David: Missy, you sure do like to pop up and start trouble. Like this afternoon. You don't have anything smart to say now? Do you? Huh?</p>	<p>2.2.2) (Intervenuta per aiutare Kate)</p> <p>David: Signorina, ti piace proprio comparire e creare problemi. Come oggi pomeriggio. Non hai niente di intelligente da dire adesso? Vero? Eh?</p>
<p>Chloe: Get the hell away from her, man! Stop harassing my friends!</p>	<p>Chloe: Allontanati subito da lei, David! Smettila di infastidire i miei amici!</p>
<p>David: You don't have any friends.</p>	<p>David: Tu non hai amici.</p>
<p>Chloe: Like you would know. You're not even a real cop, you're a fucking security guard!</p>	<p>Chloe: Come se lo sapessi. Non sei nemmeno un vero poliziotto, sei una cazzo di guardia giurata!</p>
<p>David: I was a soldier, Chloe. And Max, if I see you here again... You'll learn all about real trouble.</p>	<p>David: Ero un soldato, Chloe. E Max, se ti rivedo qui... Capirai cosa sono i veri problemi.</p>
<p><i>David leaves the room and Chloe flips the bird with both hands.</i></p>	<p><i>David lascia la stanza e Chloe gli fa dei gestacci.</i></p>
<p>Chloe: Because you are such a badass, Max... Let me show you my new toy... I'm Price, Chloe Price! Bang!</p>	<p>Chloe: Visto che sei una cattiva ragazza, Max... Ti mostro il mio nuovo giocattolo... Sono Price, Chloe Price! Bang!</p>
<p><i>Chloe pulls out a gun and points it at Max. Max moves the gun away from her.</i></p>	<p><i>Chloe tira fuori una pistola e la punta verso Max. Max la allontana da sé.</i></p>
<p>Max: Jesus, put that thing down!</p>	<p>Max: Cielo, abbassala subito!</p>
<p>Chloe: Chillax, sista. It's not even loaded...yet.</p>	<p>Chloe: Tranquilla, sorella. Non è neanche carica... per ora.</p>

Max: I thought you believed in gun control.	Max: Pensavo credessi nel controllo delle armi.
Chloe: Yes, I believe I should control the gun. It's the men who need to be checked. You trust Nathan or David? Thanks for taking the heat. We totally smacked his punk ass down, Max. He's no match for you and me now... That was an epic win. Anyway. Let's sneak out the window...there is one cool place we can hang in this hickhole.	Chloe: Già, credo che io dovrei controllare un'arma. E che gli uomini vadano controllati. Ti fidi di Nathan o David? Grazie per esserti presa la colpa. Gli abbiamo fatto il culo, Max. Non può competere con te e me ora... Una vittoria epica. Comunque... Scappiamo dalla finestra... c'è un posto figo dove possiamo andare in questo buco.
Max: (<i>thinking</i>) Man, that did not go well for me. If I want to keep my Blackwell scholarship I shouldn't lie for anybody, even Chloe. I have to think about my own future...	Max: (VOCE) Cavolo, non mi è andata proprio bene. Se voglio tenermi la borsa di studio alla Blackwell non dovrei mentire per tutti, neanche per Chloe. Devo pensare al mio futuro...
if) (If Max speaks to Chloe again) Chloe: You're giving me a look I haven't seen for awhile. What's the problem?	se) (Se Max parla di nuovo con Chloe) Chloe: Mi guardi in un modo che non vedevo da tempo. Che succede?
2.1) Why steal the gun? Max: Why steal a gun from your stepdad? You know you're going to get busted.	2.1) Perché rubare una pistola? Max: Perché rubare una pistola al tuo patrigno? Lo sai che ti beccherà.
Chloe: Or somebody like Nathan will bust me with a cap. Screw that. I need to cover my own back.	Chloe: O qualcuno come Nathan mi beccherà senza copertura. Col cazzo. Devo proteggermi le spalle.
Max: Your stepdad won't let you off the hook that easy.	Max: Il tuo patrigno non lascerà la presa tanto facilmente.
Chloe: What the hell does he need another gun for? To mow down Bigfoot cheerleaders?	Chloe: A cosa cavolo gli serve un'altra pistola? Per abbattere le cheerleader di Bigfootlandia?
2.2) Put it back. Max: You should put the gun back. Too dangerous...	2.2) Rimettila giù. Max: Dovresti rimetterla giù. È troppo pericoloso...
Chloe: Only if somebody gets in my way again.	Chloe: Solo se qualcuno mi si mette tra i piedi.
Max: Please don't talk that way...	Max: Per favore, non dire così...
Chloe: You think I want to? I'd rather be in LA with Rachel than hiding a gun...	Chloe: Credi che mi piaccia? Preferirei essere a LA con Rachel che nascondere una pistola...
Max: This is all just so scary.	Max: Fa tutto così paura.

Chloe: I know, Max. But I do feel safer having a nine millimeter in my pants.	Chloe: Lo so, Max. Ma mi sento più sicura con una nove millimetri in tasca.
2.1) Can you use it? Max: Can you actually use it?	2.1) Sai usarla? Max: Almeno sai usarla?
Chloe: After about a hundred online videos, hell yeah.	Chloe: Dopo aver visto un migliaio di video online, oh sì.
Max: Just don't keep it in your pants, okay?	Max: Almeno non tenerla in tasca, ok?
2.2) I don't. Max: Well, I don't. Guns make me nervous. You should be playing guitar, not playing with a gun.	2.2) Io no. Max: Beh, io no. Le pistole mi rendono nervosa. Dovresti giocare con i videogiochi, non con una pistola.
Chloe: When assholes stop threatening me with guns, then I'll stop playing with mine.	Chloe: Quando i coglioni smetteranno di minacciarmi con una pistola, lo farò anche io.
Max: Your gun can't stop a bullet in your back.	Max: La tua pistola non fermerà una pallottola nella schiena.
Chloe: Max, I'm not looking for trouble. I just want protection. If anybody in this country should have guns, it should be women...	Chloe: Max, non sono in cerca di rogne. Cerco solo protezione. Se c'è qualcuno in questo Stato che dovrebbe avere delle armi, sarebbero le donne...
<i>Max leaves through the window, with Chloe following behind.</i>	<i>Max lascia la stanza dalla finestra con Chloe a seguito.</i>
X) Lighthouse	X) Lighthouse
if) (Took the blame for Chloe / Came out of hiding) Chloe: Isn't this awesome sauce? Totally reminds me of when we were kids... <i>(waves to Max.)</i> Come on, slowpoke!	se) (Preso la colpa per Chloe / Uscita dal nascondiglio) Chloe: Non è fantastico qui? Mi ricorda troppo quando eravamo piccole... <i>(fa cenno a Max)</i> Muoviti, Slowpoke!
Max: Hold on!	Max: Aspetta!
<i>Chloe continues to walk up the lighthouse path.</i>	<i>Chloe continua a salire lungo il sentiero del faro.</i>
Max: <i>(thinking)</i> I haven't been here in forever... So why do I feel like I was just here? Whoa, this is the exact same path I was on during my nightmare today...	Max: (VOCE) È una vita che non vengo qui... E allora perché mi sembra di esserci appena stata? Wow, è lo stesso sentiero in cui mi trovavo nell'incubo di stamattina...

<i>Max reaches the lighthouse.</i>	<i>Max raggiunge il faro.</i>
Max: <i>(thinking)</i> Birds are so lucky, they can always escape...	Max: (VOCE) Gli uccelli sono così fortunati, possono sempre scappare...
<i>Max sits on the bench next to Chloe.</i>	<i>Max si siede sulla panchina accanto a Chloe.</i>
Max: Sure you don't want to be alone?	Max: Sicura di non voler stare da sola?
1) (Took the blame for Chloe / Came out of hiding) Chloe: Have a seat, Pete.	1) (Presa la colpa per Chloe / Uscita dal nascondiglio) Chloe: Si accomodi!
1.1) You're in a good mood. Max: You're in a good mood.	1.1) Ti vedo di buonumore. Max: Ti vedo di buonumore.
Chloe: Seeing my step-dork get played makes me happy.	Chloe: Vedere il mio patrigno perdere mi rende felice.
1.2) My pleasure. Max: My pleasure. Feels nice out here after all that drama...	1.2) Con piacere. Max: Con piacere. È bello stare qui dopo tutto quel drama...
Chloe: You really took one for Team Chloe.	Chloe: Grazie a te uno a zero per Chloe.
2) (Blamed Chloe / Stayed hidden) Chloe: Sit down, if you want.	2) (Incolpato Chloe / Rimasta nascosta) Chloe: Siediti, se vuoi.
2.1) Are you pissed at me? Max: Are you... pissed at me?	2.1) Sei incazzata con me? Max: Sei... incazzata con me?
Chloe: I just... wanted some back-up.	Chloe: Volevo... solo un po' di supporto.
2.2) I'm sorry... Max: I'm sorry I wussed out.	2.2) Mi dispiace... Max: Mi dispiace, non ce l'ho fatta.
Chloe: No worries. I know my step-dork can be scary.	Chloe: Non preoccuparti. So che il mio patrigno può intimorire.
Max: I'm not as brave as you. And David is indeed a "step-douche."	Max: Non sono coraggiosa come te. E David è davvero un coglione.

Chloe: I'm sorry you had to experience it firsthand.	Chloe: Mi dispiace tu lo abbia vissuto in prima linea.
Max: You have to live with him. Has he always been this way?	Max: Tu devi viverci assieme... è sempre stato così?
Chloe: Ever since my desperate mom dragged his ass to our home! I never trusted David.	Chloe: Fin da quando mia madre ha portato il suo culo a casa nostra! Non mi sono mai fidata.
if) (Took photo of David harassing Kate) 1) I'm glad I took his photo. Max: I'm glad I took his photo with Kate. Just in case...	se) (Fotografato David che assilla Kate) 1) Sono felice di avergli fatto una foto. Max: Sono felice di avergli fatto una foto con Kate. Per ogni evenienza...
Chloe: Why was he all up in her shit?	Chloe: Perché si è immischiato così?
2) I felt weird taking his photo. Max: I felt weird taking his photo with Kate. But he was such a bully.	2) È stato strano fargli quella foto. Max: È stato strano fargli quella foto con Kate. Ma era così cattivo.
Chloe: Yes, he is. But why was he bullying Kate? She's kinda boring.	Chloe: Già, lo è. Ma perché prendersela con Kate? È così noiosa.
if) (Intervened to help Kate) 1) He freaked out on Kate. Max: He freaked out on poor Kate Marsh today.	se) (Intervenuta per aiutare Kate) 1) Ha sclerato contro Kate. Max: Ha sclerato contro la povera Kate Marsh oggi.
Chloe: I know her. She's cool. Only that prick would bully her.	Chloe: La conosco. È ok. Solo quel coglione potrebbe bullizzarla.
2) I should've taken his photo. Max: I should've taken his photo when he flipped out on Kate today.	2) Avrei dovuto fargli una foto. Max: Avrei dovuto fargli una foto mentre sclerava contro Kate oggi.
Chloe: That would be killer blackmail material. Let's bust his ass.	Chloe: Sarebbe stato materiale da ricatto pazzesco. Da fargli il culo.
Max: He has some kind of weird agenda.	Max: Ha una sorta di programma strano.
Chloe: He has a lot of secret files. Rambo still thinks he's gathering enemy intelligence. Did you take a peek?	Chloe: Ha un sacco di file segreti. Rambo crede di lavorare ancora per l'intelligence. Ci hai dato un'occhiata?

<p>if) (Saw and didn't read David's files)</p> <p>1) I wanted to.</p> <p>Max: You know I wanted to, but... I realized I have enough mystery in my life.</p>	<p>se) (Visti ma non letti i file di David)</p> <p>1) Volevo...</p> <p>Max: Lo sai che volevo, ma... ho pensato che ho già abbastanza misteri nella vita.</p>
<p>Chloe: I'd like to find out. I bet he's got some serious porn in there.</p>	<p>Chloe: Mi piacerebbe sapere. Scommetto che c'è del porno vero là dentro.</p>
<p>Max: Ew.</p>	<p>Max: Bleah.</p>
<p>2) Not me.</p> <p>Max: Not me.</p>	<p>2) Non esiste.</p> <p>Max: Non esiste.</p>
<p>Chloe: Not Max The Quiet Wallflower!</p>	<p>Chloe: Disse Miss Tappezzeria!</p>
<p>Max: Shut up.</p>	<p>Max: Taci tu.</p>
<p>Chloe: Good thing you didn't look.</p>	<p>Chloe: Hai fatto bene a non guardare.</p>
<p>if) (Saw and read David's files)</p> <p>1) Well, yeah...</p> <p>Max: Well, yeah. I couldn't help it.</p>	<p>se) (Visti e letti i file di David)</p> <p>1) Beh, sì...</p> <p>Max: Beh, sì. Non ho resistito.</p>
<p>Chloe: Never change. What did you find?</p>	<p>Chloe: Non cambi mai. Che hai trovato?</p>
<p>2) Files?</p> <p>Max: Uh... Files?</p>	<p>2) File?</p> <p>Max: Ehm... Dei file?</p>
<p>Chloe: I know that look. You peeked. So, dish the dirt. Snuff videos?</p>	<p>Chloe: Riconosco lo sguardo. Hai sbirciato. Sputa il rospo. Video di torture?</p>
<p>Max: Creepy photos of Kate Marsh... other Blackwell students...</p>	<p>Max: Foto inquietanti di Kate Marsh... e altri studenti della Blackwell...</p>
<p>Chloe: This dude takes his job too seriously. He still thinks he's at war or something.</p>	<p>Chloe: Questo tipo prende il lavoro troppo seriamente. Crede ancora di essere in guerra.</p>
<p>if) (Didn't see David's files)</p> <p>1) I wish.</p> <p>Max: I wish. You know I would have read them.</p>	<p>se) (Non visti i file di David)</p> <p>1) Magari.</p> <p>Max: Magari. Sai che li avrei letti di sicuro.</p>

Chloe: I'd love to. They must be important or he wouldn't hide them deep in his garage bunker.	Chloe: Mi sarebbe piaciuto. Devono essere importanti o non li nasconderebbe nel suo garage bunker.
2) What files? Max: What files?	2) Che file? Max: Che file?
Chloe: David stashes his secret x-files in there. I saw them once, but he secures them now.	Chloe: David nasconde i suoi x-file là dentro. Li ho visti una volta ma ora li ha messi al sicuro.
Max: He kinda creeps me out. I bet the truth is out there in his files.	Max: Lui mi inquieta parecchio. Scommetto che nasconde la verità in quei file.
Chloe: Most likely, but it's good you didn't find his files. He would go ballistic.	Chloe: Probabile, ma meglio che tu non li abbia trovati. Sarebbe impazzito.
Chloe: He has a total surveillance fetish. I worry there are spy cams in the house.	Chloe: Ha una fissa per la sorveglianza. Temo che ci siano delle telecamere in casa.
if) (Opened the cupboard in the garage) Max: I knew you didn't know! Chloe, your house is under surveillance.	se) (Aperto l'armadietto in garage) Max: Immaginavo non lo sapessi! Chloe, casa tua è sotto sorveglianza.
Chloe: What are you talking about?	Chloe: Di che stai parlando?
Max: There are cameras all over the house. I saw it on a monitor in the garage.	Max: Ci sono telecamere ovunque in casa. L'ho visto su un monitor nel garage.
Chloe: I knew it! He is so hella fucking paranoid. I'll keep this a secret for now...	Chloe: Lo sapevo. È così fottutamente paranoico. Intanto sarà un segreto...
Max: Sometimes ignorance is bliss.	Max: A volte è meglio non sapere.
Chloe: No wonder I'm so miserable. Everybody in this town knows everybody's secrets...	Chloe: Ecco perché sono così infelice. In questa città tutti sanno i segreti di tutti...
1) What's Nathan's secret? Max: What's Nathan's secret?	1) Qual è il segreto di Nathan? Max: Qual è il segreto di Nathan?
2) Even yours? Max: Even yours?	2) Anche il tuo? Max: Anche il tuo?
Chloe: Not anymore.	Chloe: Non più.

Max: So what do you have on Nathan?	Max: Allora che sai di Nathan?
Chloe: He's an elite asshole who sells bad shit cut with laxative... and he dosed me with some drug in his room.	Chloe: è uno stronzo elitario che vende merda tagliata coi lassativi... e che mi ha drogata con qualcosa nella sua stanza.
Max: What?	Max: Cosa?
Chloe: I met him in some shithole bar that didn't card me. He was too rich for the place and too wasted. And he kept flashing bills...	Chloe: L'ho incontrato in qualche baretto in cui non serviva il documento. Lui era troppo ricco per quel posto e troppo fatto. Continuava a buttare soldi...
Max: Just tell me what happened, Chloe. Now.	Max: Dimmi subito che è successo, Chloe. Subito.
Chloe: I was an idiot. I thought he was so blazed it would be an easy score.	Chloe: Sono stata un'idiota. Pensavo fosse così fatto da essere un obiettivo facile.
Max: You needed money that bad?	Max: Ti servivano proprio dei soldi?
Chloe: Actually, yes. I owe big time. And I thought I'd have enough for me and Rachel if she showed up...	Chloe: In realtà, sì. Ho un grosso debito. E pensavo ne avrei avuti abbastanza per me e Rachel, se si fosse presentata...
1) What about Nathan?	1) E Nathan?
Max: So what about you and Nathan?	Max: E cosa è successo tra te e Nathan?
Chloe: We went to his room at Blackwell. We drank and I laughed at his rich kid bullshit. He was one step ahead and put something in my beer...	Chloe: Siamo andati nella sua stanza. Abbiamo bevuto e ho riso alle sue battute di merda. Ma lui era più avanti e mi ha messo qualcosa nella birra...
2) How much?	2) Quanto?
Max: How much do you owe?	Max: Quanto ti serviva?
Chloe: Three grand plus interest. And before I could get a chunk of that from Nathan... he dosed my drink with some shit...	Chloe: Tremila più gli interessi. E prima di ottenerne una parte da Nathan... mi ha messo della merda nel drink...
Max: God, Chloe, I can't believe this... I mean, I do. Then what?	Max: Dio, Chloe, non posso crederci... Voglio dire, ci credo. E poi?
Chloe: I know I passed out on the floor. I woke up and that perv was smiling, crawling towards me with a camera...	Chloe: So che sono svenuta a terra. Mi sono svegliata e quel perverso sorrideva, avvicinandosi con una fotocamera...
Max: Go on...	Max: Continua...

<p>Chloe: Everything was a blur... I tried to kick him in the balls and broke a lamp. Nathan freaked, so I managed to bum rush the door and get the hell out. Max, it was insane.</p>	<p>Chloe: Era tutto offuscato... Ho cercato di colpirlo nelle palle e ho rotto una lampada. Nathan si è incazzato ma sono riuscita a sfondare la porta e uscire. Max, è stato folle.</p>
<p>1) That is fucked up.</p> <p>Max: Chloe, that is so fucked up. What did you do then?</p>	<p>1) Robe da matti.</p> <p>Max: Chloe, robe da matti. Che hai fatto allora?</p>
<p>2) I am so furious.</p> <p>Max: I am so furious I can't even speak... What did you do then?</p>	<p>2) Sono così arrabbiata.</p> <p>Max: Sono così arrabbiata che non riesco a parlare... Che hai fatto allora?</p>
<p>Chloe: I figured I would make him pay me to keep quiet. So we met in the bathroom.</p>	<p>Chloe: Ho pensato che gli avrei fatto pagare il mio silenzio. Quindi ci siamo trovati in bagno.</p>
<p>Max: And he brought a gun.</p>	<p>Max: E ha portato una pistola.</p>
<p>Chloe: That was Nathan's last mistake...</p>	<p>Chloe: È stato il suo ultimo errore...</p>
<p>1) He's still dangerous.</p> <p>Max: He's still dangerous, Chloe. Not just to you.</p>	<p>1) È ancora pericoloso.</p> <p>Max: È ancora pericoloso, Chloe. Non solo per te.</p>
<p>1.1) (Reported Nathan)</p> <p>Chloe: Oh, good thing you notified the principal. I feel safer already...</p>	<p>1.1) (Denunciato Nathan)</p> <p>Chloe: Oh, menomale che l'hai detto al preside. Mi sento già più sicura...</p>
<p>1.2) (Hid the truth)</p> <p>Chloe: Good thing you didn't tell anyone. Nathan Prescott better watch his back now...</p>	<p>1.2) (Nascosto la verità)</p> <p>Chloe: Menomale che non l'hai detto a nessuno. Nathan Prescott deve guardarsi le spalle ora...</p>
<p>2) Let's call the police.</p> <p>Max: What are you going to do? Pop a cap in his ass? Let's call the police...</p>	<p>2) Chiamiamo la polizia.</p> <p>Max: Cosa farai ora? Gli farai saltare la testa? Chiamiamo la polizia...</p>
<p>2.1) (Reported Nathan)</p> <p>Chloe: Screw that. You already told the Principal and I'm sure it's useless.</p>	<p>2.1) (Denunciato Nathan)</p> <p>Chloe: Col cazzo. L'hai già detto al preside ed è stato inutile.</p>

<p>2.2) (Hid the truth)</p> <p>Chloe: Screw that. Good thing you didn't tell anyone, now I'm bringing the Walter White down on him.</p>	<p>2.2) (Nascosto la verità)</p> <p>Chloe: Col cazzo. Menomale che non l'hai detto a nessuno, ora gli posso scatenare Walter White contro.</p>
<p>Max: I won't always be there to save you...</p>	<p>Max: Non ci sarò sempre per salvarti...</p>
<p>Chloe: You were here today, Max. You saved me! I'm still tripping on that... Seeing you after all these years feels like—</p>	<p>Chloe: Ma c'eri oggi, Max. Mi hai salvata! Ci sto ancora pensando... Vederti dopo tutti questi anni sembra...</p>
<p>Max: Destiny?</p>	<p>Max: Destino?</p>
<p><i>Chloe gets up from the bench and approaches the cliff. Max follows her.</i></p>	<p><i>Chloe si alza dalla panchina e si avvicina alla scogliera. Max la segue.</i></p>
<p>Chloe: If this is destiny, I hope we can find Rachel. I miss her, Max. This shit-pit has taken away everyone I've ever loved... I'd like to drop a bomb on Arcadia Bay and turn it to fucking glass...</p>	<p>Chloe: Se questo è destino, spero possiamo ritrovare Rachel. Mi manca, Max. Questa discarica si è presa tutti quelli che amavo... Vorrei sganciare una bomba su Arcadia Bay e trasformarla in polvere...</p>
<p><i>Max gets a headache and enters a vision.</i></p>	<p><i>A Max viene mal di testa ed entra in una visione.</i></p>
<p>XI) Nightmare</p>	<p>XI) Nightmare</p>
<p>Max: <i>(thinking)</i> Oh, no! Not again... Why is this happening to me? Why am I here again? Is Chloe still up there? I have to find out!</p>	<p>Max: (VOCE) Oh, no! Non di nuovo... Perché sta succedendo a me? Perché sono di nuovo qui? Chloe è ancora lassù? Devo scoprirlo!</p>
<p><i>Max follows the ghost doe to the top of the hill as a boulder falls down the left fork in the road. Thunder crashes and lightning strikes a tree, causing it to fall down in front of Max. She rewinds and walks up the path as the tree falls behind her. Max continues to follow the ghost doe up the steps to the lighthouse.</i></p>	<p><i>Max segue il fantasma della cerva fino alla cima della collina, quando un masso cade verso la strada. Si sentono tuoni e un lampo colpisce un albero, facendolo cadere davanti a Max. Lei riavvolge e procede, mentre l'albero cade dietro di lei. Max continua a seguire la cerva fantasma salendo gli scalini verso il faro.</i></p>
<p>Max: <i>(thinking)</i> I've never seen a storm like this in Oregon...</p>	<p>Max: (VOCE) Non ho mai visto una tempesta così in Oregon...</p>
<p><i>A pile of logs crashes down the path in front of Max. She rewinds and stands in the area next to the path as they fall past her. She continues toward the lighthouse.</i></p>	<p><i>Una catasta di tronchi cade lungo il sentiero davanti a Max. Lei riavvolge e si posiziona a lato del sentiero finché essi cadono oltre. Poi continua a salire verso il faro.</i></p>
<p>Max: <i>(thinking)</i> Oh, my lord! The tornado is back! Is this for real...?</p>	<p>Max: (VOCE) Oh mio dio! È di nuovo il tornado! Ma davvero...?</p>

<i>A boat flies out of the tornado and crashes into the lighthouse.</i>	<i>Una barca vola fuori dal tornado e si schianta sul faro.</i>
Max: Whoa, shit!	Max: Oh, merda!
<i>Debris rains down and knocks the fallen tree blocking the road into the ocean below. The top of the lighthouse falls down and balances precariously on the edge of the cliff. It slowly tips over and falls into the ocean, taking chunks of the cliff with it so Max cannot cross. Max rewinds and crosses to the bench area after the debris rains down. The lighthouse roof falls over again behind her. Max then reads the newspaper stuck on the railing.</i>	<i>I detriti cadono e colpiscono l'albero caduto bloccando la strada che dà sull'oceano. La cima del faro crolla rimanendo in equilibrio precario sul ciglio della collina. Lentamente cede e cade nell'oceano trascinando con sé parte della scogliera, impedendo a Max di passare. Max riavvolge e attraversa tale parte fino ad arrivare alla zona con la panchina, oltre la pioggia di detriti. Il tetto del faro cade nuovamente dietro di lei. Max poi legge il giornale incastrato sulla ringhiera.</i>
Max: October 11th? Is this Friday? That's only four days away!	Max: 11 ottobre? È questo venerdì? Mancano solo quattro giorni!
<i>The wind tears the newspaper out of Max's hands. Max watches the tornado.</i>	<i>Il vento strappa il giornale dalle mani di Max. Max osserva il tornado.</i>
Max: Oh, no...	Max: Oh, no...
Max: <i>(thinking)</i> That tornado is headed straight for the town...	Max: (VOCE) Quel tornado si sta dirigendo verso la città...
<i>Chloe's hand touches Max's shoulder. Max's vision ends and she finds herself back with Chloe at sunset. Max falls to the ground and Chloe kneels beside her.</i>	<i>La mano di Chloe tocca la spalla di Max. La visione termina e lei si ritrova di nuovo con Chloe al tramonto. Max cade a terra e Chloe si inginocchia accanto a lei.</i>
Max: Chloe! You're here! I'm back. Oh, my lord, this is real—it's real! Oh, man, this sucks...	Max: Chloe! Sei qui! Io sono qui. Oh mio dio, è reale... è reale! Oh, cielo, è terribile...
Chloe: Max, what's going on? You totally blacked out.	Chloe: Max, che sta succedendo? Hai completamente perso i sensi.
Max: I didn't black out... I had another vision. The town is going to get wiped out by a tornado...	Max: Non ho perso i sensi... ho avuto un'altra visione. La città sta per essere spazzata via da un tornado...
Chloe: Oregon gets about five tornadoes every twenty years; you just zoned.	Chloe: In Oregon ci sono tipo cinque tornado ogni vent'anni... sei solo stanca.
<i>Max grabs Chloe's wrist.</i>	<i>Max prende Chloe per un polso.</i>

Max: No, no, I saw it! I could actually feel the electricity in the air...	Max: No, no, l'ho visto! Sentivo l'elettricità nell'aria...
Chloe: Come on, take a breath, okay?	Chloe: Dai, fai un respiro, ok?
Max: Chloe, I'm not crazy. But there's something else I have to tell you... Something... hardcore.	Max: Chloe, non sono pazza. Ma c'è altro che devo dirti... Qualcosa di... grosso.
Chloe: Talk to me, Max.	Chloe: Racconta, Max.
Max: I had this same vision earlier in class... When I came out of it, I discovered I could reverse time. Like I said: not crazy.	Max: Ho avuto la stessa visione oggi in classe... Quando ne sono uscita, ho scoperto che potevo riavvolgere il tempo. Come ho detto: non sono pazza.
Chloe: But high, right?	Chloe: Ma fatta, giusto?
Max: Listen to me, how do you think I saved you in the bathroom?	Max: Ascoltami, come credi che ti abbia salvata nel bagno?
Chloe: By reversing time? Yeah, sure.	Chloe: Riavvolgendo il tempo? Già, certo.
Max: I saw you get shot, Chloe. Saw you actually... die. I was able to go back and hit the fire alarm...	Max: Ho visto che ti sparava, Chloe. Ti ho vista... morire. Sono riuscita a riavvolgere e far scattare l'allarme...
Chloe: Okay, I see you're a geek now with a great imagination, but this isn't anime or a video game; people don't have those powers, Max.	Chloe: Ok, ora so che sei una nerd con molta immaginazione, ma questo non è un anime o un videogioco; la gente non ha quei poteri, Max.
Max: I don't know what I have, but I have it. And I'm scared shitless.	Max: Non lo so che cos'ho, ma ce l'ho. E sono terrorizzata da morire.
Chloe: You need to get high. It's been a hella insane fucking day...	Chloe: Devi farti di qualcosa. È stata una giornata folle...
<i>Max begins shaking her head. A snowflake falls on her face and she wipes it away. Max and Chloe watch as snow begins falling all around them.</i>	<i>Max scuote la testa. Un fiocco di neve cade sul suo viso e lei lo asciuga. Max e Chloe rimangono a guardare la neve che inizia a cadere attorno a loro.</i>
Chloe: What... the hell is this?	Chloe: Ma che... che cavolo è?
Max: Snowflakes...?	Max: Flocchi di neve...?
<i>Chloe gets up.</i>	<i>Chloe si alza.</i>
Chloe: It's, like...eighty degrees. How?	Chloe: Ci sono tipo... ventisei gradi. Come...?

<i>Max gets up.</i>	<i>Max si alza.</i>
Max: Climate change... or a storm is coming.	Max: Cambiamento climatico... o tempesta in arrivo.
Chloe: Max... start from the beginning. Tell me everything...	Chloe: Max... riparti dall'inizio. Raccontami tutto...
<i>Max and Chloe begin talking indistinctly as the screen zooms out and then fades to black.</i>	<i>Max e Chloe parlano indistintamente mentre lo schermo si allarga e diventa nero.</i>
<p>XII) Epilogue</p> <p><i>David stands on a ladder fixing one of the surveillance cameras at the house. He pauses to stare at the falling snow.</i></p> <p><i>Joyce is cleaning a counter at the Two Whales. She stops and looks out the window at the snow.</i></p> <p><i>Warren is in the science lab working on his computer. He notices the snow and stops to watch it fall outside the window.</i></p> <p><i>Kate is crying in the corner of her room; she seems to either not notice or not care about the snow.</i></p> <p><i>Pompidou stands next to the RV and barks. Frank opens the RV door, holding a bong in his hand, and silences him. Pompidou shakes and then scratches his head with his back foot as Frank watches the snow.</i></p> <p><i>Victoria rips Rachel's missing poster off a display board on the main campus. She looks at it and then tosses it to the ground. She looks up at stares at the snow.</i></p> <p><i>Principal Wells stands at the window of his office and watches the snow. He takes a sip from the glass of whiskey in his hand.</i></p> <p><i>Jefferson sits at his desk in the photography classroom working on his computer and writing something. He glances out the window and notices the snow.</i></p> <p><i>Nathan sits at a bench on the Main Campus. He holds a camera in his hands and appears to be ignoring the snowfall.</i></p>	<p>XII) Epilogo</p> <p><i>David si trova su una scala mentre sistema una delle telecamere di sorveglianza della casa. Si ferma per osservare la neve che cade.</i></p> <p><i>Joyce sta pulendo il bancone del Two Whales. Si ferma per guardare la neve fuori dalla finestra.</i></p> <p><i>Warren è nel laboratorio di scienze al lavoro sul suo computer. Nota la neve e si ferma per guardarla cadere fuori dalla finestra.</i></p> <p><i>Kate sta piangendo in un angolo della sua stanza; sembra che non abbia notato la neve o che non le interessi.</i></p> <p><i>Pompidou si mette accanto al camper e abbaia. Frank apre la porta del camper, con un bong in mano, e la zittisce. Pompidou si scuote e poi si gratta la testa con la zampa posteriore mentre Frank osserva la neve.</i></p> <p><i>Victoria strappa un volantino di Rachel da una bacheca del campus. Lo guarda e poi lo getta a terra. Guarda in alto e osserva la neve.</i></p> <p><i>Il preside Wells è in piedi davanti alla finestra del suo ufficio e guarda la neve. Beve un sorso di whiskey dal bicchiere che ha in mano.</i></p> <p><i>Jefferson è seduto alla cattedra nell'aula di fotografia e sta scrivendo qualcosa al computer. Guarda fuori dalla finestra e nota la neve.</i></p> <p><i>Nathan è seduto su una panchina del campus. Ha in mano una fotocamera e sembra ignorare la neve.</i></p> <p><i>Si vede una fila di raccoglitori, ciascuno con un nome femminile scritto su di esso. Sull'ultimo raccoglitore si legge "RACHEL".</i></p>

A row of red binders is shown, and each of them has a female name written on them. The last binder in the row reads "RACHEL."

APPENDIX B – ITALIAN SUBTITLES

<p>I) Nightmare</p> <p>- Lighthouse -</p> <p><i>It is raining heavily. The forest and the lighthouse pathway are lit up momentarily by lightning flashes. Max is lying on the ground with her eyes closed. She slowly opens her eyes and starts to look around.</i></p>	
<p>Max: <i>(thinking)</i> Where am I? What's happening?</p>	<p>Max: <i>Dove sono? Che sta succedendo?</i></p>
<p>Max: <i>[gets up] (thinking)</i> I'm trapped in a storm? How did I get here? ...and where is "here"?</p>	<p>Max: <i>Sono nel bel mezzo di una tempesta? Come sono finita qui? E dov'è "qui"?</i></p>
<p><i>Max notices the lighthouse in the distance.</i></p>	
<p>Max: <i>(thinking)</i> Wait... There's the lighthouse... I'll be safe if I can make it there... I hope...</p>	<p>Max: <i>Aspetta... quello è il faro... se riesco a raggiungerlo sarò al sicuro... spero...</i></p>
<p>Max: <i>(thinking)</i> Please let me make it there...</p>	<p>Max: <i>Ti prego, fammici arrivare...</i></p>
<p><i>Max lifts up her left arm to protect herself from the wind as she walks up the path. She reaches the lighthouse and sees the tornado approaching Arcadia Bay.</i></p>	
<p>Max: Holy shit.</p>	<p>Max: Oh, merda.</p>
<p><i>The tornado blows up a boat, which hits the lighthouse and breaks it in two. The upper portion starts to fall on Max.</i></p>	
<p>Max: Whoa! No!</p>	<p>Max: Aaah! No!</p>
<p>II) Blackwell</p> <p>- Art Class -</p> <p>II.i) Jefferson's Lecture</p> <p><i>Max wakes up and examines her surroundings.</i></p>	

Max: <i>(thinking)</i> Whoa! That was so surreal.	Max: <i>Che cosa surreale.</i>
Mr. Jefferson: Alfred Hitchcock famously called film "little pieces of time" but he could be	Prof. Jefferson: Notoriamente Hitchcock definì i film “piccoli frammenti di tempo”, ma è probabile che
Mr. Jefferson: talking about photography, as he likely was.	Prof. Jefferson: intendesse anche la fotografia.
Max: <i>(thinking)</i> Okay... I'm in class... Everything's cool... I'm okay...	Max: Ok... sono in classe... è tutto a posto... sto bene...
<i>Stella's pen falls on the floor and she reaches down to pick it up.</i>	
Mr. Jefferson: These pieces of time can frame us in our glory and our sorrow; from	Prof. Jefferson: Questi frammenti di tempo possono immortalarci in momenti di gloria e dolore; dalla
Mr. Jefferson: light to shadow; from color to chiaroscuro...	Prof. Jefferson: luce all'ombra; dal colore al chiaroscuro...
<i>Taylor throws a paper ball at Kate.</i>	
Mr. Jefferson: Now, can you give me an example of a photographer who perfectly captured the human condition	Prof. Jefferson: Ora, sapreste farmi l'esempio di un fotografo che immortalò perfettamente la condizione
Mr. Jefferson: in black and white?	Prof. Jefferson: umana in bianco e nero?
Mr. Jefferson: Anybody? Bueller?	Prof. Jefferson: Nessuno? Bueller?
<i>Victoria's phone vibrates.</i>	
Max: <i>(thinking)</i> I didn't fall asleep, and... that sure didn't feel like a dream... Weird.	Max: <i>Non mi sono addormentata e... quello non sembrava proprio un sogno. Strano.</i>
Victoria: Diane Arbus.	Victoria: Diane Arbus.
Mr. Jefferson: There you go, Victoria! Why Arbus?	Prof. Jefferson: Ben detto Victoria! Perché Arbus?
Victoria: Because of her images of hopeless faces.	Victoria: Per le sue foto di volti senza speranza.

Victoria: You feel like, totally haunted by the eyes of those sad mothers and children.	Victoria: Ti senti come tormentato dagli occhi pieni di tristezza di quelle madri e i loro figli.
Mr. Jefferson: She saw humanity as tortured, right? And frankly, it's bullshit.	Prof. Jefferson: Considerava l'umanità altrettanto tormentata, vero? E francamente, sono cazzate.
Mr. Jefferson: Shh, keep that to yourself.	Prof. Jefferson: Shh, tenetevelo per voi.
Mr. Jefferson: Seriously though, I could frame any one of you in a dark corner, and	Prof. Jefferson: Però davvero, potrei scattare una foto a ciascuno di voi in un angolo buio e
Mr. Jefferson: capture you in a moment of desperation.	Prof. Jefferson: immortalarvi in un momento di disperazione.
Mr. Jefferson: And any one of you could do that to me. Isn't that too easy? Too obvious?	Prof. Jefferson: E voi potreste fare altrettanto a me. Così non è troppo facile? Troppo ovvio?
Mr. Jefferson: What if Arbus chose to capture people at the height of their beauty or	Prof. Jefferson: E se Arbus avesse scelto di fotografare le persone all'apice della loro bellezza o
Mr. Jefferson: innocence?	Prof. Jefferson: innocenza?
Mr. Jefferson: She had a brilliant eye, so she could have taken another approach.	Prof. Jefferson: Aveva occhio, perciò avrebbe potuto adottare un altro approccio.
Victoria: I have to admit, I'm not a big fan of her work. I prefer... Robert Frank.	Victoria: Ammetto che non sono una grande fan delle sue opere. Preferisco... Robert Frank.
Mr. Jefferson: Me too, Victoria. He captured the essence of post-war, beat America.	Prof. Jefferson: Anch'io Victoria. Ha catturato l'essenza dell'America Beat del dopo guerra.

Mr. Jefferson: And there was honesty about the economic conditions of the era, but a beauty in the struggle.	Prof. Jefferson: Ed era onesto sulle condizioni economiche dell'era, ma c'era bellezza nella difficoltà.
Mr. Jefferson: You don't have beauty without a beat.	Prof. Jefferson: Non c'è bellezza senza sofferenza.
Mr. Jefferson: Which explains why Frank was Kerouac's photographic muse and both were the great chroniclers	Prof. Jefferson: Il che spiega perché Frank ha ispirato Kerouac ed entrambi erano i grandi cronisti
Mr. Jefferson: of the 1950's.	Prof. Jefferson: degli anni cinquanta.
Mr. Jefferson: Well... We've all seen that iconic shot of Kerouac on the balcony—and if you haven't	Prof. Jefferson: Beh, abbiamo visto tutti quello scatto emblematico di Kerouac sul balcone - e in caso
Mr. Jefferson: shame, shame—capturing the romantic urban solitude of the	Prof. Jefferson: contrario, male, molto male - che cattura la romantica solitudine urbana del poeta del
Mr. Jefferson: 20th century poet.	Prof. Jefferson: ventesimo secolo.
Mr. Jefferson: You dig?	Prof. Jefferson: Mi seguite?
Mr. Jefferson: Now, contrast Frank's stark Americana, with Salvador Dali's surrealist photographs. Like	Prof. Jefferson: Ora, confrontate l'America desolata di Frank con le foto surrealiste di Dalì. Come
Mr. Jefferson: Cocteau, he was a true renaissance man, and his famous self-portraits are famous	Prof. Jefferson: Cocteau, era un vero uomo del Rinascimento e i suoi famosi autoritratti sono dei celebri
Mr. Jefferson: early examples of that truly awful word you pesky kids love so much, the "selfie"...	Prof. Jefferson: primi esempi di quella orrenda parola che voi ragazzacci adorare: il "selfie"...

Mr. Jefferson: And it's a great tradition, and I wholeheartedly fight for your right to	Prof. Jefferson: è una grande tradizione e lotto con tutto me stesso per il vostro diritto a farvi scatti
Mr. Jefferson: self-expression. Or selfie-expression. Heh, sorry, I know.	Prof. Jefferson: self-service. O selfie-service. Eh eh, scusate.
Mr. Jefferson: So if anybody wants to question the portrait as modern narcissism,	Prof. Jefferson: Perciò, se qualcuno vuole additare il selfie come prova del narcisismo contemporaneo, in
Mr. Jefferson: they could go back hundreds of years to blame society.	Prof. Jefferson: realtà dovrebbe incolpare la società di secoli fa.
Mr. Jefferson: Speaking of questions, I bet you thought I'd talk all the way until the bell rang.	Prof. Jefferson: Comunque, immagino vi aspettaste che parlassi fino al suono della campanella.
Mr. Jefferson: It's your turn to lecture us.	Prof. Jefferson: Invece, è il vostro turno di farci lezione.
Mr. Jefferson: It's your turn to lecture us. Now, based on the chapters I have no doubt you all memorized, who can tell me the	Prof. Jefferson: Dunque, in base ai capitoli che sono certo conosciate già a memoria, chi sa dirmi come
Mr. Jefferson: name of the actual process that led to the birth of the self-portrait?	Prof. Jefferson: si chiama il processo che ha portato alla nascita dell'autoritratto?
Mr. Jefferson: Anybody? ... This does not bode well.	Prof. Jefferson: Nessuno? Non è un buon segno.
Mr. Jefferson: Just jump right in with an answer.	Prof. Jefferson: Forza, sparate una risposta.
Mr. Jefferson: This was in the chapters you read.	Prof. Jefferson: Era nei capitoli che avete letto.
Mr. Jefferson: You did read the chapters, right?	Prof. Jefferson: Li avete letti, vero?
Mr. Jefferson: Your silence is deafening.	Prof. Jefferson: Il vostro silenzio è assordante.
Mr. Jefferson: If this were a photo, I'd call it a still life.	Prof. Jefferson: Se questa fosse una foto, la chiamerei natura morta.

<i>Max looks at her entry photo.</i>	
Max: <i>(thinking)</i> Look at this crap! How can I show this to Mr. Jefferson?	Max: <i>Guarda che schifezza! Con che coraggio potrei mostrarla al prof. Jefferson?</i>
Max: <i>(thinking)</i> I can hear the class laughing at me now.	Max: <i>Sento già la classe ridere di me.</i>
<i>Max takes a selfie with her camera.</i>	
Mr. Jefferson: Shh, I believe Max has taken what you kids call a "selfie"...	Prof. Jefferson: Shh, credo che Max si sia scattata quello che voi ragazzi chiamate "selfie"...
Mr. Jefferson: A dumb word for a wonderful photographic tradition. And Max... has a gift.	Prof. Jefferson: Una parola stupida per una magnifica tradizione fotografica. E Max... ha un dono.
Mr. Jefferson: Of course, as you all know, the photo portrait has been popular since the early 1800's.	Prof. Jefferson: Ovviamente, come sapete, il ritratto fotografico è in voga sin dagli inizi dell'800.
Mr. Jefferson: Your generation was not the first to use images for "selfie-expression."	Prof. Jefferson: La vostra generazione non è la prima a scattarsi foto selfie-service.
Mr. Jefferson: Sorry. I couldn't resist. The point remains that the portraiture	Prof. Jefferson: Scusate, non ho saputo resistere. Il punto è che la ritrattistica, da quando è nata, è
Mr. Jefferson: has always been a vital aspect of art, and photography, for as long as it's been around.	Prof. Jefferson: sempre stata un aspetto fondamentale dell'arte, inclusa la fotografia.
Mr. Jefferson: Now, Max, since you've captured our interest and clearly want to join the	Prof. Jefferson: Ora Max, visto che hai catturato la nostra attenzione e vuoi chiaramente unirti alla

<p>Mr. Jefferson: conversation, can you please tell us the name of the process that gave birth to the first self-portraits?</p>	<p>Prof. Jefferson: conversazione, sapresti dirci il nome del processo che diede vita ai primi autoritratti?</p>
<p>1) You're asking me?</p> <p>Max: You're asking me? Let me think... Um...</p>	<p>1) Lo sta chiedendo a me?</p> <p>Max: Lo sta chiedendo a me? Mi lasci pensare... ehm...</p>
<p>2) I did know...</p> <p>Max: I did know! ...But I kinda forgot.</p>	<p>2) Lo sapevo...</p> <p>Max: Lo sapevo! Ma non me lo ricordo più.</p>
<p>Mr. Jefferson: (<i>angrily</i>) You either know this or not, Max.</p>	<p>Prof. Jefferson: O lo sai oppure no, Max.</p>
<p>Mr. Jefferson: Is there anybody here who knows their stuff?</p>	<p>Prof. Jefferson: Non c'è nessuno che sappia rispondermi?</p>
<p>Victoria: Louis Daguerre was a French painter who created "daguerreotypes" a process that</p>	<p>Victoria: Louis Daguerre era un pittore francese che creò la "dagherrotipia", un processo che</p>
<p>Victoria: gave portraits a sharp reflective style, like a mirror.</p>	<p>Victoria: donava ai ritratti uno stile definito e riflessivo, come uno specchio.</p>
<p>Victoria: [<i>turns to Max</i>] Now you're totally stuck in the Retro Zone. Sad face.</p>	<p>Victoria: Ora sì che sei davvero rétro. Faccina triste.</p>
<p><i>Taylor laughs.</i></p>	
<p>Mr. Jefferson: Very good, Victoria.</p>	<p>Prof. Jefferson: Ottimo, Victoria.</p>
<p>Mr. Jefferson: The Daguerreian Process brought out fine detail in people's faces, making them</p>	<p>Prof. Jefferson: La dagherrotipia faceva risaltare i dettagli sui volti dei soggetti e questo la rese</p>
<p>Mr. Jefferson: extremely popular from the 1800's onward.</p>	<p>Prof. Jefferson: molto popolare dal 1800 in poi.</p>
<p>Mr. Jefferson: The first American daguerreotype self-portrait was done by Robert</p>	<p>Prof. Jefferson: Il primo autoritratto americano che sfruttò questo processo fu realizzato da Robert</p>

Mr. Jefferson: Cornelius.	Prof. Jefferson: Cornelius.
Mr. Jefferson: You can find out all about him... In your textbook.	Prof. Jefferson: Troverete più informazioni su di lui... nel libro.
Mr. Jefferson: Or even... online.	Prof. Jefferson: O anche... online.
<i>Bell rings.</i>	
Mr. Jefferson: And guys, don't forget the deadline to submit a photo in the "Everyday Heroes" contest.	Prof. Jefferson: E ragazzi, non scordatevi di presentare la foto per il concorso "Eroi di tutti i giorni".
Mr. Jefferson: I'll fly out with the winner to San Francisco where you'll be feted by the art world.	Prof. Jefferson: Volerò a San Francisco col vincitore, che verrà onorato dal mondo dell'arte.
Mr. Jefferson: It's great exposure, and it can kickstart a career in photography.	Prof. Jefferson: È un'ottima vetrina e può far decollare una carriera nella fotografia.
Mr. Jefferson: So, Stella and Alyssa, get it together. Taylor, don't hide. I'm still waiting for your entry, too.	Prof. Jefferson: Perciò Stella e Alyssa, dateci dentro. Taylor, non nasconderti, aspetto anche la tua.
Mr. Jefferson: And yes, Max, I see you pretending not to see me.	Prof. Jefferson: E sì Max, ho visto che fai finta di non vedermi.
<i>Victoria walks over to Mr. Jefferson.</i>	
Max: <i>(thinking)</i> Victoria doesn't waste a second kissing ass...	Max: <i>Per Victoria ogni occasione è buona per leccare il culo.</i>
II.ii) Optional Conversation with Kate	
Max: Hi, Kate.	Max: Ciao, Kate.
Kate: Oh, hi Max.	Kate: Oh, ciao Max.
1) I hope I didn't embarrass you... Max: Kate, I hope I didn't embarrass you with my lame answer.	1) Spero di non averti imbarazzata... Max: Kate, spero di non averti messa in imbarazzo con

	quella risposta.
Kate: It sucks to be dragged into the spotlight.	Kate: Fa schifo essere al centro dell'attenzione.
Max: Unless you're Victoria.	Max: A meno che tu non sia Victoria.
2) You seem quiet today. Max: You seem quiet today.	2) Oggi sei silenziosa. Max: Oggi sei silenziosa.
Kate: Just thinking too much...	Kate: Sto solo pensando troppo...
2.1) Victoria has already won... Max: I think Victoria has already won the contest... As usual.	2.1) Victoria ha già vinto... Max: Mi sa che Victoria ha già vinto il concorso... come al solito.
Kate: She's got nothing on you, Max. Well, I should get going.	Kate: Non è niente in confronto a te, Max. Beh è ora che vada.
Max: Yeah, me too. Talk to you later.	Max: Sì, anch'io. Ci si sente dopo.
Kate: Sure.	Kate: Certo.
2.2) Want to grab a cup o'tea? Max: I hear that. Want to go grab a cup o' tea and bitch about life?	2.2) Ti va un tè? Max: Capisco. Ti va di prenderci un tè e lamentarci della vita?
Kate: Thanks, but not today. I have to go over homework.	Kate: Grazie, ma non oggi. Devo ripassare.
Max: No worries. Let's hang later.	Max: Nessun problema. Ci becchiamo più tardi.
Kate: Sure.	Kate: Certo.
<u>Jefferson and Victoria's conversation</u>	
Mr. Jefferson: Yes, Victoria, you still have to do your homework this week, even if you're submitting your	Prof. Jefferson: Sì Victoria, devi comunque fare i compiti questa settimana, anche se presenterai la tua

Mr. Jefferson: photo for the competition.	Prof. Jefferson: foto al concorso.
Mr. Jefferson: Everybody in class is turning a photo, so you see the dilemma.	Prof. Jefferson: Tutti in classe consegneranno una foto, quindi immagino tu capisca il dilemma.
Victoria: I know, Mr. Jefferson.	Victoria: Lo so prof. Jefferson.
Victoria: I just worked so hard on this shot, and I'm sure you know what it's like to	Victoria: È solo che ho lavorato così tanto su questo scatto e sono certa che sappia cosa voglia
Victoria: be consumed by your work.	Victoria: dire essere assorbiti dal proprio lavoro.
Victoria: I just really think "Everyday Heroes" is an important cultural event and I want	Victoria: Credo davvero che "Eroi di tutti i giorni" sia un importante evento culturale e voglio
Victoria: to represent Blackwell Academy.	Victoria: rappresentare l'Accademia Blackwell.
Mr. Jefferson: You have just by participating, by putting yourself out there in the world.	Prof. Jefferson: Lo hai già fatto, partecipando e mettendoti in gioco.
Mr. Jefferson: Well, no matter who wins, this is just a bump on a bigger road.	Prof. Jefferson: Sai, non importa vincere, è solo un ostacolo in un percorso molto lungo.
Mr. Jefferson: I don't want anybody to feel excluded from this process.	Prof. Jefferson: Non voglio che qualcuno si senta escluso da questo processo.
Mr. Jefferson: But I also want everybody to know that this photographic world is not for everybody.	Prof. Jefferson: Ma voglio anche farvi capire che il mondo della fotografia non è per tutti.
Mr. Jefferson: I had my moment in the camera eye and everybody should have that chance, right?	Prof. Jefferson: Ho avuto il mio momento dietro l'obiettivo e voglio che tutti ce l'abbiano, capito?

<p>Victoria: Oh, totally. I only want to share whatever gifts I have with the world...</p>	<p>Victoria: Assolutamente sì. Voglio solo condividere qualsiasi talento io abbia con il mondo...</p>
<p>II.iii) Conversation with Jefferson</p>	
<p>1) (Max initiates the conversation)</p> <p><i>Max approaches Victoria and Jefferson.</i></p> <p>Max: Excuse me, Mr. Jefferson, can I talk to you for a moment?</p>	<p>1) (Max inizia la conversazione)</p> <p>Max: Mi scusi prof. Jefferson, potrei parlarle un secondo?</p>
<p>Victoria: Yes, excuse you.</p>	<p>Victoria: Sì, scusati.</p>
<p>Mr. Jefferson: No, Victoria, excuse us.</p>	<p>Prof. Jefferson: No, Victoria, scusaci tu.</p>
<p>2) (Max tries to leave)</p> <p>Mr. Jefferson: I see you, Max Caulfield.</p>	<p>2) (Max tenta di uscire)</p> <p>Prof. Jefferson: Ti ho vista, Max Caulfield.</p>
<p>Mr. Jefferson: Don't even think about leaving here until we talk about your entry.</p>	<p>Prof. Jefferson: Non pensare di andartene senza prima aver parlato con me della tua partecipazione.</p>
<p><i>Max turns around and approaches Victoria and Jefferson.</i></p>	
<p>Mr. Jefferson: I'd never let one of photography's future stars avoid handing in her picture.</p>	<p>Prof. Jefferson: Non lascerei mai che una delle future star della fotografia eviti di consegnare il suo scatto.</p>
<p>1) Do I have to?</p> <p>Max: Do I have to? I just don't think it's that big a deal.</p>	<p>1) Devo proprio?</p> <p>Max: Devo proprio? È solo che non credo sia così importante.</p>
<p>Mr. Jefferson: Max, you're a better photographer than a liar... Now I know it's a drag to hear some</p>	<p>Prof. Jefferson: Max, sei più brava come fotografa che come bugiarda... so che è una rottura sentire un</p>

<p>Mr. Jefferson: old dude lecture you... but life won't wait for you to play catch-up. You're young, the world is yours,</p>	<p>Prof. Jefferson: vecchio che ti fa la ramanzina... ma la vita non ti aspetta. Sei giovane, il mondo è tuo,</p>
<p>Mr. Jefferson: blah blah blah, right? But you do have a gift, you have the fever to take images, to frame</p>	<p>Prof. Jefferson: bla bla bla, giusto? Ma tu hai un dono: hai la smania di scattare foto, di fotografare</p>
<p>Mr. Jefferson: the world only the way you envision it. Now, all you need is</p>	<p>Prof. Jefferson: il mondo nel modo in cui solo tu lo concepisci. Ora, tutto ciò di cui hai bisogno è il</p>
<p>Mr. Jefferson: the courage to share your gift with others.</p>	<p>Prof. Jefferson: coraggio di condividere il tuo dono con gli altri.</p>
<p>Mr. Jefferson: That's what separates the artist, from the amateur.</p>	<p>Prof. Jefferson: È questo ciò che separa l'artista dal dilettante.</p>
<p>2) I didn't have any time...</p> <p>Max: I didn't have any time... Way too much homework.</p>	<p>2) Non ho avuto tempo...</p> <p>Max: Non ho avuto proprio tempo... troppi compiti.</p>
<p>Mr. Jefferson: Max, you're a better photographer than a liar... Now I know it's a drag to hear some</p>	<p>Prof. Jefferson: Max, sei più brava come fotografa che come bugiarda... so che è una rottura sentire un</p>
<p>Mr. Jefferson: old dude lecture you... but life won't wait for you to play catch-up. You're young, the world is yours,</p>	<p>Prof. Jefferson: vecchio che ti fa la ramanzina... ma la vita non ti aspetta. Sei giovane, il mondo è tuo,</p>
<p>Mr. Jefferson: blah blah blah, right? But you do have a gift, you have the fever to take images, to frame</p>	<p>Prof. Jefferson: bla bla bla, giusto? Ma tu hai un dono: hai la smania di scattare foto, di fotografare</p>
<p>Mr. Jefferson: the world only the way you envision it. Now, all you need is</p>	<p>Prof. Jefferson: il mondo nel modo in cui solo tu lo concepisci. Ora, tutto ciò di cui hai bisogno è il</p>
<p>Mr. Jefferson: the courage to share your gift with others.</p>	<p>Prof. Jefferson: coraggio di condividere il tuo dono con gli altri.</p>

Mr. Jefferson: That's what separates the artist, from the amateur.	Prof. Jefferson: È questo ciò che separa l'artista dal dilettante.
<i>Max leaves the art class.</i> - Corridor -	
Max: <i>(thinking)</i> Welcome to the real world...	Max: <i>Benvenuta nel mondo reale...</i>
<i>Juliet and Zachary start walking across the hallway.</i>	
Max: <i>(thinking)</i> I need a serious timeout in the bathroom.	Max: <i>Ho davvero bisogno di una pausa bagno.</i>
Max: <i>(thinking)</i> Splash water on my face and make sure I don't look like a total loser.	Max: <i>Darmi una rinfrescata e assicurarmi di non sembrare una completa sfigata.</i>
<u>Juliet and Zachary's conversation in the background</u>	THE FOLLOWING CONVERSATION HAS NOT BEEN SUBTITLED.
Juliet: You didn't tell me how cute I looked yet.	
Zachary: I was about to. You always look cute.	
Juliet: Just cute?	
Zachary: Hot.	
Juliet: Then I might send you a special picture during class.	
<u>Courtney and Taylor's conversation</u>	THE FOLLOWING CONVERSATION HAS NOT BEEN SUBTITLED.
Courtney: Why would anybody want to carry around a dorky instamatic?	
Taylor: Because Max wants everybody to see how hip she is.	
Courtney: As if. She plays it so shy.	
Taylor: She's so fucking shy she takes selfies with a giant camera.	

<i>Max puts on her headphones and the music starts playing. Max walks along the corridor and then enters the bathroom.</i>	
- Bathroom -	
Max: <i>(taking off earphones, thinking)</i> Empty. Good. Nobody can see my meltdown. Except for me.	Max: <i>Vuoto. Bene. Nessuno può vedere la mia crisi di nervi. A parte me.</i>
<i>Max washes her face using one of the sinks, then takes out her polaroid photo.</i>	
Max: <i>(looking at her photo, thinking)</i> Just relax. Stop torturing yourself. You have "a gift".	Max: <i>Rilassati. Smettila di torturarti. Hai "un dono".</i>
Max: Fuck it.	Max: Fanculo.
<i>Max tears apart her photo and drops it on the floor. A blue butterfly flies in and lands on a bucket, behind a stall. Max follows after.</i>	
Max: <i>(thinking)</i> When a door closes, a window opens... Or, something like that.	Max: <i>Quando si chiude una porta, si apre un portone... o una cosa del genere.</i>
Max: <i>(thinking)</i> Okay girl, you don't get a photo op like this everyday...	Max: <i>Ok signorina, scatti del genere non capitano tutti i giorni...</i>
<i>Max approaches the butterfly and takes a photo of it. The butterfly takes off and lands on a sink. Nathan enters the bathroom, closing the door behind him. Max hears the sound and turns around.</i>	
II.iv) Nathan and Chloe's conversation	
Nathan: <i>(breathing heavily)</i> It's cool, Nathan... Don't stress... You're okay, bro. Just count to three... Don't be scared...	Nathan: Tranquillo Nathan... non agitarti... è tutto a posto. Conta fino a tre... non avere paura...
Nathan: You own this school... If I wanted, I could blow it up...	Nathan: sei il padrone di questa scuola... se volessi, la faresti saltare in aria...

Nathan: You're the boss...	Nathan: sei tu il capo...
<i>Chloe enters.</i>	
Nathan: So what do you want?	Nathan: Allora, cosa vuoi?
Chloe: I hope you checked the perimeter, as my step-ass would say.	Chloe: Spero tu abbia controllato il perimetro, come direbbe quel coglione del mio patrigno.
Chloe: Now, let's talk bidness—	Chloe: Bene, parliamo d'affari.
Nathan: I got nothing for you.	Nathan: Non ho niente per te.
Chloe: Wrong. You got hella cash.	Chloe: Sbagliato. Sei strapieno di soldi.
Nathan: That's my family, not me.	Nathan: Sono della mia famiglia, non miei.
Chloe: Oh, boohoo, poor little rich kid. I know you been pumpin' drugs 'n' shit to kids around here...	Chloe: Gnè gnè, povero riccone. So che spacci droga e altra robaccia ai ragazzini qui in giro...
Chloe: I bet your respectable family would help me out if I went to them.	Chloe: Scommetto che la tua rispettabile famiglia mi aiuterebbe se andassi da loro.
Chloe: Man, I can see the headlines now—	Chloe: Ah, vedo già i titoli...
Nathan: Leave them out of this, bitch.	Nathan: Tienili fuori da questa storia, puttana.
Chloe: I can tell everybody Nathan Prescott is a punk ass who begs like a little girl and talks to himself—	Chloe: Potrei dire a tutti che Nathan Prescott è uno stronzetto che piange come una femminuccia e parla da solo...
<i>Nathan takes out his gun and points it at Chloe. She backs up into the wall and Nathan stands in front of her, one arm against the wall and the other pointing the gun at her stomach.</i>	
Nathan: You don't know who the fuck I am or who you're messing around with!	Nathan: Non sai con chi cazzo hai a che fare né chi stai provocando!

Chloe: Where'd you get that? What are you doing? Come on, put that thing down!	Chloe: Dove l'hai presa? Ma che fai? Dai, mettila giù!
Nathan: Don't EVER tell me what to do. I'm so SICK of people trying to control me!	Nathan: Non dirmi MAI cosa devo fare. Sono STUFO della gente che cerca di controllarmi!
Chloe: You are going to get in hella more trouble for this than drugs—	Chloe: Quella ti ficcherà in casini ben peggiori della droga...
Nathan: Nobody would ever even miss your "punk ass" would they?	Nathan: Nessuno sentirebbe mai la mancanza di una teppista come te, vero?
Chloe: Get that gun away from me, psycho!	Chloe: Allontana quella pistola da me, psicopatico!
<i>Chloe pushes Nathan away from her and he pulls the trigger, shooting Chloe in the stomach. Max comes out from behind the stall.</i>	
Max: NO!	Max: NO!
<i>Max stretches out her right hand. The gun and Chloe fall on the ground in slow motion and everything becomes blurry. Moments later, the whole sequence is reversed and Max finds herself in the art class again.</i>	
II.v) Jefferson's Lecture	
Max: <i>(looking around nervously, thinking)</i> Whoa! What the fuck...?	Max: Wow! Ma che cazzo...?!
Max: How—how can that be?	Max: Come... com'è possibile?
Max: I was in the bathroom...	Max: Ero in bagno...
Max: He shot that poor girl...	Max: Ha sparato a quella povera ragazza...
Max: I held up my hand...and then I was back here.	Max: ho alzato la mano e... sono tornata qui.
Mr. Jefferson: Alfred Hitchcock famously called film "little pieces of time" but he could be	Prof. Jefferson: Notoriamente Hitchcock definì i film “piccoli frammenti di tempo”, ma è probabile che

Mr. Jefferson: talking about photography, as he likely was.	Prof. Jefferson: intendesse anche la fotografia.
<i>Stella's pen falls on the floor and she reaches down to pick it up.</i>	
Max: <i>(thinking)</i> I already heard this lecture...	Max: <i>Ho già ascoltato questa lezione...</i>
Mr. Jefferson: These pieces of time can frame us in our glory and our sorrow; from	Prof. Jefferson: Questi frammenti di tempo possono immortalarci in momenti di gloria e dolore; dalla
Mr. Jefferson: light to shadow; from color to chiaroscuro...	Prof. Jefferson: luce all'ombra; dal colore al chiaroscuro...
<i>Taylor throws a paper ball at Kate.</i>	
Max: <i>(thinking)</i> Now Kate is being hassled again...	Max: <i>Ecco che Kate viene di nuovo infastidita...</i>
Max: <i>(thinking)</i> And if Victoria's phone rings... This is real.	Max: <i>E se il telefono di Victoria squilla... vuol dire che è tutto vero.</i>
<i>Victoria's phone vibrates. Max knocks her camera off the desk and breaks it.</i>	
Max: <i>(thinking)</i> Shit!	Max: <i>Merda!</i>
Max: <i>(thinking)</i> Man, I cannot believe this...	Max: <i>Cavolo, non ci posso credere...</i>
Max: <i>(thinking)</i> Okay, if I'm crazy, I might as well go all the way...	Max: <i>Ok, se sono pazza, tanto vale che vada fino in fondo...</i>
Max: <i>(thinking)</i> Can I actually reverse time?	Max: <i>Posso davvero riavvolgere il tempo?</i>
Mr. Jefferson: Now, can you give me an example of a photographer who perfectly captured the human condition	Prof. Jefferson: Ora, sapreste farmi l'esempio di un fotografo che immortalò perfettamente la condizione
Mr. Jefferson: in black and white?	Prof. Jefferson: umana in bianco e nero?
Mr. Jefferson: Anybody? Bueller?	Prof. Jefferson: Nessuno? Bueller?
Victoria: Diane Arbus.	Victoria: Diane Arbus.

Mr. Jefferson: There you go, Victoria! Why Arbus?	Prof. Jefferson: Ben detto Victoria! Perché Arbus?
Victoria: Because of her images of hopeless faces.	Victoria: Per le sue foto di volti senza speranza.
Victoria: You feel like, totally haunted by the eyes of those sad mothers and children.	Ti senti come tormentato dagli occhi pieni di tristezza di quelle madri e i loro figli.
<i>Max rewinds time with her right hand. The camera gets repaired and returns to its original place.</i>	
Max: <i>(looking at her hand, thinking)</i> I did it... I actually did it!	Max: <i>Ce l'ho fatta... ce l'ho fatta davvero!</i>
Max: <i>(thinking)</i> I'm a human time machine...	Max: <i>Sono una macchina del tempo umana...</i>
Mr. Jefferson: Now, can you give me an example of a photographer who perfectly captured the human condition	Prof. Jefferson: Ora, sapreste farmi l'esempio di un fotografo che immortalò perfettamente la condizione
Mr. Jefferson: in black and white?	Prof. Jefferson: umana in bianco e nero?
Mr. Jefferson: Anybody? Bueller?	Prof. Jefferson: Nessuno? Bueller?
Max: <i>(thinking)</i> Max, don't freak out. Not yet.	Max: <i>Max, non dare di matto. Non ancora.</i>
Victoria: Diane Arbus.	Victoria: Diane Arbus.
Mr. Jefferson: There you go, Victoria! Why Arbus?	Prof. Jefferson: Ben detto Victoria! Perché Arbus?
Max: <i>(thinking)</i> Keep it together, Max.	Max: <i>Mantieni la calma, Max.</i>
Victoria: Because of her images of hopeless faces.	Victoria: Per le sue foto di volti senza speranza.
Victoria: You feel like, totally haunted by the eyes of those sad mothers and children.	Ti senti come tormentato dagli occhi pieni di tristezza di quelle madri e i loro figli.
Max: <i>(thinking)</i> When I took my selfie, Jefferson asked me a question.	Max: <i>Quando mi sono fatta il selfie, Jefferson mi ha fatto una domanda.</i>

Max: (<i>thinking</i>) If he does again, I'll know this is for real.	Max: <i>Se me la farà di nuovo, allora è tutto vero.</i>
Mr. Jefferson: She saw humanity as tortured, right? And frankly, it's bullshit.	Prof. Jefferson: Considerava l'umanità altrettanto tormentata, vero? E francamente, sono cazzate.
Mr. Jefferson: Shh, keep that to yourself.	Prof. Jefferson: Shh, tenetevelo per voi.
Mr. Jefferson: Seriously though, I could frame any one of you in a dark corner, and	Prof. Jefferson: Però davvero, potrei scattare una foto a ciascuno di voi in un angolo buio e
Mr. Jefferson: capture you in a moment of desperation.	Prof. Jefferson: immortalarvi in un momento di disperazione.
Mr. Jefferson: And any one of you could do that to me. Isn't that too easy? Too obvious?	Prof. Jefferson: E voi potreste fare altrettanto a me. Così non è troppo facile? Troppo ovvio?
Mr. Jefferson: What if Arbus chose to capture people at the height of their beauty or	Prof. Jefferson: E se Arbus avesse scelto di fotografare le persone all'apice della loro bellezza o
Mr. Jefferson: innocence?	Prof. Jefferson: innocenza?
Mr. Jefferson: She had a brilliant eye, so she could have taken another approach.	Prof. Jefferson: Aveva occhio, perciò avrebbe potuto adottare un altro approccio.
Victoria: I have to admit, I'm not a big fan of her work. I prefer... Robert Frank.	Victoria: Ammetto che non sono una grande fan delle sue opere. Preferisco... Robert Frank.
Mr. Jefferson: Me too, Victoria. He captured the essence of post-war, beat America.	Prof. Jefferson: Anch'io Victoria. Ha catturato l'essenza dell'America Beat del dopo guerra.
Mr. Jefferson: And there was honesty about the economic conditions of the era, but a beauty in the struggle.	Prof. Jefferson: Ed era onesto sulle condizioni economiche dell'era, ma c'era bellezza nella difficoltà.

Mr. Jefferson: You don't have beauty without a beat.	Prof. Jefferson: Non c'è bellezza senza sofferenza.
Mr. Jefferson: Which explains why Frank was Kerouac's photographic muse and both were the great chroniclers	Prof. Jefferson: Il che spiega perché Frank ha ispirato Kerouac ed entrambi erano i grandi cronisti
Mr. Jefferson: of the 1950's.	Prof. Jefferson: degli anni cinquanta.
Mr. Jefferson: Well... We've all seen that iconic shot of Kerouac on the balcony—and if you haven't	Prof. Jefferson: Beh, abbiamo visto tutti quello scatto emblematico di Kerouac sul balcone - e in caso
Mr. Jefferson: shame, shame—capturing the romantic urban solitude of the	Prof. Jefferson: contrario, male, molto male - che cattura la romantica solitudine urbana del poeta del
Mr. Jefferson: 20th century poet.	Prof. Jefferson: ventesimo secolo.
Mr. Jefferson: You dig?	Prof. Jefferson: Mi seguite?
Mr. Jefferson: Now, contrast Frank's stark Americana, with Salvador Dali's surrealist photographs. Like	Prof. Jefferson: Ora, confrontate l'America desolata di Frank con le foto surrealiste di Dalì. Come
Mr. Jefferson: Cocteau, he was a true renaissance man, and his famous self-portraits are famous	Prof. Jefferson: Cocteau, era un vero uomo del Rinascimento e i suoi famosi autoritratti sono dei celebri
Mr. Jefferson: early examples of that truly awful word you pesky kids love so much, the "selfie"...	Prof. Jefferson: primi esempi di quella orrenda parola che voi ragazzacci adorare: il "selfie"...
Mr. Jefferson: And it's a great tradition, and I wholeheartedly fight for your right to	Prof. Jefferson: è una grande tradizione e lotto con tutto me stesso per il vostro diritto a farvi scatti
Mr. Jefferson: self-expression. Or selfie-expression. Heh, sorry, I know.	Prof. Jefferson: self-service. O selfie-service. Eh eh, scusate.

Mr. Jefferson: So if anybody wants to question the portrait as modern narcissism,	Prof. Jefferson: Perciò, se qualcuno vuole additare il selfie come prova del narcisismo contemporaneo, in
Mr. Jefferson: they could go back hundreds of years to blame society.	Prof. Jefferson: realtà dovrebbe incolpare la società di secoli fa.
Mr. Jefferson: Speaking of questions, I bet you thought I'd talk all the way until the bell rang.	Prof. Jefferson: Comunque, immagino vi aspettaste che parlassi fino al suono della campanella.
Mr. Jefferson: It's your turn to lecture us.	Prof. Jefferson: Invece, è il vostro turno di farci lezione.
Mr. Jefferson: It's your turn to lecture us. Now, based on the chapters I have no doubt you all memorized, who can tell me the	Prof. Jefferson: Dunque, in base ai capitoli che sono certo conosciate già a memoria, chi sa dirmi come
Mr. Jefferson: name of the actual process that led to the birth of the self-portrait?	Prof. Jefferson: si chiama il processo che ha portato alla nascita dell' autoritratto?
Mr. Jefferson: Anybody? ... This does not bode well.	Prof. Jefferson: Nessuno? Non è un buon segno.
Mr. Jefferson: Just jump right in with an answer.	Prof. Jefferson: Forza, sparate una risposta.
Mr. Jefferson: This was in the chapters you read.	Prof. Jefferson: Era nei capitoli che avete letto.
Mr. Jefferson: You did read the chapters, right?	Prof. Jefferson: Li avete letti, vero?
Mr. Jefferson: Your silence is deafening.	Prof. Jefferson: Il vostro silenzio è assordante.
Mr. Jefferson: If this were a photo, I'd call it a still life.	Prof. Jefferson: Se questa fosse una foto, la chiamerei natura morta.
<i>Max takes a selfie.</i>	
Mr. Jefferson: Shh, I believe Max has taken what you kids call a "selfie"...	Prof. Jefferson: Shh, credo che Max si sia scattata quello che voi ragazzi chiamate "selfie"...

Mr. Jefferson: A dumb word for a wonderful photographic tradition. And Max... has a gift.	Prof. Jefferson: Una parola stupida per una magnifica tradizione fotografica. E Max... ha un dono.
Max: <i>(thinking)</i> I know I'm not dreaming this. It's real. I can tell.	Max: <i>So che non sto sognando. È reale. Me lo sento.</i>
Mr. Jefferson: Of course, as you all know, the photo portrait has been popular since the early 1800's.	Prof. Jefferson: Ovviamente, come sapete, il ritratto fotografico è in voga sin dagli inizi dell'800.
Mr. Jefferson: Your generation was not the first to use images for "selfie-expression."	Prof. Jefferson: La vostra generazione non è la prima a scattarsi foto selfie-service.
Mr. Jefferson: Sorry. I couldn't resist.	Prof. Jefferson: Scusate, non ho saputo resistere.
Max: <i>(thinking)</i> So I can go back in time...	Max: <i>Allora posso davvero tornare indietro nel tempo...</i>
Max: <i>(thinking)</i> What if that girl isn't dead yet? Can I save her?	Max: <i>E se quella ragazza non fosse ancora morta? Se potessi salvarla?</i>
Mr. Jefferson: The point remains that the portraiture	Prof. Jefferson: Il punto è che la ritrattistica, da quando è nata, è
Mr. Jefferson: has always been a vital aspect of art, and photography, for as long as it's been around.	Prof. Jefferson: sempre stata un aspetto fondamentale dell'arte, inclusa la fotografia.
Max: <i>(thinking)</i> I need to go to the bathroom quickly and check it out!	Max: <i>Devo correre subito in bagno e controllare!</i>
Mr. Jefferson: Now, Max, since you've captured our interest and clearly want to join the	Prof. Jefferson: Ora Max, visto che hai catturato la nostra attenzione e vuoi chiaramente unirti alla
Mr. Jefferson: conversation, can you please tell us the name of the process that gave birth to the first self-portraits?	Prof. Jefferson: conversazione, sapresti dirci il nome del processo che diede vita ai primi autoritratti?

<p>1) I feel sick.</p> <p>Max: I'm sorry, I feel sick. May I be excused?</p>	<p>1) Non mi sento bene.</p> <p>Max: Mi scusi, non mi sento bene. Potrei uscire?</p>
<p>2) I have to use the bathroom.</p> <p>Max: I'm sorry, but I really have to use the bathroom.</p>	<p>2) Devo andare in bagno.</p> <p>Max: Mi scusi, ma devo andare assolutamente in bagno.</p>
<p>Mr. Jefferson: Nice try, Max. But you're not gonna get away that easy. We can talk more after class.</p>	<p>Prof. Jefferson: Non ci provare, Max. Non te la caverai così facilmente. Ne parleremo dopo la lezione.</p>
<p>Max: <i>(shaking her head, thinking)</i> Oh, shit, Jefferson wants to keep me after class.</p>	<p>Max: <i>Merda, Jefferson vuole tenermi qui dopo la lezione.</i></p>
<p>Max: <i>(thinking)</i> And I need time to save that girl...</p>	<p>Max: <i>E ho bisogno di tempo per salvare quella ragazza...</i></p>
<p>Mr. Jefferson: Is there anybody here who knows their stuff?</p>	<p>Prof. Jefferson: Non c'è nessuno che sappia rispondermi?</p>
<p>Victoria: Louis Daguerre was a French painter who created "daguerreotypes" a process that</p>	<p>Victoria: Louis Daguerre era un pittore francese che creò la "dagherrotipia", un processo che</p>
<p>Victoria: gave portraits a sharp reflective style, like a mirror.</p>	<p>Victoria: donava ai ritratti uno stile definito e riflessivo, come uno specchio.</p>
<p>Victoria: <i>[turns to Max]</i> Now you're totally stuck in the Retro Zone. Sad face.</p>	<p>Victoria: Ora sì che sei davvero rétro. Faccina triste.</p>
<p>Mr. Jefferson: Very good, Victoria.</p>	<p>Prof. Jefferson: Ottimo, Victoria.</p>
<p>Mr. Jefferson: The Daguerreian Process brought out fine detail in people's faces, making them</p>	<p>Prof. Jefferson: La dagherrotipia faceva risaltare i dettagli sui volti dei soggetti e questo la rese</p>
<p>Mr. Jefferson: extremely popular from the 1800's onward.</p>	<p>Prof. Jefferson: molto popolare dal 1800 in poi.</p>
<p>Max: <i>(thinking)</i> What if I rewind again, and give him the right answer?</p>	<p>Max: <i>E se riavvolgessi di nuovo e gli dessi la risposta corretta?</i></p>

<i>Max rewinds.</i>	
Mr. Jefferson: Now, Max, since you've captured our interest and clearly want to join the	Prof. Jefferson: Ora Max, visto che hai catturato la nostra attenzione e vuoi chiaramente unirti alla
Mr. Jefferson: conversation, can you please tell us the name of the process that gave birth to the first self-portraits?	Prof. Jefferson: conversazione, sapresti dirci il nome del processo che diede vita ai primi autoritratti?
Max: The Daguerreian Process. Invented by a French painter named... Louis Daguerre.	Max: La dagherrotipia. Inventata da un pittore francese chiamato... Louis Daguerre.
Max: Around 1830.	Max: Nel 1830, circa.
Mr. Jefferson: Somebody has been reading, as well as posing. Nice work, Max.	Prof. Jefferson: Qualcuno, tra una posa e l'altra, si è messo a studiare. Ottimo lavoro, Max.
<i>Victoria gives Max an annoyed look.</i>	
Mr. Jefferson: The Daguerreian Process made portraiture hugely popular, mainly because it gave the	Prof. Jefferson: La dagherrotipia rese la ritrattistica molto popolare, soprattutto perché donava ai
Mr. Jefferson: subjects clear defined features.	Prof. Jefferson: soggetti dei lineamenti ben definiti.
Mr. Jefferson: You can learn more when you actually finish reading the assigned chapters.	Prof. Jefferson: Ne saprete di più quando finirete davvero di leggere i capitoli che vi ho assegnato.
Mr. Jefferson: Max is so far, way ahead of everybody.	Prof. Jefferson: Per ora, Max è molto più avanti di tutti.
<i>Bell rings.</i>	
Mr. Jefferson: And guys, don't forget the deadline to submit a photo in the "Everyday Heroes" contest.	Prof. Jefferson: E ragazzi, non scordatevi di presentare la foto per il concorso "Eroi di tutti i giorni".

Mr. Jefferson: I'll fly out with the winner to San Francisco where you'll be feted by the art world.	Prof. Jefferson: Volerò a San Francisco col vincitore, che verrà onorato dal mondo dell'arte.
Mr. Jefferson: It's great exposure, and it can kickstart a career in photography.	Prof. Jefferson: È un'ottima vetrina e può far decollare una carriera nella fotografia.
Mr. Jefferson: So, Stella and Alyssa, get it together. Taylor, don't hide. I'm still waiting for your entry, too.	Prof. Jefferson: Perciò Stella e Alyssa, dateci dentro. Taylor, non nasconderti, aspetto anche la tua.
Mr. Jefferson: And yes, Max, I see you pretending not to see me.	Prof. Jefferson: E sì Max, ho visto che fai finta di non vedermi.
Max: <i>(thinking)</i> Max, you are not crazy. You are not dreaming.	Max: <i>Max, non sei pazza. Non stai sognando.</i>
Max: <i>(thinking)</i> It's time to be an everyday hero.	Max: <i>È il momento di essere un'eroina di tutti i giorni.</i>
II.vi) Optional Conversation with Kate	
Kate: Nice answer, Max. Are you okay? You look pale.	Kate: Bella risposta, Max. Tutto a posto? Ti vedo pallida.
Max: Kate, uh, did we talk at all today?	Max: Kate, ehm, abbiamo già parlato oggi?
Kate: This is the first time. What's wrong?	Kate: Questa è la prima volta. Cosa c'è che non va?
Max: I'm sorry, I'm just tripping. Too much stress.	Max: Scusa, sono un po' fusa. Troppo stress.
Kate: I know the feeling.	Kate: So come ci si sente.
1) I have to go. Max: I have to go... Too much happening right now.	1) Devo andare. Max: Devo andare... ho troppe cose in ballo adesso.
Kate: Sure.	Kate: Certo.
2) I wish we didn't. Max: I wish we didn't. I do have to go, but we can talk later if you want.	2) Magari non lo sapessimo. Max: Vorrei che non lo sapessimo. Devo andare, ma possiamo sentirci più tardi, se ti va.

Kate: I'll see how I feel. Thanks, Max.	Kate: Vedrò come mi sentirò. Grazie Max.
<u>Jefferson and Victoria's conversation</u>	
Mr. Jefferson: Yes, Victoria, you still have to do your homework this week, even if you're submitting your	Prof. Jefferson: Sì Victoria, devi comunque fare i compiti questa settimana, anche se presenterai la tua
Mr. Jefferson: photo for the competition.	Prof. Jefferson: foto al concorso.
Mr. Jefferson: Everybody in class is turning a photo, so you see the dilemma.	Prof. Jefferson: Tutti in classe consegneranno una foto, quindi immagino tu capisca il dilemma.
Victoria: I know, Mr. Jefferson.	Victoria: Lo so prof. Jefferson.
Victoria: I just worked so hard on this shot, and I'm sure you know what it's like to	Victoria: È solo che ho lavorato così tanto su questo scatto e sono certa che sappia cosa voglia
Victoria: be consumed by your work.	Victoria: dire essere assorbiti dal proprio lavoro.
Victoria: I just really think "Everyday Heroes" is an important cultural event and I want	Victoria: Credo davvero che "Eroi di tutti i giorni" sia un importante evento culturale e voglio
Victoria: to represent Blackwell Academy.	Victoria: rappresentare l'Accademia Blackwell.
Mr. Jefferson: You have just by participating, by putting yourself out there in the world.	Prof. Jefferson: Lo hai già fatto, partecipando e mettendoti in gioco.
Mr. Jefferson: Well, no matter who wins, this is just a bump on a bigger road.	Prof. Jefferson: Sai, non importa vincere, è solo un ostacolo in un percorso molto lungo.
Mr. Jefferson: I don't want anybody to feel excluded from this process.	Prof. Jefferson: Non voglio che qualcuno si senta escluso da questo processo.

<p>Mr. Jefferson: But I also want everybody to know that this photographic world is not for everybody.</p>	<p>Prof. Jefferson: Ma voglio anche farvi capire che il mondo della fotografia non è per tutti.</p>
<p>Mr. Jefferson: I had my moment in the camera eye and everybody should have that chance, right?</p>	<p>Prof. Jefferson: Ho avuto il mio momento dietro l'obiettivo e voglio che tutti ce l'abbiano, capito?</p>
<p>Victoria: Oh, totally. I only want to share whatever gifts I have with the world...</p>	<p>Victoria: Assolutamente sì. Voglio solo condividere qualsiasi talento io abbia con il mondo...</p>
<p>II.vii) Conversation with Jefferson</p>	
<p>1) (Max initiates with Jefferson)</p> <p><i>Max approaches Victoria and Jefferson.</i></p> <p>Max: Excuse me, Mr. Jefferson, can I talk to you for a moment?</p>	<p>1) (Max inizia la conversazione)</p> <p>Max: Mi scusi prof. Jefferson, potrei parlarle un secondo?</p>
<p>Victoria: Yes, excuse you.</p>	<p>Victoria: Sì, scusati.</p>
<p>Mr. Jefferson: No, Victoria, excuse us.</p>	<p>Prof. Jefferson: No, Victoria, scusaci tu.</p>
<p>2) (Max tries to leave)</p> <p>Mr. Jefferson: I see you, Max Caulfield.</p>	<p>2) (Max tenta di uscire)</p> <p>Prof. Jefferson: Ti ho vista, Max Caulfield.</p>
<p>Mr. Jefferson: Don't even think about leaving here until we talk about your entry.</p>	<p>Prof. Jefferson: Non pensare di andartene senza prima aver parlato con me della tua partecipazione.</p>
<p><i>Max turns around and approaches Victoria and Jefferson.</i></p>	
<p>Mr. Jefferson: I'd never let one of photography's future stars avoid handing in her picture.</p>	<p>Prof. Jefferson: Non lascerei mai che una delle future star della fotografia eviti di consegnare il suo scatto.</p>
<p>1) I'm not avoiding.</p> <p>Max: I'm not avoiding, just...</p>	<p>1) Non lo sto evitando.</p> <p>Max: Non sto evitando, solo...</p>

Mr. Jefferson: Biding time, waiting for the elusive "right moment"?	Prof. Jefferson: Temporeggi, in attesa dello sfuggente "momento giusto"?
Max: Exactly.	Max: Esattamente.
2) Not sure if I have one. Max: Uh, yeah, I'm not sure I have one.	2) Non sono sicura di averne una. Max: Ehm, sì, non sono sicura di averne una.
Mr. Jefferson: Given your selfie output, I'm sure you must have about a thousand pics by now?	Prof. Jefferson: Vista la quantità di selfie che ti fai, ormai dovresti avere migliaia di foto.
Max: It'll take a long time to find a good one.	Max: Ci vorrà molto tempo per trovarne una buona...
Mr. Jefferson: Max, don't wait too long.	Prof. Jefferson: Max, non aspettare troppo.
Mr. Jefferson: John Lennon once said that "Life is what happens while you're busy making other plans."	Prof. Jefferson: John Lennon disse "La vita è ciò che accade mentre sei occupato a fare altri progetti."
Mr. Jefferson: Go on now, don't let me stop you.	Prof. Jefferson: Ora va', non voglio trattenerti.
<i>Max rewinds.</i>	
1) (Max initiates with Jefferson) <i>Max approaches Victoria and Jefferson.</i> Max: Excuse me, Mr. Jefferson, can I talk to you for a moment?	1) (Max inizia la conversazione) Max: Mi scusi prof. Jefferson, potrei parlarle un secondo?
Victoria: Yes, excuse you.	Victoria: Sì, scusati.
Mr. Jefferson: No, Victoria, excuse us.	Prof. Jefferson: No, Victoria, scusaci tu.
2) (Max tries to leave) Mr. Jefferson: I see you, Max Caulfield.	2) (Max tenta di uscire) Prof. Jefferson: Ti ho vista, Max Caulfield.
Mr. Jefferson: Don't even think about leaving here until we talk about your entry.	Prof. Jefferson: Non pensare di andartene senza prima aver parlato con me della tua partecipazione.

<i>Max turns around and approaches Victoria and Jefferson.</i>	
Mr. Jefferson: I'd never let one of photography's future stars avoid handing in her picture.	Prof. Jefferson: Non lascerei mai che una delle future star della fotografia eviti di consegnare il suo scatto.
Max: I'm on top of it.	Max: Ho tutto sotto controllo.
Max: I think John Lennon once said that "Life is what happens while you're busy	Max: Credo che una volta John Lennon disse "La vita è ciò che accade mentre sei occupato a
Max: making other plans."	Max: fare altri progetti."
Mr. Jefferson: Max, you are on fire today. All the right answers. Good.	Prof. Jefferson: Max, oggi non ne sbagli una. Sempre la risposta giusta. Bene.
Mr. Jefferson: Make sure you finish working on it by today. I have faith in you.	Prof. Jefferson: Cerca di finire di lavorarci entro oggi. Ho fiducia in te.
<i>Max leaves the art class.</i> - Corridor -	
Max: <i>(thinking)</i> I hope I have enough time to get to the bathroom... please... please... I	Max: <i>Spero di aver abbastanza tempo per arrivare in bagno... ti prego... ti prego...</i>
Max: <i>(thinking)</i> I can't tell anybody... they'll think I'm crazy!	Max: <i>Non posso dirlo a nessuno... mi prenderebbero per pazza!</i>
<u>Courtney and Taylor's conversation</u>	THE FOLLOWING CONVERSATION HAS NOT BEEN SUBTITLED.
Courtney: Why would anybody want to carry around a dorky instamatic?	
Taylor: Because Max wants everybody to see how hip she is.	
Courtney: As if. She plays it so shy.	

Taylor: She's so fucking shy she takes selfies with a giant camera.	
<u>Justin and Dana's conversation</u>	THE FOLLOWING CONVERSATION HAS NOT BEEN SUBTITLED.
Justin: I'm serious. I couldn't even get off the couch.	
Dana: When can you?	
Justin: When I have to get my education on. And see you.	
Dana: You should take a smoke break.	
Justin: Dana, I have. I haven't smoked since... I haven't smoked since I woke up at seven.	
Dana: What's the point of even coming to class if you're baked?	
Justin: What's the point of coming to class, period?	
Dana: Okay, rebel.	
Justin: Besides, why do you think they call it "high school"?	
Dana: You are such a dork I can never get mad at you.	
Justin: Want to take a quick rip of my new Fire OG?	
<u>Conversation between Logan, his friend and Daniel</u>	THE FOLLOWING CONVERSATION HAS NOT BEEN SUBTITLED.
Logan: Yo, Daniel, you remember that it's payday?	
Friend: Yeah, payday...	
Logan: I know you didn't forget you owe us cash.	
Daniel: I forgot for what.	
Logan: For making sure nobody kicks your ass.	

Friend: Yeah, your ass.	
Daniel: Logan, seriously, leave me alone.	
Logan: You're not the boss of me, bro.	
Friend: Not the boss, bro.	
Daniel: No, I'm, I'm...I'm just trying to go to class.	
<u>Brooke's comments on her game</u>	THE FOLLOWING CONVERSATION HAS NOT BEEN SUBTITLED.
Brooke: Oh, come on, baby, hold it together... Take that corner... Ooh, shit! Sorry, farmers. Come on, shift it! Get out of my way, Ferrari, <i>si</i> ? Almost there... Third place? That's bullshit! Grand Pricks!	
<u>Juliet and Zachary's conversation</u>	THE FOLLOWING CONVERSATION HAS NOT BEEN SUBTITLED.
Zachary: Don't even tease me.	
Juliet: You know I don't tease.	
Zachary: I hate that science class with those nerds.	
Juliet: What's that got to do with anything?	
Zachary: Uh, because if you send me a picture I won't be bored.	
Juliet: You suck.	
<u>Samuel's comments</u>	THE FOLLOWING CONVERSATION HAS NOT BEEN SUBTITLED.
Samuel: I don't mind the mopping, but can't you pick up your damn feet? Poor girl. Nobody should vanish like that... I feel like a ghost to these kids. They barely see me. This is an excellent mop, however. I keep it clean. Dragging dirty tracks everywhere.	
<i>Max enters the bathroom.</i>	

- Bathroom -	
II.viii) Nathan and Chloe's conversation with Max's knowledge	
Max: <i>(thinking)</i> Okay, Max, retrace every step...	Max: <i>Ok, Max, ripercorri passo per passo...</i>
Max: <i>(thinking)</i> [approaches the sink] I washed my face... [washes face]	Max: <i>Mi sono lavata la faccia...</i>
Max: <i>(thinking)</i> I shredded my photo... [tears up photo]	Max: <i>Ho strappato la foto...</i>
Max: <i>(thinking)</i> Then the... butterfly flew in...	Max: <i>Poi la... farfalla è volata dentro...</i>
Max: <i>(thinking)</i> And I took a photo...	Max: <i>E ho scattato una foto...</i>
<i>Max takes a photo of the butterfly. Nathan and Chloe enter the bathroom.</i>	
Nathan: Leave them out of this, bitch.	Nathan: Tienili fuori da questa storia, puttana.
Chloe: I can tell everybody Nathan Prescott is a punk ass who begs like a little girl	Chloe: Potrei dire a tutti che Nathan Prescott è uno stronzetto che piange come una femminuccia
Chloe: and talks to himself—	Chloe: e parla da solo...
<i>Nathan pulls out his gun.</i>	
Nathan: You don't know who the fuck I am or who you're messing around with!	Nathan: Non sai con chi cazzo hai a che fare né chi stai provocando!
Chloe: Where'd you get that? What are you doing? Come on, put that thing down!	Chloe: Dove l'hai presa? Ma che fai? Dai, mettila giù!
Max: <i>(thinking)</i> Wowser, it's happening again.	Max: <i>Wow, sta accadendo di nuovo.</i>
Nathan: Don't EVER tell me what to do. I'm so SICK of people trying to control me!	Nathan: Non dirmi MAI cosa devo fare. Sono STUFO della gente che cerca di controllarmi!
Chloe: You are going to get in hella more trouble for this than drugs—	Chloe: Quella ti ficcherà in casini ben peggiori della droga...

Nathan: Nobody would ever even miss your "punk ass" would they?	Nathan: Nessuno sentirebbe mai la mancanza di una teppista come te, vero?
Chloe: Get that gun away from me, psycho!	Chloe: Allontana quella pistola da me, psicopatico!
<i>Nathan kills Chloe and drops his gun on the ground. He then starts to shake Chloe and walk around the bathroom nervously.</i>	
Max: <i>(thinking)</i> Holy shit, I can't let this happen... If I can reverse time again, I can help her.	Max: <i>Oh merda, non deve succedere... se riesco a ritornare indietro di nuovo, posso aiutarla.</i>
Nathan: Oh... Shit! No, no, no, no...	Nathan: Oh... merda! No, no, no, no...
<i>Max rewinds. Max looks at the fire alarm.</i>	
Max: <i>(thinking)</i> I need a hammer to break it open!	Max: <i>Mi serve un martello per rompere il vetro!</i>
Nathan: Don't EVER tell me what to do. I'm so SICK of people trying to control me!	Nathan: Non dirmi MAI cosa devo fare. Sono STUFO della gente che cerca di controllarmi!
Chloe: You are going to get in hella more trouble for this than drugs—	Chloe: Quella ti ficcherà in casini ben peggiori della droga...
Nathan: Nobody would ever even miss your "punk ass", would they?	Nathan: Nessuno sentirebbe mai la mancanza di una teppista come te, vero?
<i>Max moves a maintenance cart, grabs a hammer from the floor and breaks the fire alarm glass with it. She then starts the fire alarm. Nathan stops pointing his gun at Chloe and looks behind him.</i>	
Nathan: No way...	Nathan: Oh no...
<i>Chloe knees Nathan in the stomach or groin and pushes him to the floor.</i>	
Chloe: Don't EVER touch me again, freak!	Chloe: Non azzardarti PIÙ a toccarmi, maniaco!

<i>Chloe exits the bathroom. Nathan picks up his gun and notices the pieces of Max's photo on the floor.</i>	
Nathan: Another shitty day...	Nathan: Un'altra giornata di merda...
<i>Nathan exits the bathroom.</i>	
Max: <i>(thinking)</i> That did not happen! This cannot be real!	Max: <i>Non è successo davvero! Non può essere vero!</i>
Max: <i>(thinking)</i> I just saw a girl get shot and then saved her! What the fuck is going on?	Max: <i>Ho assistito all'omicidio di una ragazza e poi l'ho salvata! Che cazzo sta succedendo?</i>
Max: <i>(thinking)</i> Do. Not. Freak. Out.	Max: <i>Non. Dare. Di. Matto.</i>
<i>Max exits the bathroom.</i>	
- Corridor - II.ix) Conversation with David	
David: Hey, do you hear that fire alarm? That means you should be outside.	David: Ehi, lo senti quell'allarme antincendio? Significa che dovresti essere di fuori.
Max: I had to use the bathroom...	Max: Dovevo usare il bagno...
David: Girls always use that excuse.	David: Le ragazze usano sempre questa scusa.
Max: Excuse for what?	Max: Scusa per cosa?
David: For whatever you're up to. Your face is covered in guilt.	David: Per qualsiasi cosa tu stia combinando. Sei colpevole, te lo leggo in faccia.
Max: The alarm tripped me out.	Max: L'allarme mi ha spaventata...
David: Then trip on out of here, missy. Or are you hiding something? Huh?	David: E allora fuori di qui signorina. O stai nascondendo qualcosa? Eh?

<p>Principal Wells: Thank you Mr. Madsen, the situation is under control. There's no emergency here.</p>	<p>Pres. Wells: Grazie signor Madsen, la situazione è sotto controllo.</p> <p>Non c'è nessuna emergenza.</p>
<p>Principal Wells: Leave Miss Caulfield alone and please turn off that alarm, since that's your job.</p>	<p>Pres. Wells: Lasci stare la signorina Caulfield e spenga quell'allarme, visto che è il suo lavoro.</p>
<p><i>David walks away.</i></p>	
<p>II.x) Conversation with Principal Wells</p>	
<p>if) (If Max tries to leave)</p> <p><i>Max tries to leave the building, but Wells stops her.</i></p> <p>Principal Wells: Hold on, Max. Come back here.</p>	<p>se) (Se Max prova ad uscire)</p> <p>Principal Wells: Aspetta, Max. Torna qui.</p>
<p>Principal Wells: You look a little stressed out. Are you okay?</p>	<p>Pres. Wells: Mi sembri un po' stressata. Tutto bene?</p>
<p>Max: I'm... I'm just a little worried about my... future.</p>	<p>Max: Sono... sono solo preoccupata per il mio... futuro.</p>
<p>Principal Wells: You're sweating pinballs. Is that all you're thinking about?</p>	<p>Pres. Wells: Grondi di sudore. È solo quello che ti preoccupa?</p>
<p>Principal Wells: You can always be upfront with me, Max.</p>	<p>Pres. Wells: Sai che puoi essere sincera con me, Max.</p>
<p>Principal Wells: Or have you done something wrong... Is that it? Well, Max? Talk to me.</p>	<p>Pres. Wells: Oppure hai fatto qualcosa di sbagliato... è così? Beh, Max? Dimmi.</p>
<p>1) REPORT NATHAN</p> <p>Max: I just saw Nathan Prescott waving a gun around...in the girls' room.</p>	<p>1) DENUNCIA NATHAN</p> <p>Max: Ho appena visto Nathan Prescott agitare una pistola... nel bagno delle ragazze.</p>
<p>Principal Wells: Nathan Prescott. You sure?</p>	<p>Pres. Wells: Nathan Prescott? Sei sicura?</p>

Max: Yes. He was in the bathroom talking to himself with a gun. I saw everything!	Max: Sì. Era nel bagno che parlava da solo con una pistola in mano. Ho visto tutto!
Max: He was babbling like crazy—	Max: Stava delirando.
Principal Wells: Okay, slow down, slow down. So now you saw this... Without him seeing you?	Pres. Wells: Ok, calmati, calmati. Quindi hai visto tutto questo... senza che lui ti vedesse?
Max: I was hiding behind a stall. I have the right to be there.	Max: Ero nascosta dietro una delle porte. Avevo il diritto di essere lì.
Max: It's the girls' room—	Max: è il bagno delle ragazze...
Principal Wells: I know, I know. I just want to be completely clear what happened.	Pres. Wells: Lo so, lo so. Voglio solo essere certo di quello che è accaduto.
Principal Wells: Mr. Prescott happens to be from the town's most distinguished family.	Pres. Wells: Il signor Prescott proviene da una delle famiglie più illustri della città.
Principal Wells: And one of Blackwell's most honored students.	Pres. Wells: Ed è uno degli studenti più stimati della Blackwell.
Principal Wells: So it's hard for me to see him brandishing a weapon in the girls' bathroom. So what happened next?	Pres. Wells: è per questo che fatico a immaginarlo mentre brandisce un'arma nel bagno delle ragazze.
Principal Wells: So what happened next?	Pres. Wells: E poi cos'è successo?
Max: Then...then he left. I ran out here wondering what to do. Are you going to bust him?	Max: E poi... poi se n'è andato. Non sapevo cosa fare e sono corsa qui? Lo espellerete?
Principal Wells: This is a serious charge. I'll look into the matter personally.	Pres. Wells: Questa è un'accusa grave. Mi occuperò personalmente della questione.

Principal Wells: Thank you for bringing it to my attention.	Pres. Wells: Grazie per averla portata alla mia attenzione.
Max: That's it? After what I told you—	Max: E basta? Dopo tutto quello che le ho detto...
Principal Wells: We'll continue this discussion, later, in my office.	Pres. Wells: Continueremo questa discussione più tardi, nel mio ufficio.
Principal Wells: Please go outside with the rest of your class now, Miss Caulfield.	Pres. Wells: E ora, Caulfield, vai fuori con il resto della classe.
Max: <i>(thinking)</i> Of course this academic drone won't do anything since the Prescott family	Max: <i>Ovviamente questo cacasotto di un preside non farà niente, visto che ora i Prescott</i>
Max: <i>(thinking)</i> owns Blackwell now. Should I rewind and change my story?	Max: <i>controllano la Blackwell.</i>
Max: <i>(thinking)</i> Should I rewind and change my story?	Max: <i>Forse dovrei tornare indietro e cambiare la storia...</i>
2) HIDE THE TRUTH Max: I just got sick in class... Um, female trouble—	2) NASCONDI LA VERITÀ Max: Mi sono sentita male in classe... ehm, cose da donne...
Principal Wells: Except you're wandering around like a zombie.	Pres. Wells: Ma vaghi in giro come uno zombie.
Principal Wells: And do you think it's the first time a student has used that line on me?	Pres. Wells: E credi che sia la prima volta che una studentessa usa questa scusa con me?
Max: It's the truth. I felt dizzy in Mr. Jefferson's class—	Max: È la verità. Mi sono sentita male durante la lezione del prof. Jefferson...
Principal Wells: Just tell me what you're hiding. You can trust me.	Pres. Wells: Dimmi solo cosa stai nascondendo. Puoi fidarti di me.
Max: There's nothing to hide. I got sick. It happens, you know—	Max: Non sto nascondendo niente. Mi sono sentita male. Capita, sa?

<p>Principal Wells: There's that teen 'tude again. You know, I've heard enough.</p>	<p>Pres. Wells: Ed ecco di nuovo questo atteggiamento da adolescente. Sai cosa? Ne ho abbastanza.</p>
<p>Principal Wells: Don't think I don't know what goes on around here.</p>	<p>Pres. Wells: Non credere che non sappia cosa succede qui in giro.</p>
<p>Principal Wells: You've only been here for three weeks and you're already causing conflict.</p>	<p>Pres. Wells: Sei qui solo da tre settimane e stai già creando dei problemi.</p>
<p>Principal Wells: I don't think your parents will approve when they find out.</p>	<p>Pres. Wells: Non credo che i tuoi genitori approveranno quando glielo dirò.</p>
<p>Principal Wells: Now get outside with the class. Please.</p>	<p>Pres. Wells: Ora vai fuori con il resto della classe. Grazie.</p>
<p>Max: <i>(thinking)</i> No, he does not buy that at all. I may have just flushed my scholarship down the toilet...</p>	<p>Max: <i>No, non se l'è proprio bevuta. Mi sa che ho appena buttato la borsa di studio nel cesso...</i></p>
<p>Max: <i>(thinking)</i> Yes, I could rewind and actually tell him the truth...</p>	<p>Max: <i>Beh potrei tornare indietro e dirgli la verità...</i></p>
<p><i>Max leaves the building.</i></p>	
<p>III) Main Campus</p>	
<p>if) (Reported Nathan)</p> <p>Principal Wells: <i>(through speakers)</i> Would Nathan Prescott please come to the front office? Thank you.</p>	<p>se) (Denunciato Nathan)</p> <p>Principal Wells: Nathan Prescott è pregato di venire nel mio ufficio.</p> <p>Grazie.</p>
<p>if) (Max didn't look at missing posters)</p> <p><i>Max notices missing person posters lying on the ground and kneels down to look at one of them.</i></p> <p>Max: <i>(thinking)</i> Rachel Amber... She looks so hopeful and pretty... I wonder what happened to her...</p>	<p>se) (Max non ha guardato i poster della ragazza scomparsa)</p> <p>Max: <i>Rachel Amber... sembra così bella e piena di speranza... chissà cosa le è successo...</i></p>

III.i) Optional Conversation with Ms. Grant	
Max: Hi, Ms. Grant.	Max: Salve, prof.ssa Grant.
Ms. Grant: Excuse me, Max?	Prof.ssa Grant: Max?
Ms. Grant: I know everybody loves being asked to sign a petition, but	Prof.ssa Grant: Immagino che non vedessi l'ora che qualcuno ti chiedesse di firmare una petizione, ma
Ms. Grant: would you do Ms. Grant a favor and hear me out?	Prof.ssa Grant: avresti un secondo da dedicare alla tua professoressa?
1) Sure. Max: Sure, I always have time for you. What's the petition?	1) Certo. Max: Certo, ho sempre tempo per lei. Di che petizione si tratta?
Ms. Grant: David Madsen, our chief of security, wants to put surveillance cameras all around	Prof.ssa Grant: David Madsen, il capo della sicurezza, vuole mettere delle telecamere di sorveglianza in
Ms. Grant: the campus.	Prof.ssa Grant: tutto il campus.
Ms. Grant: Halls, classrooms, gym, dorm rooms, et cetera.	Prof.ssa Grant: Corridoi, classi, palestra, camere dei dormitori, ecc.
Ms. Grant: Blackwell Academy should be a high school, not a high security penitentiary.	Prof.ssa Grant: L'Accademia Blackwell dovrebbe essere una scuola, non un carcere di massima sicurezza.
1.1) David Madsen Max: David Madsen doesn't need another excuse to harass students here...	1.1) David Madsen Max: David Madsen non ha bisogno di un'altra scusa per importunare gli studenti...
Ms. Grant: Max, this isn't about personalities.	Prof.ssa Grant: Max, non è contro qualcuno in particolare.

<p>Ms. Grant: This is about protecting civil rights and our school's legacy of freedom.</p>	<p>Prof.ssa Grant: è per proteggere i nostri diritti civili e la tradizione libertaria della nostra scuola.</p>
<p>1.2) That's crazy. Max: That's crazy.</p>	<p>1.2) È assurdo. Max: È assurdo.</p>
<p>Max: I get why schools should be on high alert these days, but cameras</p>	<p>Max: Capisco che ultimamente le scuole dovrebbero essere in massima allerta, ma telecamere</p>
<p>Max: in the dorm rooms?</p>	<p>Max: nei dormitori?</p>
<p>Ms. Grant: It's a slippery slope. And it's up to you and your classmates to stand up here.</p>	<p>Prof.ssa Grant: è un pendio scivoloso. E sta a te e ai tuoi compagni ribellarvi.</p>
<p>1.3) It could have helped Rachel. Max: I guess cameras could have helped Rachel. I can see both sides.</p>	<p>1.3) Avrebbe potuto aiutare Rachel. Max: Ma le telecamere avrebbero potuto aiutare Rachel. Capisco entrambi i punti di vista.</p>
<p>Ms. Grant: You're fair-minded, Max.</p>	<p>Prof.ssa Grant: Sei imparziale, Max.</p>
<p>Ms. Grant: And we all pray Rachel is found safe and sound, bless her soul.</p>	<p>Prof.ssa Grant: E tutti preghiamo che Rachel venga ritrovata sana e salva, Dio la benedica.</p>
<p>Ms. Grant: But this petition isn't about her.</p>	<p>Prof.ssa Grant: Ma questa petizione non riguarda lei.</p>
<p>Ms. Grant: Blackwell Academy has a noble heritage, from the Native Americans who founded this land, to the</p>	<p>Prof.ssa Grant: L'Accademia Blackwell è di nobili origini, dai nativi americani che l'hanno fondata, ai</p>
<p>Ms. Grant: pioneers who shared it in peace, not fear and violence.</p>	<p>Prof.ssa Grant: pionieri che l'hanno condivisa all'insegna della pace, non della paura e della violenza.</p>

<p>1.1) The Native Americans?</p> <p>Max: The Native Americans?</p>	<p>1.1) I nativi americani?</p> <p>Max: I nativi americani?</p>
<p>Ms. Grant: The tribes who were here first, who welcomed the settlers.</p>	<p>Prof.ssa Grant: Le tribù che vivevano qui prima, che hanno accolto i colonizzatori.</p>
<p>Ms. Grant: Both cultures found a mutual symbiosis and thrived.</p>	<p>Prof.ssa Grant: Entrambe le culture trovarono un equilibrio e prosperarono.</p>
<p>1.2) Blackwell is that old?</p> <p>Max: Blackwell is that old? That's incredible.</p>	<p>1.2) La Blackwell è così vecchia?</p> <p>Max: La Blackwell è così vecchia? È incredibile.</p>
<p>Ms. Grant: You should learn a little history about your alma mater.</p>	<p>Prof.ssa Grant: Dovresti studiare la storia della tua università.</p>
<p>Ms. Grant: You'll find some fascinating facts. There's a lot of power in this region.</p>	<p>Prof.ssa Grant: Scopriresti delle cose molto interessanti. C'è molto potere in questa regione.</p>
<p>Ms. Grant: I think it helps the creative juices flow around here...</p>	<p>Prof.ssa Grant: Credo che stimoli la creatività in questa area.</p>
<p>1.3) You know a lot.</p> <p>Max: You know a lot about Blackwell for being the science teacher.</p>	<p>1.3) Sa molte cose.</p> <p>Max: Ne sa di cose sulla Blackwell per essere un'insegnante di scienze.</p>
<p>Ms. Grant: Science is history, Max. And I have a secret wish to teach local lore and legends.</p>	<p>Prof.ssa Grant: La scienza è storia, Max. E in effetti vorrei tanto insegnare folclore e leggende locali.</p>
<p>Ms. Grant: There's a lot of unique facts about this place you might really enjoy discovering.</p>	<p>Prof.ssa Grant: Ci sono storie sensazionali che sono sicure ti piacerebbero moltissimo...</p>
<p>Ms. Grant: Now before I assign you homework with this lecture, will you please sign the</p>	<p>Prof.ssa Grant: Ora, prima che diventi una lezione e debba assegnarti dei compiti, firmeresti la</p>

<p>Ms. Grant: petition to keep our campus from going back to 1984?</p>	<p>Prof.ssa Grant: petizione per evitare che il nostro campus torni al 1984?</p>
<p>1.1) Sign.</p> <p>Max: Absolutely. I don't mind security, but not...pure surveillance.</p>	<p>1.1) Firma.</p> <p>Max: Certamente. Non ho problemi con la sicurezza... ma con la sorveglianza sì.</p>
<p>Ms. Grant: I knew you were my favorite new student at Blackwell</p>	<p>Prof.ssa Grant: Sapevo che doveva esserci un motivo se sei la mia preferita tra i nuovi studenti della</p>
<p>Ms. Grant: for a good reason.</p>	<p>Prof.ssa Grant: Blackwell.</p>
<p>1.2) Don't sign.</p> <p>Max: Ms. Grant, I totally respect your passion and knowledge, but some security cameras make me feel</p>	<p>1.2) Non firmare.</p> <p>Max: Rispetto la sua passione e la sua competenza, ma qualche telecamera mi farebbe sentire</p>
<p>Max: a little safer.</p>	<p>Max: più sicura.</p>
<p>Ms. Grant: I'm not against security, Max.</p>	<p>Prof.ssa Grant: Non sono contro la sicurezza, Max.</p>
<p>Ms. Grant: We should all be concerned when private space becomes public.</p>	<p>Prof.ssa Grant: Dovremmo tutti preoccuparci quando uno spazio privato diventa pubblico.</p>
<p>Ms. Grant: Your generation has been tricked to think everything should be recorded.</p>	<p>Prof.ssa Grant: La tua generazione è stata convinta a pensare che tutto debba essere registrato.</p>
<p>2) No.</p> <p>Max: Well, I'm kind of in a rush now, I don't really have the time...</p>	<p>2) No.</p> <p>Max: Beh... vado un po' di fretta, non ho proprio tempo...</p>
<p>Ms. Grant: Too bad. Serious things are taking place at Blackwell and they affect you most of all.</p>	<p>Prof.ssa Grant: Peccato. Stanno accadendo delle cose gravi alla Blackwell e interessano soprattutto voi.</p>

Ms. Grant: Come back and see me when you do have time, promise?	Prof.ssa Grant: Prometti di tornare da me appena hai tempo?
III.ii) Optional Conversation with Brooke	
Max: Hi, Brooke.	Max: Ciao, Brooke.
Brooke: Let me guess... You want to fly my drone?	Brooke: Fammi indovinare... vuoi provare il mio drone?
1) I'd love to. Max: I'd love to! I love planes and balloons and—	1) Mi piacerebbe molto. Max: Mi piacerebbe molto! Adoro gli aerei, le mongolfiere e...
Brooke: This is neither. Do you know what a drone really is?	Brooke: Non c'entra con nessuna delle due cose. Ma almeno sai cos'è un drone?
Max: A weapon, right?	Max: Un'arma, giusto?
Brooke: Uh, you read too many conspiracy sites. This might be too complicated for you.	Brooke: Mh, frequenti troppi siti complottisti. Forse è troppo complicato per te.
Brooke: Funny, Warren said you were smart. Please, step back.	Brooke: Strano, Warren dice che sei intelligente. Dai, allontanati.
2) Is this legal? Max: Is that really yours? Is that even legal?	2) È legale? Max: È davvero tuo? Ma è legale almeno?
Brooke: Of course. Nobody knows about it yet.	Brooke: Certo. Per ora non sono molto conosciuti.
Max: Isn't it considered a weapon of war?	Max: Non è considerate un'arma di guerra?
Brooke: Uh, you read too many conspiracy sites. This might be too complicated for you.	Brooke: Mh, frequenti troppi siti complottisti. Forse è troppo complicato per te.

Brooke: Funny, Warren said you were smart. Please, step back.	Brooke: Strano, Warren dice che sei intelligente. Dai, allontanati.
3) That's a HiFly drone. (after rewind) Max: That looks like a HiFly drone, model... B400 EVO? Now that's a nice piece of tech.	3) Quello è un drone HiFly. (dopo aver riavvolto) Max: Sembrerebbe un drone HiFly, modello... B400 EVO? È un bel gingillo.
Brooke: You're full of surprises. Why would you know that?	Brooke: Sei piena di sorprese. Come fai a saperlo?
Max: I love aerial photography.	Max: Mi piacciono le fotografie aeree.
Max: Drones are perfect for that, especially those with great range.	Max: I droni sono perfetti per farle, soprattutto quelli con una portata ampia.
Max: It's a new era of images.	Max: Sono la nuova frontiera della fotografia.
Brooke: Most impressive, Max. Warren said you were multi-faceted.	Brooke: Notevole, Max. Me l'aveva detto Warren che hai molte sfaccettature.
Brooke: Here, give the drone a whirl around campus.	Brooke: Ecco, fai un giro col drone attorno al campus.
<i>Max flies the drone around for a while before returning the controller to Brooke.</i>	
III.iii) Optional Conversation with Hayden	
Max: Hey, Hayden.	Max: Ehi, Hayden.
Hayden: There she is, the retro-selfie master.	Hayden: Guarda chi c'è, la maestra dei selfie-rétro.
Max: That's me, alright. You look relaxed as usual, Hayden.	Max: Sì, sono proprio io. Rilassato come al solito, Hayden.
Hayden: It's a skill one cultivates at Blackwell.	Hayden: è una capacità che si coltiva alla Blackwell.

<p>Hayden: Especially when one represents the Vortex Club. Not to boast.</p>	<p>Hayden: Specialmente quando rappresenti il Vortex Club. Non per tirarmela.</p>
<p>1) Vortex Club.</p> <p>Max: What the hell is the Vortex Club anyway? Seems so elitist...</p>	<p>1) Vortex Club.</p> <p>Max: Ma poi che cavolo è il Vortex Club? Sembra roba da snob...</p>
<p>Hayden: Only if you're not cool enough to get in. And it doesn't hurt your resume.</p>	<p>Hayden: Solo se non sei abbastanza figo per entrarci. E poi non nuoce al curriculum.</p>
<p>Max: If you say so...</p>	<p>Max: Se lo dici tu.</p>
<p>Hayden: I do. But you should actually come hang with us one night.</p>	<p>Hayden: Fidati. Dovresti farti un giro con noi una di queste sere.</p>
<p>Hayden: Then you wouldn't be so inclined to gossip.</p>	<p>Hayden: Allora non ne parleresti così male.</p>
<p>1.1) Hang with Vortex Club?</p> <p>Max: You mean hang with the Vortex Club? That sounds like a set-up to a horrible prank...</p>	<p>1.1) Uscire con il Vortex Club?</p> <p>Max: Vuoi dire uscire con il Vortex Club? Sembra l'inizio di uno scherzo orrendo...</p>
<p>Hayden: Chillax, paranoia girl. We're not that desperate for fun.</p>	<p>Hayden: Sciallati, miss paranoia. Non abbiamo bisogno di questo per divertirci.</p>
<p>Hayden: We know how to do that on our own.</p>	<p>Hayden: Ci sappiamo divertire da soli.</p>
<p>1.2) I don't think so.</p> <p>Max: I don't think so. I'm not Ms. Party.</p>	<p>1.2) Non credo.</p> <p>Max: Non credo proprio. Non sono l'anima della festa.</p>
<p>Hayden: That's because you haven't partied with us. Or even Victoria.</p>	<p>Hayden: Questo perché non hai ancora fatto festa con noi o con Victoria.</p>

Hayden: Who's pretty funny when she's baked.	Hayden: è simpatica quando è sballata.
Max: It seems weird to think about partying with all those Rachel Amber posters up...	Max: Mi fa strano festeggiare con tutti quei volantini di Rachel Amber in giro...
Hayden: You're high. Rachel used to hang out with us too. She was a blast. Smart, not bitchy like...	Hayden: Sei fuori. Anche Rachel usciva con noi. Era uno spasso. Simpatica, non stronza come...
Hayden: you know.	Hayden: Ci siamo capiti.
2) Rachel. (after “Vortex Club”) Max: So you knew Rachel Amber?	2) Rachel. (dopo “Vortex Club”) Max: Conoscevi Rachel Amber?
Hayden: I knew she liked to party. Hah, fun to be around. Oh yeah, and she was hot.	Hayden: Sapevo che le piaceva far festa. Era una tipa divertente. Ah sì, e molto sexy.
2.1) What happened to her? Max: What do you think happened to her?	2.1) Cosa credi le sia successo? Max: Cosa credi le sia successo?
Hayden: Oh, whatever happens to people who disappear without a trace.	Hayden: Oh, quello che accade alle persone che spariscono senza lasciare traccia.
2.2) Did Victoria like Rachel? Max: Did Victoria like Rachel? She seems like the jealous type.	2.2) A Victoria stava simpatico Rachel? Max: A Victoria stava simpatica Rachel? Sembra la tipa ragazza invidiosa.
Hayden: Don't think you know Victoria so well.	Hayden: Non credere di conoscere Victoria così bene.
Hayden: She respected Rachel, even if she didn't act like it.	Hayden: Rispettava Rachel, anche se non lo dava a vedere.
2.3) Rachel was in the Vortex Club? Max: Rachel was actually a member of the Vortex Club?	2.3) Rachel era nel Vortex Club? Max: Rachel era un membro del Vortex Club?

<p>Hayden: No. Rachel was like her own club. She was actually too cool for us. And I'll deny I ever said that.</p>	<p>Hayden: No. Rachel era come un club a parte. Era troppo cool per noi. Qui lo dico e qui lo nego.</p>
<p>2.4) I'm more confused, let's talk later.</p> <p>Max: I'm more confused than before... It's such a mystery. Let's talk later, Hayden.</p>	<p>2.4) Sono confusa, parliamo più tardi.</p> <p>Max: Sono più confusa di prima... è un vero e proprio mistero. A più tardi, Hayden.</p>
<p>Hayden: That it is, Max. Now I have to get my chemical on and study.</p>	<p>Hayden: D'accordo, Max. Ora mi faccio due tiri e mi metto a studiare.</p>
<p>Hayden: We should get you and Dana out one night...</p>	<p>Hayden: Dovremmo portare te e Dana fuori, una di queste sere...</p>
<p>3) Nathan Prescott.</p> <p>Max: Do you really want Nathan Prescott to "represent"?</p>	<p>3) Nathan Prescott.</p> <p>Max: Vuoi davvero che Nathan Prescott vi "rappresenti"?</p>
<p>Hayden: Oh, please. Nathan is like everybody's voodoo doll. "Kill the rich kid!"</p>	<p>Hayden: Oh, per favore. Nathan è la bambola vudù di tutti. "Uccidete il riccone!"</p>
<p>Hayden: He's alright, and a fun guy to hang with. Fuck the haters.</p>	<p>Hayden: è a posto ed è un tipo divertente. Fanculo a chi ne parla male.</p>
<p>3.1) He seems unstable.</p> <p>Max: He seems genuinely unstable to me.</p>	<p>3.1) Sembra fuori di testa.</p> <p>Max: A me sembra proprio fuori di testa.</p>
<p>Hayden: Nate has his extreme moments, but...don't we all?</p>	<p>Hayden: Anche Nate ha i suoi momenti estremi, ma... non è così per tutti?</p>
<p>Max: I don't know yet, Hayden.</p>	<p>Max: Ancora non lo so, Hayden.</p>

<p>3.2) Fair enough.</p> <p>Max: Fair enough, but I'm still not going to party with him.</p>	<p>3.2) Mi sembra giusto.</p> <p>Max: Va bene, ma non voglio comunque fare festa con lui.</p>
<p>Hayden: Your loss. Bro is fucking hilarious when he's blazed. And he does always have the best shit.</p>	<p>Hayden: Peggio per te. Fa morire dal ridere quando è fatto. E ha sempre la roba migliore.</p>
<p>4) Let's talk later.</p> <p>Max: Let's talk later, Hayden.</p>	<p>4) Parliamo più tardi.</p> <p>Max: Parliamo più tardi, Hayden.</p>
<p>Hayden: Bye, Max. Now, I have to get my chemical on and study.</p>	<p>Hayden: Ciao Max. Ora mi faccio due tiri e mi metto a studiare.</p>
<p>Hayden: We should get you and Dana out one night...</p>	<p>Hayden: Dovremmo portare te e Dana fuori, una di queste sere...</p>
<p>III.iv) Optional Conversation with Stella</p>	
<p>Max: Hey there, Stella.</p>	<p>Max: Ehi, Stella.</p>
<p>Stella: Hey, I know you! You're the new quiet girl in Jefferson's class. Isn't he incredible?</p>	<p>Stella: Ehi, ti conosco! Sei la nuova ragazza timida del corso di Jefferson. Non è un mito?</p>
<p>1) I think so.</p> <p>Max: I think so. We're lucky to have such a famous teacher.</p>	<p>1) Già.</p> <p>Max: Credo di sì. Siamo fortunati ad avere un insegnante così famoso.</p>
<p>Max: And I actually love his work...</p>	<p>Max: E poi mi piacciono molto i suoi scatti...</p>
<p>Stella: Me too. His New York urban stuff is great, but I'm glad he came back</p>	<p>Stella: Anche a me, i suoi lavoro newyorkesi sono incredibili, ma sono contenta che sia tornato</p>
<p>Stella: to his Oregon roots.</p>	<p>Stella: alle sue origini, qui nell'Oregon.</p>

<p>Stella: Screw the East Coast elite. It must piss off those pretentious galleries that Mark Jefferson</p>	<p>Stella: Che si fotta l'élite della East Coast. Deve proprio dargli fastidio che Mark Jefferson</p>
<p>Stella: is teaching photography to us Blackwell hicks...</p>	<p>Stella: insegna fotografia a noi provinciali...</p>
<p>Stella: plus he is pretty hot for an older guy.</p>	<p>Stella: E poi è sexy, nonostante l'età.</p>
<p>2) He's aloof.</p> <p>Max: He's aloof... He seems like he's always above you, not like a snob,</p>	<p>2) è distaccato.</p> <p>Max: è distaccato... come se si sentisse superiore, ma non in maniera snob...</p>
<p>Max: but like you don't know what's in his head.</p>	<p>Max: come se non sapessi cosa c'è nella sua testa.</p>
<p>Stella: Maybe. Mr. Jefferson just has his own style.</p>	<p>Stella: Forse il prof. Jefferson ha il suo stile.</p>
<p>3) Not sure yet.</p> <p>Max: I'm not sure yet,</p>	<p>3) Non lo so ancora.</p> <p>Max: Non sono ancora sicura.</p>
<p>Max: I mean, he's clearly a genius. But I don't agree with everything he says.</p>	<p>Max: Cioè, è chiaramente un genio, ma non concordo con tutto quello che dice.</p>
<p>Stella: He does get a bit pretentious, but he's passionate and just says what he thinks.</p>	<p>Stella: A volte fa un po' il presuntuoso, ma perché è entusiasta e dice quello che pensa.</p>
<p>Stella: If Victoria wasn't all over him, I would definitely make a move.</p>	<p>Stella: Se Victoria non gli stesse sempre addosso, ci proverei.</p>
<p>1) Victoria?</p> <p>Max: Victoria is pretty obvious. I don't think Jefferson is into her.</p>	<p>1) Victoria?</p> <p>Max: Victoria è troppo spudorata. Non credo che a Jefferson piaccia.</p>
<p>Stella: I don't think she's closed the deal. But she's not the only player...</p>	<p>Stella: Non credo che l'abbia conquistato. Ma non è l'unica nel gioco...</p>

Max: Now how do you know this?	Max: E tu come fai a saperlo?
2) Now that you mention it. Max: Now that you mention it, he doesn't respond to Victoria's flirting. That means he has good taste.	2) Ora che ci penso. Max: Ma, in effetti, non risponde alle avance di Victoria. Significa che ha buon gusto.
3) No Way. Max: No way. You can get him so busted. And he's not going to mess around with a student.	3) Non ci credo. Max: Ma no. Lo metteresti nei casini. E non credo che se la farebbe con una studentessa.
Stella: That's what you think.	Stella: è quello che pensi tu.
Max: Now how do you know this?	Max: E tu come fai a saperlo?
Stella: You have a lot to learn here at Blackwell.	Stella: Devi imparare molte cose qui alla Blackwell.
Stella: Rachel Amber absolutely had sex with him.	Stella: Rachel Amber di sicuro ha fatto sesso con lui...
Stella: Well... I heard that from a good source.	Stella: Beh, l'ho sentito da una fonte attendibile.
1) You knew Rachel? Max: So you knew Rachel?	1) Conoscevi Rachel? Max: Quindi conoscevi Rachel?
Stella: Not really. I saw her hanging with the other cool kids like Victoria.	Stella: Non proprio. L'ho vista girare con gli altri fighetti come Victoria.
Stella: Not my kind of clique. But I heard insane stories about Rachel...	Stella: Non proprio il mio giro. Ma ho sentito delle storie pazzesche su Rachel...
2) Interesting. Max: Interesting. See, you learn something new everyday at school.	2) Interessante. Max: Interessante. Vedi, ogni giorno si impara qualcosa di interessante a scuola.

Stella: Like I said, you have a lot to learn, Max. See ya in class.	Stella: Come ho detto, hai molto da imparare, Max. Ci si vede a lezione.
III.v) Optional Conversation with Justin	
Max: Yo, Justin.	Max: Bella, Justin.
Justin: Check out the Max. Come to thrash?	Justin: Bella Max. Sei qui per un po' di thrash?
1) Oh yeah. Max: Oh, yeah. Bring it.	1) Certo! Max: Certo. Spara.
Justin: What's your first move gonna be?	Justin: Con che trick vuoi iniziare?
Max: Uh... jump?	Max: Ehm... salto?
Justin: You're such a poser. If you can't even name a simple noseslide or a tre flip, you should walk on.	Justin: Sei proprio una poser. Se non sai nemmeno dire noseslide o tre flip, dovresti andartene.
2) Thrash? Max: Thrash? You mean stage diving or...	2) Thrash? Max: Thrash? Nel senso di ascoltare del metal o...
Justin: You're such a poser. If you can't even name a simple noseslide or a tre flip, you should walk on.	Justin: Sei proprio una poser. Se non sai nemmeno dire noseslide o tre flip, dovresti andartene.
3) I came to Noseslide. (after rewind) Max: I came to noseslide, but I'd love to see somebody do a "tre flip"!	3) Sono qui per un Noseslide. (dopo aver riavvolto) Max: Sono qui per un noseslide, ma vorrei che qualcuno mi facesse un "tre flip"!
Justin: Oh, sick, you're not a poser.	Justin: Oh, figata, non sei una poser.
Max: Nah, I just can't skate worth shit.	Max: Nah, ma faccio cagare ad andare in skate.

<p>Justin: Oh, check it. We're gonna destroy some rails for you. What do you want to see?</p>	<p>Justin: Oh, bella. Distruggeremo un po' di ringhiere per te.</p> <p>Cosa vuoi vedere?</p>
<p>3.1) Noseslide.</p> <p>Max: I'd love to see a... noseslide.</p>	<p>3.1) Noseslide.</p> <p>Max: Mi piacerebbe vedere un... noseslide.</p>
<p>Justin: Let's get Trevor all over that action.</p>	<p>Justin: Forza Trevor, facci vedere il trick.</p>
<p><i>Trevor does the trick successfully.</i></p>	
<p>3.2) Tre flip.</p> <p>Max: Go for a "tre flip".</p>	<p>3.2) Tre flip.</p> <p>Max: Fammi un "tre flip".</p>
<p>Justin: Let's get Trevor all over that action.</p>	<p>Justin: Forza Trevor, facci vedere il trick.</p>
<p><i>Trevor fails to do the trick.</i></p>	
<p>III.vi) Optional Conversation with Justin #2</p>	
<p>Max: Hey.</p>	<p>Max: Ehi.</p>
<p>1) (Trevor did a noselide)</p> <p>Justin: You're not really a Skate Betty.</p>	<p>1) (Trevor ha eseguito un noselide)</p> <p>Justin: Non sei proprio una skater.</p>
<p>2) (Trevor did a tre flip)</p> <p>Justin: I'm stoked to see those photos framed and shit. You're not really a Skate Betty, though.</p>	<p>2) (Trevor ha eseguito un tre flip)</p> <p>Justin: Mi gasa vederti scattare foto. Ma non sei una vera skater.</p>
<p>1) I used to be.</p> <p>Max: I used to be, but I'm into my camera now.</p>	<p>1) Lo ero.</p> <p>Max: Un tempo sì, ma adesso mi interesse più alle foto.</p>
<p>Justin: I can tell. We need more girls out here.</p>	<p>Justin: Lo vedo. Ci servono più ragazze.</p>
<p>Justin: Rachel Amber and her punk friend used to skate with us...</p>	<p>Justin: Rachel Amber e la sua amica punkettara andavano in skate con noi...</p>

<p>2) Not really.</p> <p>Max: Not really.</p>	<p>2) Non proprio.</p> <p>Max: Non proprio.</p>
<p>Justin: Too bad. It's nice to have the females on board too.</p>	<p>Justin: Peccato. Mi piace quando sulla tavola ci sono delle ragazze.</p>
<p>Justin: Rachel Amber and her punk friend used to love skating with us.</p>	<p>Justin: A Rachel Amber e alla sua amica punkettara piaceva andare in skate con noi.</p>
<p>1) You knew Rachel?</p> <p>Max: You knew Rachel?</p>	<p>1) Conoscevi Rachel?</p> <p>Max: Conoscevi Rachel?</p>
<p>Justin: She used to chill with us sometimes. But one day she just vanished...</p>	<p>Justin: A volte girava con noi. Ma un giorno è scomparsa...</p>
<p>Justin: Hope she's livin' the dream somewhere. If anybody</p>	<p>Justin: Spero che stia realizzando i suoi sogni da qualche parte. Se qualcuno le avesse fatto</p>
<p>Justin: we'll get a skate posse and take 'em out with our boards.</p>	<p>Justin: del male, radunerei i ragazzi e lo riempirei di botte.</p>
<p>2) Punk friend?</p> <p>Max: Who was Rachel's punk friend?</p>	<p>2) Amica punk?</p> <p>Max: Chi era l'amica punkettara di Rachel?</p>
<p>Justin: I can't remember her name... But she was hot. Tats. Blue hair. Hardcore.</p>	<p>Justin: Non mi ricordo come si chiamava... ma era gnocca.</p> <p>Tatuaggi. Capelli blu. Tosta.</p>
<p>Justin: She stopped hanging out with us after Rachel disappeared... or ran away.</p>	<p>Justin: Ha smesso di girare con noi quando Rachel è scomparsa... o scappata via.</p>
<p>3) You hang with Victoria?</p> <p>Max: You ever hang out with Victoria?</p>	<p>3) Frequenti Victoria?</p> <p>Max: Esci mai con Victoria?</p>

<p>Justin: Fuck that! I'd rather rollerblade than hang out with snobs like her.</p>	<p>Justin: Col cazzo! Preferirei andare in rollerblade che uscire con una snob del genere.</p>
<p>4) Let's chill later.</p> <p>Max: Let's chill later, Justin.</p>	<p>4) Ci becchiamo più tardi.</p> <p>Max: Ci becchiamo più tardi, Justin.</p>
<p>Justin: Anytime you want to take some action shots, we're here for you, Max.</p>	<p>Justin: Quando vuoi fare degli scatti in movimenti, siamo qui per te, Max.</p>
<p>III.vii) Optional Conversation with Daniel</p>	
<p>Max: What's up, Daniel?</p>	<p>Max: Come va, Daniel?</p>
<p>Daniel: Oh, hi Max. Could I, um, ask you a question?</p>	<p>Daniel: Oh, ciao Max. Potrei, ehm, chiederti una cosa?</p>
<p>Daniel: Would you mind letting me sketch you? I do put my sketches on Facebook, though...</p>	<p>Daniel: Ti dispiacerebbe se ti facessi un ritratto? Li metto su Facebook, però...</p>
<p>1) I'd be honored.</p> <p>Max: I'd be honored, Daniel. Makes me feel like a muse.</p>	<p>1) Sarebbe un onore.</p> <p>Max: Sarebbe un onore, Daniel. Mi fa sentire come una musa.</p>
<p>Daniel: Funny you should say that. I was just thinking about my real muse, Rachel Amber...</p>	<p>Daniel: Strano che tu lo dica. Stavo proprio pensando alla mia vera musa, Rachel Amber...</p>
<p>1.1) What happened to her?</p> <p>Max: So, what happened to her? There's got to be a story.</p>	<p>1.1) Cosa le è successo?</p> <p>Max: Ma allora cosa le è successo? Deve esserci una storia.</p>
<p>Daniel: She just stopped coming to class.</p>	<p>Daniel: Ha smesso di venire a lezione all'improvviso.</p>

Daniel: Some people say she ran away, some say she jumped off a cliff.	Daniel: Alcuni dicono che sia scappata via, altri che si sia buttata da un precipizio.
Daniel: I just hope she's okay.	Daniel: Io spero solo che stia bene.
1.2) You knew her? Max: You knew her?	1.2) La conoscevi? Max: La conoscevi?
Daniel: No, but once she asked me to draw her portrait. Oh, she was a natural.	Daniel: No, ma una volta mi ha chiesto di farle un ritratto. Oh, era così naturale.
1.3) Hard to avoid her posters. Max: Hard to avoid her posters all over campus.	1.3) Difficile non vedere la sua foto. Max: Difficile non vedere la sua foto in tutto il campus.
Daniel: Kills me to see her sweet face used as a crime photo... She had a good heart.	Daniel: Mi spiace un sacco vedere il suo bel viso in una foto segnaletica... aveva un cuore d'oro.
1.4) Start drawing. Max: Okay, why don't you start drawing me, even though I must be a step down from Rachel...	1.4) inizia a disegnare. Max: Dai, inizia a ritrarmi, anche se immagino di non essere allo stesso livello di Rachel...
Daniel: No way! You're a...good substitute muse.	Daniel: Non è vero! Sei... un'ottima musa di riserva.
<i>Max sits down and strikes a pose.</i>	
Daniel: Oh, that's a good posture.	Daniel: Ah, bella posa.
Daniel: Good, good...	Daniel: Bene, bene...
<i>Daniel shows Max the portrait.</i>	
Max: <i>(smiling)</i> Best portrait ever.	Max: Il ritratto migliore di sempre.

<p>2) I'd rather not.</p> <p>Max: I'd rather not, Daniel. Not that I don't want you to...</p>	<p>2) Preferirei di no.</p> <p>Max: Preferirei di no, Daniel. Non che non mi vada...</p>
<p>Daniel: Nevermind. I guess you would be too ashamed. Now I have to get back to my drawing...</p>	<p>Daniel: Non importa. Immagino che ti sentiresti a disagio. Ora dovrei rimettermi a disegnare...</p>
<p>III.viii) Optional Conversation with Evan</p>	
<p>Max: Hey, Evan. Mind if I check out your cool portfolio?</p>	<p>Max: Ehi, Evan. Ti spiace se do un'occhiata al tuo bellissimo book?</p>
<p>Evan: Let's see if you're worthy of it, Max.</p>	<p>Evan: Vediamo se te lo meriti, Max.</p>
<p>Evan: You'll have to answer a simple question: who photographed the famous <i>Falling Soldier</i>?</p>	<p>Evan: Devi rispondere a una semplice domanda: chi fotografò il famoso "Miliziano morente"?</p>
<p>1) Eugene Smith.</p> <p>Max: Gotta be... Eugene Smith.</p>	<p>1) Eugene Smith.</p> <p>Max: Deve essere... Eugene Smith.</p>
<p>Evan: Well, they both were famous war photographer images, but you should know the difference.</p>	<p>Evan: Beh, entrambi erano fotografi di guerra famosi, ma dovresti conoscere la differenza.</p>
<p>Evan: Good try, wrong answer.</p>	<p>Evan: Bel tentativo, ma risposta sbagliata.</p>
<p>2) Steve McCurry.</p> <p>Max: Uh... Steve McCurry?</p>	<p>2) Steve McCurry.</p> <p>Max: Ehm... Steve McCurry?</p>
<p>Evan: Unless he could travel back in time, McCurry was born five years after</p>	<p>Evan: A meno che non fosse in grado di viaggiare nel tempo, McCurry è nato cinque anni dopo</p>
<p>Evan: <i>The Falling Soldier</i> picture.</p>	<p>Evan: quella foto.</p>
<p>Evan: McCurry also shoots in color. In other words, no portfolio.</p>	<p>Evan: Tra l'altro gli scatti di McCurry sono a colori. A farla corta, niente book.</p>

<p>3) Robert Capa.</p> <p>Max: Robert Capa, of course. I love his work, despite the controversy about that photo.</p>	<p>3) Robert Capa.</p> <p>Max: Robert Capa, ovviamente. Amo le sue opere, nonostante le polemiche nate per quella foto.</p>
<p>Evan: My, my. This quiet child knows things.</p>	<p>Evan: Wow. Questa ragazzina timida ne sa di cose.</p>
<p>Max: That's why I'm here.</p>	<p>Max: è per questo che sono qui.</p>
<p>Evan: You are a kindred spirit, Max. Would you care for a perusal of my portfolio?</p>	<p>Evan: Siamo simili, Max. Vuoi dare un'occhiata al mio book?</p>
<p>Evan: It's not a privilege I grant to many...</p>	<p>Evan: è un privilegio che non concedo a molti...</p>
<p>Max: I'd be honored, sir.</p>	<p>Max: Ne sarei onorata, signore.</p>
<p>4) Robert Doisneau.</p> <p>Max: Isn't it Robert Doisneau?</p>	<p>4) Robert Doisneau.</p> <p>Max: Non era Robert Doisneau?</p>
<p>Evan: Oh, my, you can't even tell the difference between street photography and photojournalism...</p>	<p>Evan: Mah, non sai nemmeno la differenza tra street photography e fotogiornalismo...</p>
<p>Evan: No portfolio peek for you.</p>	<p>Evan: niente sbirciatina al book, mi spiace.</p>
<p>III.ix) Optional Conversation with Evan #2</p>	
<p>Max: Hi, Evan.</p>	<p>Max: Ciao, Evan.</p>
<p>Evan: As you can see, Rachel Amber was my favorite model here.</p>	<p>Evan: Come vedi, Rachel Amber era la mia modella preferita.</p>
<p>Evan: She knew exactly what angles worked best with my eye.</p>	<p>Evan: Sapeva adattarsi perfettamente al mio punto di vista.</p>
<p>1) You were close.</p> <p>Max: You were close...</p>	<p>1) Eravate intimi.</p> <p>Max: Eravate legati...</p>
<p>Evan: Like brother and sister in arms. She understood me, never judged me.</p>	<p>Evan: Eravamo come compagni d'armi. Mi capiva, non mi giudicava mai.</p>

Evan: I hated her Vortex Club clique, but she never acted like she cared. Her friends were her friends.	Evan: Odiavo la sua cricca del Vortex Club, ma non sembrava le importasse.
Evan: Her friends were her friends.	Evan: I suoi amici erano i suoi amici.
2) What was she like? Max: What was she like?	2) Com'era? Max: Com'era?
Evan: She was, like, mercurial. You know what that means?	Evan: La definirei "volatile". Sai cosa significa?
Max: Of course I do, you snob.	Max: Certo che sì, snob.
Max: I know, I can be a little diva.	Max: Lo so, so essere un po' diva.
Max: What do you think happened to her?	Max: Cosa credi che le sia successo?
Evan: Nothing good Max... Nothing good.	Evan: Niente di buono Max... niente di buono.
III.x) Optional Conversation with Luke	III.x) Optional Conversation with Luke
Max: Uh, hello?	Max: Ehm, ciao?
Luke: Max, I don't feel like talking...	Luke: Max, non mi va di parlare...
1) What's wrong...? Max: What's wrong?	1) Cosa succede...? Max: Cosa c'è che non va?
Luke: Nathan Prescott, little rich bitch kid.	Luke: Nathan Prescott, quel ricco stronzetto.
Luke: He thinks he can own people like his parents own Blackwell...	Luke: Pensa di poterci controllare tutti, come i suoi controllano la Blackwell.
Luke: Like he owns the Vortex Club.	Luke: e come lui controlla il Vortex Club.
Max: Yes, he's a nasty piece of work.	Max: Sì, è un tipo poco raccomandabile.
1.1) (Reported Nathan) Luke: You... you know him?	1.1) (Denunciato Nathan) Luke: Lo... lo conosci?

<p>1.1.1) I busted him.</p> <p>Max: I busted him today, with a gun.</p>	<p>1.1.1) L'ho beccato.</p> <p>Max: Oggi l'ho beccato con una pistola.</p>
<p>Luke: What? Seriously?</p>	<p>Luke: Cosa? Davvero?</p>
<p>Max: I saw him wave a gun around today and I went to the Principal...</p>	<p>Max: L'ho visto con una pistola in mano e sono andata dal preside...</p>
<p>Max: We'll see what happens next...</p>	<p>Max: Vediamo come si evolve la cosa...</p>
<p>Luke: You are my new hero. Finally, karma comes to Blackwell!</p>	<p>Luke: Sei la mia nuova eroina. Finalmente il karma è arrivato alla Blackwell!</p>
<p>1.1.2) Not really.</p> <p>Max: Not really... I've seen him around.</p>	<p>1.1.2) Non proprio.</p> <p>Max: Non proprio... l'ho visto in giro.</p>
<p>Luke: Sounds like you know way more than that. Max, tell me.</p>	<p>Luke: Secondo me ne sai di più. Dimmelo, Max.</p>
<p>1.1.2.1) I busted him.</p> <p>Max: I busted him today, with a gun.</p>	<p>1.1.2.1) L'ho beccato.</p> <p>Max: Oggi l'ho beccato con una pistola.</p>
<p>Luke: What? Seriously?</p>	<p>Luke: Cosa? Davvero?</p>
<p>Max: I saw him wave a gun around today and I went to the Principal...</p>	<p>Max: L'ho visto con una pistola in mano e sono andata dal preside...</p>
<p>Max: We'll see what happens next...</p>	<p>Max: Vediamo come si evolve la cosa...</p>
<p>Luke: You are my new hero. Finally, karma comes to Blackwell!</p>	<p>Luke: Sei la mia nuova eroina. Finalmente il karma è arrivato alla Blackwell!</p>
<p>1.1.2.2) Nope, he's just a dick.</p> <p>Max: Nope, he's just an entitled dick with a lot of money. Not my type.</p>	<p>1.1.2.2) Nah, è solo un coglione.</p> <p>Max: No, è solo un coglione patentato con un sacco di soldi. Non è il mio tipo.</p>

Luke: Somebody needs to take that prick down...	Luke: Qualcuno dovrebbe fermare quel coglione...
1.1.2.2.1) It will happen. Max: It'll happen... Karma doesn't play favorites.	1.1.2.2.1) Prima o poi. Max: Prima o poi... il karma non fa favoritismi.
1.1.2.2.2) He'll take himself down. Max: He'll take himself down.	1.1.2.2.2) Lo farà da solo. Max: Lo farà da solo.
Luke: Yeah, history always proves that, right?	Luke: Già, la storia lo dimostra sempre, vero?
Luke: Just wait for justice, you sheeple...	Luke: Aspettate pure che venga fatta giustizia, pecore...
1.2) (Hid the truth) Luke: Somebody needs to take that prick down...	1.2) (Nascosta la verità) Luke: Qualcuno dovrebbe fermare quel coglione...
1.2.1) It will happen. Max: It'll happen... Karma doesn't play favorites.	1.2.1) Prima o poi. Max: Prima o poi... il karma non fa favoritismi.
1.2.2) He'll take himself down. Max: He'll take himself down.	1.2.2) Lo farà da solo. Max: Lo farà da solo.
Luke: Yeah, history always proves that, right?	Luke: Già, la storia lo dimostra sempre, vero?
Luke: Just wait for justice, you sheeple...	Luke: Aspettate pure che venga fatta giustizia, pecore...
2) Oh sorry... Max: Oh, sorry... I won't bother you.	2) Oh, scusa... Max: Oh scusa... ti lascio in pace.
IV) Dormitories	
Max: <i>(thinking)</i> I need to go to my room and return Warren's flash drive.	Max: <i>Devo andare nella mia stanza e riportare la chiavetta USB a Warren.</i>

<u>Conversation with Logan</u>	
Logan: No, bro, you can't take a picture. You gotta wait 'til Friday's game.	Logan: No bella, non puoi farmi una foto. Devi aspettare fino alla partita di venerdì.
<u>Conversation with Zachary</u>	
Zachary: Football, Max. Bigfootball. Step away.	Zachary: Palla, Max. Superpalla. Levati.
IV.i) Optional Conversation with Alyssa Anderson	
Alyssa: Oh, hi, Max.	Alyssa: Oh, ciao Max.
1) How are you? Max: How are you doing?	1) Come stai? Max: Come stai?
Alyssa: Fantastic. I'm by myself reading chick-lit.	Alyssa: Benissimo. Sono qui da sola a leggermi un romanzo chick-lit.
Alyssa: Pretty soon I'll be bonding with Victoria at the Vortex Club...	Alyssa: Presto farò amicizia con Victoria ed entrerò nel Vortex Club...
Max: I think you're better off reading chick-lit.	Max: Penso che sia meglio leggere chick-lit.
2) What are you reading? Max: What are you reading?	2) Cosa stai leggendo? Max: Cosa leggi?
Alyssa: <i>Love Today Or Die Forever...</i> Don't even say anything.	Alyssa: “Ama oggi o muori per sempre”... non dire niente.
Max: It's a best-seller. What to say?	Max: è un best-seller. Cosa c'è da dire?
Alyssa: Good point. Now, if you'll excuse me...	Alyssa: Hai ragione. Adesso, se vuoi scusarmi...
IV.ii) Optional Conversation with Kate	
Max: Hi, Kate.	Max: Ciao, Kate.

Kate: Hey, Max...	Kate: Ehi, Max...
1) How was class? Max: How did you like class today?	1) Com'è andata la lezione? Max: Ti è piaciuta la lezione oggi?
Kate: I don't remember... I guess I don't care about much of anything today.	Kate: Non ricordo... mi sa che oggi non m'importa di niente.
2) You look down. Max: You look down. You okay?	2) Sembri giù. Max: Sembri giù. Tutto ok?
Kate: I'm kind of over humanity today... Sorry to be a drama queen.	Kate: Oggi non ne posso più dell'umanità... scusa se sono una lagna.
Max: Is there anything...?	Max: C'è qualcosa...?
Kate: Max, I'd like to be alone, if you don't mind. I'm sorry...	Kate: Max, vorrei stare da sola, se non ti dispiace. Scusami...
IV.iii) Optional Conversation with Samuel	
Max: Howdy, Samuel.	Max: Ehilà, Samuel.
Samuel: Well, hello there.	Samuel: Ehi, ciao.
1) What's with these posters? Max: What's up with these Rachel Amber posters?	1) Perché tutti questi volantini? Max: Perché tutti questi volantini di Rachel Amber?
Samuel: Only she would know that, right?	Samuel: Solo lei lo può sapere, no?
Max: Uh, I guess? It just makes the campus look sad.	Max: Ehm, credo di sì... è solo che nel campus c'è un'atmosfera così triste...
2) You look busy. Max: You look busy, Samuel...	2) Sembri impegnato. Max: Sembri indaffarato, Samuel...
Samuel: Oh, I'm always up to something. Today it's sweeping, then painting windows.	Samuel: Oh, ho sempre qualcosa da fare. Oggi si spazza e poi si verniciano le finestre.

<p>Max: Just don't paint over the posters for Rachel Amber.</p>	<p>Max: Cerca di non coprire i volantini di Rachel Amber con la vernice.</p>
<p>Samuel: You can't color over that sunlight...</p>	<p>Samuel: Niente può oscurare quel raggio di sole...</p>
<p>1) You knew Rachel?</p> <p>Max: You knew Rachel?</p>	<p>1) Conoscevi Rachel?</p> <p>Max: Conoscevi Rachel?</p>
<p>Samuel: How can you know a prism? You just stare in awe... Now I have to go paint windows.</p>	<p>Samuel: Come puoi conoscere un prisma? Puoi solo ammirarlo stupito... ora devo andare a verniciare.</p>
<p>2) What happened?</p> <p>Max: What do you think happened to her?</p>	<p>2) Cosa è successo?</p> <p>Max: Cosa credi le sia successo?</p>
<p>Samuel: Best not to dwell on the past. Samuel looks forward. Like a clock.</p>	<p>Samuel: Meglio non soffermarsi sul passato. Samuel guarda in avanti. Come un orologio.</p>
<p>3) What was she like?</p> <p>Max: What was she like? She must have been popular.</p>	<p>3) Com'era?</p> <p>Max: Com'era? Doveva essere popolare.</p>
<p>Samuel: Even sunlight can cast shadows. Rachel did both at once, you know?</p>	<p>Samuel: Anche la luce del sole fa ombra. Rachel faceva entrambe le cose, sai?</p>
<p>Samuel: She was like a battery: positive and negative.</p>	<p>Samuel: Era come una batteria: positiva e negativa.</p>
<p>4) See you later.</p> <p>Max: See you later, Samuel.</p>	<p>4) A più tardi.</p> <p>Max: A più tardi, Samuel.</p>
<p>Samuel: And watch your step around here, Max... After I sweep, I paint...</p>	<p>Samuel: E attentata a dove metti i piedi, Max... dopo aver spazzato, vernicio...</p>

IV.iv) Conversation with Victoria	
Victoria: Oh, look, it's Max Caulfield, the selfie ho of Blackwell.	Victoria: Oh, guarda chi c'è, Max Caulfield, la troietta dei selfie della Blackwell.
Victoria: What a lame gimmick. Even Mark—Mr. Jefferson—	Victoria: Che trovata da sfigata. Anche Mark... il prof. Jefferson...
Victoria: falls for your waif hipster bullshit.	Victoria: si è invaghito delle tue stronzate da hipster.
Victoria: "The Daguerreian Process, sir!" You could barely even say that.	Victoria: “La dagherrotipia, prof.!” Ti sei dovuta sforzare per dirlo.
Victoria: I guess you got your meds filled. <i>(Taylor and Courtney laugh)</i>	Victoria: Mi sa che oggi ti sei ricordata di prendere le medicine.
Victoria: Since you know all the answers, I guess you have to find another way into the dorm.	Victoria: Visto che sai tutto, mi sa che dovrai trovare un altro modo per entrare nel dormitorio.
Victoria: We ain't moving.	Victoria: Noi non ci spostiamo.
Victoria: Oh, wait, hold that pose! <i>(takes a photo of Max with her phone)</i>	Victoria: Oh aspetta, rimani in posa!
Victoria: So original. Don't worry, Max.	Victoria: Che originale. Non preoccuparti, Max.
Victoria: I'll put a vintage filter on it right before I post it all over social medias.	Victoria: Applicherò un filtro vintage prima di postarla su tutti i social network.
Victoria: Now, why don't you go fuck your selfie?	Victoria: E Max, sai dove puoi metterti i tuoi selfie, vero?
Max: <i>(thinking)</i> Oh, yes, Victoria, I'll get your bony ass out of my way.	Max: <i>Oh sì Victoria, leverò di mezzo il tuo culetto ossuto.</i>
IV.iv.a) Paint Puzzle <i>To complete the puzzle, Max must tamper with a paint bucket near the ladder and raise the water pressure of the sprinklers. These actions can be performed in any order, but only after Max uses the Look interaction on both the sprinklers and Samuel.</i>	

<p><u>Tampering with the paint bucket</u></p> <p><i>Max will twist the handle of the paint bucket, as long as Samuel is far enough away.</i></p>	
<p>Max: <i>(thinking)</i> Okay, let's see if this works.</p>	<p>Max: <i>Ok, vediamo se funziona.</i></p>
<p><u>Raising the water pressure</u></p> <p><i>Victoria, Taylor and Courtney are sprayed by water and get up from the steps.</i></p>	
<p>Victoria: What the hell? Are you kidding? Look at this...</p>	<p>Victoria: Ma che cavolo? Sul serio?!</p>
<p>Taylor: Chill, Victoria. It's just water—</p>	<p>Taylor: Tranquilla, Victoria. È solo acqua...</p>
<p>Victoria: Yeah, water on my cashmere! Do you know how much this fucking outfit cost?</p>	<p>Victoria: Sì, acqua sul mio cashmere! Sai quanto cazzo costa?</p>
<p>Taylor: You look... great.</p>	<p>Taylor: Stai... benissimo.</p>
<p>Victoria: I can't even chill on the steps...</p>	<p>Victoria: Non ci si può neanche rilassare sugli scalini...</p>
<p><i>Samuel climbs the ladder to reach a second-floor window and hangs the paint bucket on a hook behind him. If the sprinklers were tampered with last, Max will emerge from the equipment room to watch the scene unfold. Otherwise, she will stand near a lamppost in front of the dorm entrance.</i></p>	
<p>1) (Paint bucket untouched)</p> <p><i>After a moment, Max is forced to rewind.</i></p>	
<p>Max: <i>(thinking)</i> There's only one way around this.</p>	<p>Max: <i>C'è una sola soluzione.</i></p>
<p>2) (Paint bucket tampered)</p> <p>2.1) (Sprinklers not tampered)</p> <p><i>The paint bucket falls to the ground, spilling paint all over the ground in front of Victoria. Max is forced to rewind.</i></p>	
<p>Max: <i>(thinking)</i> Close but no cigar. They have to be right under the bucket.</p>	<p>Max: <i>Quasi. Devono trovarsi proprio sotto al secchio.</i></p>

<p>2.2) (Sprinklers tampered)</p> <p><i>The bucket falls on the ground and paint splashes onto Victoria.</i></p>	
<p>Victoria: No way! No fucking way!</p>	<p>Victoria: No! Cazzo, no!</p>
<p>Courtney: You okay, Victoria?</p>	<p>Courtney: Tutto ok, Victoria?</p>
<p><i>By this point, Samuel has climbed down the ladder and is now approaching them.</i></p>	
<p>Samuel: Ol' Samuel is sorry. Wet paint is not good for hair, nope. Sorry—</p>	<p>Samuel: Il vecchio Samuel è dispiaciuto. La vernice fresca rovina i capelli.</p> <p>Scusa...</p>
<p>Victoria: Get the hell away from me, weirdo!</p>	<p>Victoria: Stai lontano da me, pazzoide!</p>
<p><i>Samuel leaves to turn the sprinklers off.</i></p>	
<p>Courtney: Hold on, hold on, we'll get some towels... We'll be right back!</p>	<p>Courtney: Aspetta, aspetta, andiamo a prendere degli asciugamani...</p> <p>torniamo subito!</p>
<p>Victoria: So move your ass, before I dry!</p>	<p>Victoria: Datevi una mossa, prima che si asciughi!</p>
<p><i>Taylor and Courtney enter the dorm while Victoria returns to sitting on the steps.</i></p>	
<p>Max: <i>(thinking)</i> It worked! Don't mess with Max, bitches.</p>	<p>Max: <i>Ha funzionato! Non scherzate con Max, stronze.</i></p>
<p>IV.iv.b) After the Paint Puzzle</p> <p><i>Max approaches Victoria.</i></p>	
<p>Max: Uh... hey, Victoria...</p>	<p>Max: Ehm... ehi, Victoria...</p>
<p>Victoria: What do you want, Max?</p>	<p>Victoria: Cosa vuoi, Max?</p>
<p>1) MAKE FUN OF</p> <p>Victoria: Don't... don't say a word, Max.</p>	<p>1) PRENDI IN GIRO</p> <p>Victoria: Non... non dire una parola, Max.</p>

Max: Oh, wait, hold that pose! <i>(takes photo of Victoria with her instant camera)</i>	Max: Oh aspetta, rimani in posa!
Max: And no filter needed before I post this.	Max: Non serve neanche un filtro, la posto così.
Max: Now please move. I've had a messed up day and I'm going to my room.	Max: E ora levati. Ho avuto una giornata di merda e ho bisogno di andare nella mia stanza.
Victoria: You do that... I know where you live... So does Nathan...	Victoria: Fai pure... so dove vivi... e anche Nathan lo sa...
Max: <i>(thinking)</i> Maybe I shouldn't have done that... Now I have to get to my room, then see Warren.	Max: <i>Forse non avrei dovuto farlo... ora devo andare nella mia stanza e poi vedere Warren.</i>
2) COMFORT Max: I am sorry. That's an awesome cashmere coat...	2) CONSOLA Max: Mi spiace. È un bellissimo cardigan di cashmere...
Victoria: It was. But there will be another.	Victoria: Lo era. Ma ce ne sarà un altro.
Max: Well, you always seem to know how to pick the right outfits.	Max: Beh, sai sempre scegliere i vestiti giusti.
Victoria: I do have some talent. Mr. Jefferson told me—	Victoria: Ho talento. Me l'ha detto il prof. Jefferson...
Max: I've seen your pictures. You have a great eye, Richard Avedon-esque.	Max: Ho visto le tue foto. Hai occhio, alla Richard Avedon, direi.
Victoria: He's one of my heroes... Thanks, Max.	Victoria: è uno dei miei eroi... grazie Max.
Victoria: I hope those sluts get me a towel before they hang a	Victoria: Spero che quelle zoccole si sbrighino con l'asciugamano o finisce che mi assegnano un
Victoria: sign on me.	Victoria: numero civico.
Victoria: You deserve a better shot. Sorry about blocking you and... and the "go fuck your selfie".	Victoria: Ti meriti una foto migliore. Scusa per averti bloccato la strada e... e per gli insulti.

Max: That was mean... but pretty funny.	Max: Sei stata cattiva... ma ci sai fare.
Victoria: Just one of those days, you know?	Victoria: è uno di quei giorni, capisci?
Max: I know exactly what you mean, Victoria. I'll see you later.	Max: Ti capisco perfettamente, Victoria. A più tardi.
Victoria: <i>Au revoir.</i>	Victoria: Au revoir.
Max: <i>(thinking)</i> Victoria probably played me. I should have played her...	Max: <i>Forse si è presa gioco di me. Forse avrei dovuto fare lo stesso...</i>
Max: <i>(thinking)</i> Better get to my room before I find Warren.	Max: <i>Meglio passare dalla mia stanza prima di andare da Warren.</i>
<i>Max enters the girls' dormitories.</i>	
V) Girls' Dormitories - Hallway - <i>Taylor and Courtney leave Victoria's room and run across the hallway, Courtney holding paper towels.</i>	
Taylor: Hurry, Courtney!	Taylor: Sbrigati, Courtney!
Courtney: Victoria is going to be pissed we took so long...	Courtney: Victoria si arrabbierà, ci abbiamo messo troppo...
<i>Taylor and Courtney leave the dorm. Max crosses the dormitory hallway and enters her room.</i> - Max's Room -	
Max: <i>(thinking)</i> Home, sweet home. My favorite cocoon...	Max: <i>Casa dolce casa. Il mio bozzolo preferito...</i>
<i>Max sees a sticky note from Dana on her desk.</i>	
Max: <i>(thinking)</i> Looks like Dana left me a li'l post-it note.	Max: <i>Pare che Dana mi abbia lasciato un messaggio su un post-it...</i>

Max: <i>(thinking)</i> Great. Now I have to go get the flash drive from Dana's room.	Max: <i>Fantastico. Adesso devo andare nella stanza di Dana a prendere la chiavetta.</i>
<i>Max leaves her room and sees that Juliet has locked Dana inside Dana's room.</i> - Hallway -	
Juliet: You can't get out now, Dana! So tell me the truth, or rot in there!	Juliet: Adesso non puoi più uscire, Dana! Perciò dimmi la verità o marcirai lì dentro!
Juliet: <i>(tries to call/text Zachary)</i> Answer, you wuss...	Juliet: Rispondimi, cacasotto...
Max: <i>(thinking)</i> Welcome to "The Real Drama Queens of Blackwell"...	Max: <i>Un nuovo episodio di "Reginette del drama della Blackwell"...</i>
Dana: Let me out, Juliet! This is so stupid! You are ridiculous! If you don't let me out, I will scream!	THIS PART HAS NOT BEEN SUBTITLED.
V.i) Conversation with Juliet	
Max: Hey, Juliet, is everything cool?	Max: Ciao Juliet, tutto ok?
Juliet: Oh, yes, Max. I've locked Dana in the room because we're "cool".	Juliet: Sì Max. Ho rinchiuso Dana nella sua stanza perché è tutto "ok".
1) What did she do? Max: What did she do?	1) Cosa ha fatto? Max: Cos'ha fatto?
Juliet: What didn't she do? Dana's been sexting with my boyfriend.	Juliet: Cos'ha fatto? Ha mandato messaggi erotici al mio ragazzo.
Max: Ouch. How did you find out?	Max: Ahia. Come l'hai scoperto?
Juliet: Uh, why do you care? Why are you even asking me?	Juliet: Ah, perché t'importa? Perché me lo chiedi, poi?
Juliet: You never talk, just zone out with your camera.	Juliet: Non parli mai, stai sempre in disparte con la tua fotocamera.
Max: That's why I'm talking to you now.	Max: È per questo che ti sto parlando ora.

Juliet: What's my last name?	Juliet: Come faccio di cognome?
1.1) Juliet Patson. Max: Juliet Pats... Juliet Patson.	1.1) Juliet Patson. Max: Juliet Pats... Juliet Patson.
Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.	Juliet: Patetico. Grazie dell'interessamento, "Max Caulfield". E comunque è Juliet Watson.
1.2) Juliet Mason. Max: Uh. Juliet... Mason.	1.2) Juliet Mason. Max: Ehm. Juliet... Mason.
Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.	Juliet: Patetico. Grazie dell'interessamento, "Max Caulfield". E comunque è Juliet Watson.
1.3) Juliet Olson. Max: Juliet... Juliet... Olson.	1.3) Juliet Olson. Max: Juliet... Juliet... Olson.
Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.	Juliet: Patetico. Grazie dell'interessamento, "Max Caulfield". E comunque è Juliet Watson.
1.4) Juliet Watson. Max: Juliet Watson. Duh!	1.4) Juliet Watson. Max: Juliet Watson. Ovvio!
Juliet: I'm flattered. I didn't even think you knew my name at all.	Juliet: Non me l'aspettavo. E io che pensavo che non sapessi neanche il mio nome.
Max: Of course I do. Just because I don't talk a lot doesn't mean I don't care.	Max: Certo che lo so. Solo perché non parlo molto, non significa me ne freggi di tutto.
Max: So, how did you find out about them?	Max: Come hai scoperto questa cosa?
Juliet: According to Victoria, Dana would do anything to date a quarterback.	Juliet: Secondo Victoria, Dana farebbe qualsiasi cosa per uscire con un quarterback.

Max: According to Victoria? Oh...	Max: Secondo Victoria? Oh...
Juliet: She saw the sext. And Zachary won't answer his phone.	Juliet: Ha visto il messaggino. E Zachary non risponde al telefono.
Juliet: Once Dana admits it, she can go. Straight to hell.	Juliet: Appena Dana avrà confessato, sarà libera di andare. Dritta all'inferno.
2) She's your friend. Max: She's your friend.	2) È tua amica. Max: È tua amica.
Juliet: Friends don't sext with their best friend's boyfriend...	Juliet: Un'amica non manda messaggi erotici al ragazzo della sua migliore amica...
Max: No, probably not... How did you find out?	Max: Suppongo di no... come l'hai scoperto?
Juliet: Uh, why do you care? Why are you even asking me?	Juliet: Ah, perché t'importa? Perché me lo chiedi, poi?
Juliet: You never talk, just zone out with your camera.	Juliet: Non parli mai, stai sempre in disparte con la tua fotocamera.
Max: That's why I'm talking to you now.	Max: È per questo che ti sto parlando ora.
Juliet: What's my last name?	Juliet: Come faccio di cognome?
2.1) Juliet Patson. Max: Juliet Pats... Juliet Patson.	2.1) Juliet Patson. Max: Juliet Pats... Juliet Patson.
Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.	Juliet: Patetico. Grazie dell'interessamento, "Max Caulfield". E comunque è Juliet Watson.
2.2) Juliet Mason. Max: Uh. Juliet... Mason.	2.2) Juliet Mason. Max: Ehm. Juliet... Mason.

<p>Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.</p>	<p>Juliet: Patetico. Grazie dell'interessamento, "Max Caulfield".</p> <p>E comunque è Juliet Watson.</p>
<p>2.3) Juliet Olson.</p> <p>Max: Juliet... Juliet... Olson.</p>	<p>1.3) Juliet Olson.</p> <p>Max: Juliet...Juliet...Olson.</p>
<p>Juliet: That was truly sad. Thanks for your concern, "Max Caulfield". By the way, Juliet Watson.</p>	<p>Juliet: Patetico. Grazie dell'interessamento, "Max Caulfield".</p> <p>E comunque è Juliet Watson.</p>
<p>2.4) Juliet Watson.</p> <p>Max: Juliet Watson. Duh!</p>	<p>2.4) Juliet Watson.</p> <p>Max: Juliet Watson. Ovvio!</p>
<p>Juliet: I'm flattered. I didn't even think you knew my name at all.</p>	<p>Juliet: Non me l'aspettavo. E io che pensavo che non sapessi neanche il mio nome.</p>
<p>Max: Of course I do. Just because I don't talk a lot doesn't mean I don't care.</p>	<p>Max: Certo che lo so. Solo perché non parlo molto, non significa me ne freggi di tutto.</p>
<p>Max: So, how did you find out about them?</p>	<p>Max: Come hai scoperto questa cosa?</p>
<p>Juliet: According to Victoria, Dana would do anything to date a quarterback.</p>	<p>Juliet: Secondo Victoria, Dana farebbe qualsiasi cosa per uscire con un quarterback.</p>
<p>Max: According to Victoria? Oh...</p>	<p>Max: Secondo Victoria? Oh...</p>
<p>Juliet: She saw the sext. And Zachary won't answer his phone. Once Dana admits it, she can go. Straight to hell.</p>	<p>Juliet: Ha visto il messaggino. E Zachary non risponde al telefono.</p>
<p>3) Juliet Watson, be nice. (after rewind)</p> <p>Max: Juliet Watson, you be nice!</p>	<p>3) Juliet Watson, stai calma! (dopo aver riavvolto)</p> <p>Max: Juliet Watson, stai calma!</p>

Juliet: I'm flattered. I didn't even think you knew my name at all.	Juliet: Non me l'aspettavo. E io che pensavo che non sapessi neanche il mio nome.
Max: Uh. Of course I do.	Max: Oh. Certo che lo so.
Juliet: Thanks...	Juliet: Grazie...
Juliet: I locked Dana in because she was sexting Zach, my boyfriend. Unbelievable.	Juliet: L'ho rinchiusa lì dentro perché ha mandato messaggini erotici a Zach, il mio tipo. Come ha potuto...
3.1) How do you know? Max: How do you know?	3.1) Come lo sai? Max: E come lo sai?
Juliet: Victoria Chase. You know her.	Juliet: Victoria Chase. La conosci.
Max: You could say that... But, why would Dana go after your boyfriend?	Max: Si direbbe di sì... ma perché Dana dovrebbe provarci col tuo ragazzo?
Juliet: According to Victoria, Dana would do anything to date a quarterback.	Juliet: Secondo Victoria, Dana farebbe qualsiasi cosa per uscire con un quarterback.
Max: According to Victoria? Oh...	Max: Secondo Victoria? Oh...
Juliet: She saw the sext. And Zachary won't answer his phone.	Juliet: Ha visto il messaggino. E Zachary non risponde al telefono.
Juliet: Once Dana admits it, she can go. Straight to hell.	Juliet: Appena Dana avrà confessato, sarà libera di andare. Dritta all'inferno.
3.2) Would Dana do that? Max: Would Dana do that?	3.2) Dana farebbe una cosa simile? Max: Dana farebbe una cosa simile?
Juliet: According to Victoria, Dana would do anything to date a quarterback.	Juliet: Secondo Victoria, Dana farebbe qualsiasi cosa per uscire con un quarterback.

Max: According to Victoria? Oh...	Max: Secondo Victoria? Oh...
Juliet: She saw the sext. And Zachary won't answer his phone.	Juliet: Ha visto il messaggino. E Zachary non risponde al telefono.
Juliet: Once Dana admits it, she can go. Straight to hell.	Juliet: Appena Dana avrà confessato, sarà libera di andare. Dritta all'inferno.
Dana: <i>(from inside her room)</i> Max, I swear I didn't do ANYTHING! But I bet Victoria did!	Dana: Max, giuro, non ho fatto NIENTE! Ma Victoria scommetto di sì!
Dana: <i>(from inside her room)</i> I bet Victoria did! I know the proof is in her room!	Dana: So che le prove sono in camera sua!
<i>Max enters Victoria's room to gather evidence. There, she finds an email proving Dana's innocence.</i>	
Max: <i>(thinking)</i> Boom. This is the email I need to show Juliet.	Max: <i>Boom. Questa è l'e-mail che devo mostrare a Juliet.</i>
Max: <i>(thinking)</i> Now I have to print this fast and get the hell out of here...	Max: <i>Devo stamparla e uscire subito da qui...</i>
<i>Max prints the email and takes it from the printer.</i>	
Max: <i>(thinking)</i> This better convince Juliet that Dana is innocent...	Max: <i>Dovrebbe convincere Juliet dell'innocenza di Dana...</i>
<i>Max leaves Victoria's room and hands the email to Juliet.</i>	
Max: Juliet, read this.	Max: Juliet, leggi questo.
Juliet: <i>(reading the email)</i> Of course...	Juliet: Certo...
Juliet: <i>(opens Dana's door)</i> I'm an asshole. I'm sorry, Dana.	Juliet: Sono una stronza. Mi dispiace, Dana.
Dana: You are, and I hope so. You really think I'd mess around with Zachary?	Dana: Lo sei e lo spero. Credi davvero che ci proverei con Zachary?
Juliet: No. But I get stupid jealous.	Juliet: No. Ma quando sono gelosa impazzisco.

Juliet: I owe you dinner. Still love me?	Juliet: Ti devo una cena. Mi vuoi ancora bene?
Dana: And you do my laundry.	Dana: E mi fai il bucato.
Juliet: <i>(to Max)</i> Thanks, Max. You're like the Blackwell Ninja.	Juliet: Grazie Max. Sei la ninja della Blackwell.
Juliet: Now let's see what Zach has to say about Victoria... <i>(leaves the dorms)</i>	Juliet: E adesso, vediamo cos'ha da dirmi Zach su Victoria...
Dana: <i>(to Max)</i> You set me free! Thank you. Warren's flash drive is on my desk.	Dana: Mi hai liberata! Grazie. La chiavetta di Warren è sulla mia scrivania.
<i>Dana enters her room and sits on the bed. Max follows after.</i> - Dana's Room -	
Max: <i>(thinking)</i> Almost done... Get the flash drive and then I'll go see Warren.	Max: <i>Ormai ci sono... prendo la chiavetta USB e poi vado da Warren.</i>
V.ii) Optional Conversation with Dana	
Max: Hey, Dana.	Max: Ciao Dana.
Dana: Seriously, thanks again. I can't believe Juliet locked me in my own room.	Dana: Davvero, grazie ancora. Non posso crederci che Juliet mi abbia rinchiuso in camera.
Dana: Real mature.	Dana: Proprio da adulti.
1) Victoria is not nice. Max: Victoria is not nice. I don't get it. She has everything.	1) Victoria è sgradevole. Max: Victoria è antipatica. Non capisco, ha tutto.
Max: And to pull that prank on a friend.	Max: E poi, come si può fare uno scherzo del genere a un'amica?
Dana: Just because they're in the Vortex Club doesn't mean they're BFF's.	Dana: Solo perché sono nel Vortex Club, non significa che siano migliori amiche.

Dana: I'm in it and Victoria creeps me out.	Dana: Anche io sono membro, eppure Victoria mi mette i brividi.
Dana: Max, you're smart to be a loner here.	Dana: Max, sei in gamba per essere una tipa solitaria.
Dana: Though Warren obviously likes hanging with you...	Dana: Anche se è palese che a Warren piaccia stare insieme a te...
1.1) He's a good guy. Max: He's a good guy. A geek like me.	1.1) È un bravo ragazzo. Max: È un bravo ragazzo. Un geek come me.
Dana: You saw the files in his flash drive? Tons of crazy shit.	Dana: Hai visto i file nella sua chiavetta? Un sacco di cose strambe.
Dana: Films I've never even heard of. And in a special folder called "Max"?	Dana: Film di cui non ho mai sentito parlare. E in una cartella speciale chiamata "Max"?
Max: Yeah, okay. I gotcha.	Max: Ah, ok. Ho capito.
Dana: Are you blushing? Ha! Go ahead and grab the flash drive whenever...	Dana: Stai arrossendo? Ah! Fai pure, prendi la chiavetta quando vuoi...
1.2) What do you mean? Max: What do you mean?	1.2) Che vuoi dire? Max: Che vuoi dire?
Dana: Oh, nothing. When you opened the flash drive, didn't you see the special folder called "Max"?	Dana: Quando hai aperto la chiavetta, non hai visto la cartella speciale chiamata "Max"?
Max: Yeah, okay. I gotcha.	Max: Ah, ok. Ho capito.
Dana: Are you blushing? Ha! Go ahead and grab the flash drive whenever...	Dana: Stai arrossendo? Ah! Fai pure, prendi la chiavetta quando vuoi...

<p>2) Juliet gets her rage on.</p> <p>Max: Poor Juliet gets her rage on. I hope she doesn't kill Victoria...</p>	<p>2) Juliet è irascibile.</p> <p>Max: Povera Juliet, è irascibile. Spero che non ammazzi Victoria...</p>
<p>Dana: Zachary should worry too.</p>	<p>Dana: Anche Zach dovrebbe preoccuparsi.</p>
<p>Dana: As if I'd let that ego case jockstrap touch me.</p>	<p>Dana: Come se permettessi a quel fighetto pieno di sé di toccarmi.</p>
<p>Dana: But I bet Victoria would be all over that action. Or has been...</p>	<p>Dana: Ma scommetto che Victoria non avrebbe problemi. O forse ha già...</p>
<p>Dana: Max, you're smart to be a loner here.</p>	<p>Dana: Max, sei in gamba per essere una tipa solitaria.</p>
<p>Dana: Though Warren obviously likes hanging with you...</p>	<p>Dana: Anche se è palese che a Warren piaccia stare insieme a te...</p>
<p>2.1) He's a good guy.</p> <p>Max: He's a good guy. A geek like me.</p>	<p>2.1) È un bravo ragazzo.</p> <p>Max: È un bravo ragazzo. Un geek come me.</p>
<p>Dana: You saw the files in his flash drive? Tons of crazy shit.</p>	<p>Dana: Hai visto i file nella sua chiavetta? Un sacco di cose strambe.</p>
<p>Dana: Films I've never even heard of. And in a special folder called "Max"?</p>	<p>Dana: Film di cui non ho mai sentito parlare. E in una cartella speciale chiamata "Max"?</p>
<p>Max: Yeah, okay. I gotcha.</p>	<p>Max: Ah, ok. Ho capito.</p>
<p>Dana: Are you blushing? Ha! Go ahead and grab the flash drive whenever...</p>	<p>Dana: Stai arrossendo? Ah! Fai pure, prendi la chiavetta quando vuoi...</p>

<p>2.2) What do you mean?</p> <p>Max: What do you mean?</p>	<p>2.2) Che vuoi dire?</p> <p>Max: Che vuoi dire?</p>
<p>Dana: Oh, nothing. When you opened the flash drive, didn't you see the special folder called "Max"?</p>	<p>Dana: Quando hai aperto la chiavetta, non hai visto la la cartella speciale chiamata "Max"?</p>
<p>Max: Yeah, okay. I gotcha.</p>	<p>Max: Ah, ok. Ho capito.</p>
<p>Dana: Are you blushing? Ha! Go ahead and grab the flash drive whenever...</p>	<p>Dana: Stai arrossendo? Ah! Fai pure, prendi la chiavetta quando vuoi...</p>
<p>3) I heard a rumor about you. (after rewind)</p> <p>Max: Dana, I'm not trying to be nosy, but I heard a rumor about you.</p>	<p>3) Girano delle voci su di te. (dopo aver riavvolto)</p> <p>Max: Dana, non voglio fare la ficcanaso, ma girano delle voci su dite.</p>
<p>Dana: What? Who told you I was pregnant?</p>	<p>Dana: Eh? Chi ti ha detto che ero incinta?</p>
<p>Max: Nobody important. They just acted like it was bullshit.</p>	<p>Max: Nessuno in particolare. Si comportavano come se fosse una stronzata.</p>
<p>Max: I just wanted you to know...</p>	<p>Max: Volevo solo che lo sapessi...</p>
<p>Dana: It's like a goddamn reality show around here... Can you keep a secret, Max?</p>	<p>Dana: Da queste parti è come un cazzo di reality show... sai tenere un segreto, Max?</p>
<p>3.1) Of course.</p> <p>Max: Of course.</p>	<p>3.1) Certamente.</p> <p>Max: Certo.</p>
<p>Dana: I... was pregnant. Was.</p>	<p>Dana: Io... ero incinta. Ero.</p>
<p>3.2) You're pregnant.</p> <p>Max: You're pregnant. I'm sorry, I shouldn't have.</p>	<p>3.2) Sei incinta.</p> <p>Max: Sei incinta. Mi dispiace, non avrei dovuto.</p>
<p>Dana: Yeah. Me neither, but I did. Anyway.</p>	<p>Dana: Già. Neanch'io dovevo, ma l'ho fatto. Va beh.</p>

Max: Oh. What about the other...?	Max: Oh. E chi è il...?
Dana: Deadbeat Dad? You can catch him on the 40 yard line this Friday. And it's not Zachary.	Dana: Il padre in fuga? Lo puoi trovare sul campo da football, questo venerdì. E non è Zachary.
3.1) Who then? Max: Who then? And you don't have to tell me. In fact, you better not.	3.1) Chi allora? Max: Chi allora? E non sei costretta a dirmelo. Anzi, non dirmelo proprio.
Dana: I like your spirit, Max.	Dana: Mi piaci, Max.
Dana: Anyway, you better get that flash drive so Warren has an excuse to bug you...	Dana: Comunque, meglio se prendi la chiavetta, così Warren avrà una scusa per disturbarti...
3.2) Not my business. Max: Sorry to pry. It's not my business. And I won't be at the game Friday.	3.2) Non sono affari miei. Max: Scusa se ficco il naso, non sono affari miei. E non ci sarò alla partita di venerdì.
Max: Not much school spirit, I guess.	Max: Poco spirito scolastico, credo.
Dana: I like your spirit, Max.	Dana: Mi piaci, Max.
Dana: Anyway, you better get that flash drive so Warren has an excuse to bug you...	Dana: Comunque, meglio se prendi la chiavetta, così Warren avrà una scusa per disturbarti...
if) (If Max grabs the pregnancy test) Dana: Uh, Max? That's mine, thank you!	se) (Se Max prende il test di gravidanza) Dana: Beh, Max? Quello è mio, grazie!
Dana: You're not helpful, you're just nosy. I think you better go...	Dana: Non sei d'aiuto, sei solo una ficcanaso. È meglio che te ne vada...
Max: <i>(thinking)</i> Nice, Max. You hurt her feelings by being so damn nosy again.	Max: <i>Brava Max. L'hai ferita facendo di nuovo la ficcanaso.</i>

Max: <i>(thinking)</i> But I could rewind and make it up to her..	Max: <i>Ma potrei tornare indietro e farmi perdonare...</i>
<i>Max takes the flash drive from Dana's table.</i>	
Max: <i>(thinking)</i> Must protect my precious, so Max never has to chase it down again.	Max: <i>Devo proteggere il mio tesoro, così Max non dovrà più inseguirlo.</i>
<i>Max exits the girls' dormitories.</i>	
VI) Dormitories - With The Flash Drive	
Zachary: Fuck this shit!	Zachary: Fanculo!
<i>Zachary throws his football and it bounces off the ground, hitting Alyssa in the head and knocking the book out of her hands.</i>	
Alyssa: Ow! That hurt!	Alyssa: Ahi! Che male!
Max: <i>(thinking)</i> Damn, I better rewind.	Max: <i>Cavolo, meglio riavvolgere.</i>
<i>Max rewinds, then warns Alyssa.</i>	
Max: Alyssa, move your head.	Max: Alyssa, sposta la testa.
Alyssa: If you insist, Max.	Alyssa: Se insisti, Max.
<i>The football hits the window.</i>	
Max: <i>(thinking)</i> Now that's what I'm talking about! I actually helped somebody.	Max: <i>Così si ragiona! Ho davvero aiutato qualcuno.</i>
<u>Conversation with Zachary</u>	
Zachary: Get lost, hipster. I'm not doing any interviews.	Zachary: Sparisci, hipster. Non concedo interviste.
VI.i) Optional Conversation with Alyssa	
Alyssa: Max, that was awesome. Thank you!	Alyssa: Max, sei stata grande. Grazie!
1) That was close. Max: That was close.	1) Ci è mancato poco. Max: Ci è mancato poco.

Alyssa: Jock assholes. If I was a member of the Vortex Club they'd never pull that...	Alyssa: Stupidi fighetti. Se facessi parte del Vortex Club, non lo farebbero...
Max: Would you want to be a member?	Max: Vorresti farne parte?
2) No problem. Max: No problem. You have quick reflexes.	2) Nessun problema. Max: Figurati. Hai dei buoni riflessi.
Alyssa: Years of mad dodging skills. Bullies never change.	Alyssa: Ho passato anni a evitare cose. I bulli non cambiano mai.
Max: That's why you're better off.	Max: è per questo che te la passi bene.
Alyssa: You're smart. We should hang out more...	Alyssa: Sei intelligente. Dovremmo passare più tempo insieme...
Alyssa: Now I have to finish this stupid book.	Alyssa: Adesso devo finire questo stupido libro.
VI.ii) David and Kate's conversation <i>Max tries to leave the dormitories but spots David and Kate in her way.</i>	
David: ...so don't think I'm blind! I see everything here at Blackwell! Do you understand what I'm saying?	David: ...Quindi non credere che sia cieco! Vedo tutto qui alla Blackwell! Hai capito?
Kate: No, and leave me alone!	Kate: No, e mi lasci in pace!
1) TAKE A PHOTO David: ...you can't fool me. I know everything about this school. I cover the waterfront.	1) FAI UNA FOTO David: Non mi freggi. So tutto di questa scuola. Qualsiasi cosa.
David: So you better figure out what side you're on...	David: Perciò, sarà meglio che tu scelga da che parte stare...
Kate: Please, leave me alone!	Kate: Per favore, mi lasci stare!
<i>David leaves and Kate sees Max.</i>	

Kate: Hope you enjoyed the show. Thanks for nothing, Max.	Kate: Spero ti sia piaciuto lo spettacolo. Grazie dell'aiuto, Max.
Max: <i>(thinking)</i> Man, I should have stepped in between Kate and David...	Max: <i>Cavolo, avrei dovuto prendere le difese di Kate...</i>
Max: <i>(thinking)</i> That asshole was so over the line... I could rewind and try something different...	Max: <i>Quel bastardo di David stava superando il limite... potrei riavvolgere e cambiare le cose...</i>
2) INTERVENE Max: Hey, why don't you leave her alone?	2) INTERVIENI Max: Ehi, perché non la lasci in pace?
David: Excuse us, this is official campus business—	David: Non ti intromettere. Sono faccende ufficiali del campus...
Max: Excuse me, you shouldn't be yelling at students. Or bullying them.	Max: Scusi, ma lei non dovrebbe sgridare gli studenti. O peggio ancora importunarli.
David: Hey, hey, nobody is bullying anybody. I'm doing my job.	David: Ehi, ehi qui nessuno importuna nessuno. Sto facendo il mio lavoro.
Max: No, you're not.	Max: Non è vero.
David: You're part of the problem, missy. I will remember this conversation.	David: Sei parte del problema, signorinella. Mi ricorderò di questa conversazione.
<i>David leaves.</i>	
Kate: Oh, Max, that was great. I think you scared him for once... I have to go, but thank you.	Kate: Oh Max, sei stata grande. Mi sa che finalmente l'hai spaventato... devo andare, ma grazie.
Kate: It means a lot.	Kate: Significa molto per me.
Max: Anytime, Kate.	Max: Quando vuoi, Kate.

Max: <i>(thinking)</i> I felt like an everyday hero helping Kate but now	Max: <i>Mi sono sentita proprio un'“eroina di tutti i giorni” ad aiutare Kate, ma adesso sono</i>
Max: <i>(thinking)</i> Officer David Dickhead is after me.	Max: <i>nel mirino di David Testa di Cazzo.</i>
Max: <i>(thinking)</i> Maybe I should rewind and mind my own business?	Max: <i>Forse dovrei riavvolgere e farmi gli affari miei?</i>
<i>Max leaves the dormitories and heads to the parking lot.</i>	
VII.i) - Parking Lot -	
1) (Took a photo) Max: <i>(thinking)</i> Man, I should have done something. That guy was an asshole!	1) (Fatta una foto) Max: <i>Cavolo, sarei dovuta intervenire. Che stronzo quel tipo!</i>
2) (Intervened) Max: <i>(thinking)</i> I'm glad I stepped in that time. Can't stand to see people being bullied.	2) (Intervenuta) Max: <i>Sono felice di essere intervenuta stavolta. Non riesco proprio a sopportare i bulli.</i>
Juliet: I don't get it... how could Zach and Victoria do that to me?	Juliet: Non capisco... come hanno potuto Victoria e Zach farmi questo?
VII.ii) Optional Conversation with Juliet	
Max: Hi Juliet, how are you doing?	Max: Ciao Juliet, come stai?
Juliet: Oh... Hey, Max. Sorry, I'm still screwed up.	Juliet: Oh... ciao, Max. Scusa, sono ancora sconvolta.
1) Sorry about Zachary. Max: Sorry you had to find out about Zachary that way...or any way.	1) Mi dispiace per Zachary. Max: Mi spiace che tu abbia scoperto di Zachary in quel modo... o in qualsiasi modo.
Juliet: Better sooner than later.	Juliet: Meglio prima che dopo.

Juliet: Now that skank Victoria won't be laughing behind my back anymore.	Juliet: Adesso quella stronza di Victoria se la smetterà di ridermi dietro.
Max: Have you talked to Zach yet?	Max: Hai già parlato con Zach?
Juliet: Mr. Badass Football Hero is such a chickenshit.	Juliet: Mister Eroe del Football è un cacasotto.
Juliet: He said he sexted Victoria as a joke. Haha.	Juliet: Mi ha detto che ha mandato messaggini a Victoria per scherzo. Ah ah.
Juliet: I think Warren wants your attention...	Juliet: Mi sa che Warren ti sta chiamando...
Max: He usually does... Hang in there, Juliet.	Max: Come al solito... tieni duro, Juliet.
2) I won't bother you. Max: I won't bother you then... I have to go see Warren before he melts.	2) Ti lascio in pace. Max: Ti lascio in pace allora... devo andare da Warren, prima che sciolga al sole.
Max: See you.	Max: Ci si vede.
Juliet: Yeah, I'm sure we'll all be partying later with Zach and Victoria...and the Vortex Club...	Juliet: Sì, sono certa che più tardi festeggeremo tutti con Zach e Victoria... e il Vortex Club...
Max: Uh, yeah, sure.	Max: Ah, sì, certo.
Juliet: See you around, Max.	Juliet: Ci si vede, Max.
<i>Max approaches Warren.</i>	
<u>Warren's Comments to Max</u>	
Warren: Come on over here! Please?	Warren: Dai, vieni qui! Per favore?
Warren: Max! Get yer ass over here!	Warren: Max! Porta qui il tuo culetto!
Warren: Yo, Max! Check it out!	Warren: Ehi Max! Guarda qua!

VII.ii) <u>Conversation with Warren</u>	
Warren: What up, Max? How are you?	Warren: Come va, Max? Tutto a posto?
<i>Warren tries to hug Max, but she pulls out the flash drive and hands it to him instead.</i>	
Max: Here's your flash. Thanks.	Max: Ecco la tua chiavetta. Grazie.
Warren: No problem. Check out my new wheels... <i>(gestures to car behind him)</i>	Warren: Figurati. Da' un'occhiata alla mia macchina nuova...
Max: Cool. Very old school.	Max: Bella. Molto vecchia scuola.
Warren: 1978, to be exact. Now we can go to the drive-in.	Warren: È del '78, per essere precisi. Adesso possiamo andare al drive-in.
Warren: There's one in Newberg, just sixty miles away.	Warren: Ce n'è uno a Newberg, ad appena 100 km da qui.
Max: You're in the wrong time, Warren.	Max: Sei nato nell'epoca sbagliata, Warren.
Max: But then, so am I...	Max: Ma anch'io, mi sa...
Warren: You okay?	Warren: Tutto ok?
Max: It's been one strange fucking day.	Max: È stata una giornata assurda.
1) (Made fun of Victoria) Warren: Man, I saw that Victoria didn't take down that pic of you on Facebook...	1) (Preso in giro Victoria) Warren: Cavolo, ho visto che Victoria non ha tolto la tua foto da Facebook...
Warren: Major bitch move.	Warren: Che gran stronza.
1.1) No worries. Max: No worries, Warren.	1.1) Non preoccuparti. Max: Non preoccuparti, Warren.
Max: I took a sweet shot of Victoria I can't wait to share...	Max: Ho una bellissima foto di Victoria che non vedo l'ora di condividere...
Warren: Oh, score one for Team Max!	Warren: Oh, uno a zero per Max!

<p>Warren: It will be so karmic to see her ass clown face all over the interwebs...</p>	<p>Warren: Sarà così karmico vedere la sua faccia da culo ovunque su Internet...</p>
<p>Max: I guess she does deserve it for all the shitty things she's done to people here.</p>	<p>Max: Credo che se lo meriti, dopo tutte le bastardate che ha fatto agli altri studenti.</p>
<p>1.2) I don't want to talk.</p> <p>Max: I don't want to talk about it.</p>	<p>1.2) Non ho voglia di parlare.</p> <p>Max: Non mi va di parlarne.</p>
<p>Warren: Geez, you're Little Miss Sensitive today...</p>	<p>Warren: Cavolo, come siamo suscettibili...</p>
<p>Max: I wouldn't push your luck, Warren. Not in the mood today.</p>	<p>Max: Fossi in te non scherzerei, Warren. Non sono dell'umore adatto.</p>
<p>2) (Comforted Victoria)</p> <p>Warren: I bet. I heard Victoria got a faceful of paint...</p>	<p>2) (Consolato Victoria)</p> <p>Warren: Immagino. Ho sentito che Victoria si è fatta un bagno di vernice...</p>
<p>Warren: I'd pay money to see a photo of that...</p>	<p>Warren: Non sai quanto pagherei per una foto...</p>
<p>2.1) Really?</p> <p>Max: Really? I wish I would have known...</p>	<p>2.1) Davvero?</p> <p>Max: Davvero? Se l'avessi saputo prima...</p>
<p>Warren: You probably could have raised a Kickstarter fund just for that one image</p>	<p>Warren: Mi sa che solo per la foto di lei coperta di vernice, avresti potuto ottenere dei fondi</p>
<p>Warren: of her covered in paint.</p>	<p>Warren: su Kickstarter.</p>
<p>Max: Had I known that... Anyway, Victoria took down my photo.</p>	<p>Max: L'avessi saputo prima... comunque, Victoria ha tolto la mia foto.</p>
<p>Max: So that drama ended well.</p>	<p>Max: Quindi è finita bene lo stesso.</p>
<p>2.2) I don't want to talk.</p>	<p>2.2) Non ho voglia di parlare.</p>

Max: I don't want to talk about it.	Max: Non mi va di parlarne.
Warren: Geez, you're Little Miss Sensitive today...	Warren: Cavolo, come siamo suscettibili...
Max: I wouldn't push your luck, Warren. Not in the mood today.	Max: Fossi in te non scherzerei, Warren. Non sono dell'umore adatto.
if) (Daniel drew Max's portrait) Warren: By the way, I saw Daniel's sketch of you online...	se) (Daniel ha fatto un ritratto a Max) Warren: Comunque, ho visto in rete il ritratto che ti ha fatto Daniel...
Warren: Not bad, but I could do a much better job.	Warren: Non è male, ma io potrei fare molto di meglio.
1) Daniel posted it online? Max: Daniel posted it online already? That was nice...	1) Daniel l'ha postato in rete? Max: Daniel l'ha già postato in rete? Che carino...
Warren: Congrats! You're part of his online portrait posse.	Warren: Complimenti! Fai parte della sua galleria di ritratti su internet.
Max: Don't be jealous. I'm sure he'll ask you soon.	Max: Non fare il geloso. Presto lo chiederà anche a te.
Warren: Oh, you're a wit, Max.	Warren: Bella battuta, Max.
Max: It's the company I keep, Warren.	Max: Ho imparato dal migliore, Warren.
2) You can draw? Max: You can draw? I thought you were Blinded By Science, not art.	2) Sai disegnare? Max: Sai disegnare? Pensavo fossi un patito di scienza, non di arte.
Warren: Art IS Science. Music is math, et cetera, et cetera.	Warren: L'arte È scienza. La musica è matematica, ecc. ecc.
Warren: I'd put Stephen Hawking against Picasso any day.	Warren: Non vedo differenze tra Stephen Hawking e Picasso.
Max: Hardcore. So you must use a computer to draw.	Max: Figo. Quindi immagino che disegni con il computer.

<p>Warren: Of course. I'd love to tweak one of your selfies with some cool graphics...</p>	<p>Warren: Ovvio. Mi piacerebbe molto modificare uno dei tuoi selfie con qualche effetto grafico...</p>
<p>Max: That might not suck. I'll let you know.</p>	<p>Max: Non è un cattiva idea. Ti farò sapere.</p>
<p>Warren: So did you get a chance to check out the movie booty on my flash drive?</p>	<p>Warren: Allora, hai avuto modo di dare un'occhiata ai film sulla mia chiavetta?</p>
<p>1) Yeah, thanks.</p> <p>Max: Yeah, thanks.</p>	<p>1) Sì, grazie.</p> <p>Max: Sì, grazie.</p>
<p>Max: You had some cool shit on there, from <i>Akira</i> to <i>Twilight Zone</i>. Which seems</p>	<p>Max: C'era della bella roba, come "Akira" e "Ai confini della realtà", che oggi casca</p>
<p>Max: apropos today...</p>	<p>Max: proprio a fagiolo...</p>
<p>Warren: I consider myself a pop... cultural pirate connoisseur.</p>	<p>Warren: Mi considero un... pirata e conoscitore della cultura di massa.</p>
<p>Max: That does sound better than "thief".</p>	<p>Max: Suona meglio di "ladro".</p>
<p>2) I've been busy.</p> <p>Max: No, I've been way too busy with class... and life.</p>	<p>2) Ho avuto da fare.</p> <p>Max: No, sono stata molto occupata con le lezioni... e la vita.</p>
<p>Warren: Damn, girl, you had it like a year.</p>	<p>Warren: Cavolo, ma ce l'hai da quasi un anno.</p>
<p>Max: Or a week. I did browse through all the titles, drama queen.</p>	<p>Max: Una settimana! E comunque ho controllato tutti i film che avevi, piagnucolone.</p>
<p>Warren: Haha. Make sure you watch <i>Cannibal Holocaust</i>.</p>	<p>Warren: Ah ah. Devi guardare assolutamente "Cannibal Holocaust".</p>

<p>1) Seen it.</p> <p>Max: Seen it. I was more disturbed by all those emo-vampire movies in there.</p>	<p>1) Visto.</p> <p>Max: Visto. In realtà mi ha scioccato di più la tua collezione di film da emo sui vampiri.</p>
<p>Warren: Can't a sensitive high school boy love sensitive vampires too?</p>	<p>Warren: A un liceale sensibile, non possono piacere dei vampiri sensibili?</p>
<p>2) No fucking way.</p> <p>Max: No fucking way will I watch that. My mind is twisted enough...</p>	<p>2) Non esiste.</p> <p>Max: Col cazzo che lo guardo. La mia mente è già abbastanza malata...</p>
<p>Warren: I laughed my ass off.</p>	<p>Warren: Io sono morto dal ridere.</p>
<p>Max: So you're sensitive...</p>	<p>Max: Ah, quindi sei un tipo sensibile...</p>
<p>Warren: Ouch... That sounds awful the way you say it.</p>	<p>Warren: Ahi... da come lo dici sembra una cosa tremenda.</p>
<p>1) How so?</p> <p>Max: How so?</p>	<p>1) Ma come?</p> <p>Max: E perché?</p>
<p>Warren: Sensitive usually means "won't be having sex with you."</p>	<p>Warren: Di solito sensibile significa: "Non farò sesso con te".</p>
<p>Max: Oh, god! You need a sensitive woman to kick your ass.</p>	<p>Max: Oddio. Hai bisogno di una ragazza sensibile che ti metta in riga.</p>
<p>2) "Faster, Pussycat! Kill! Kill!"</p> <p>Max: No, I was impressed you had <i>Faster, Pussycat. Kill! Kill!</i></p>	<p>2) "Faster, Pussycat! Kill! Kill!"</p> <p>Max: No, non mi aspettavo che avessi "Faster, Pussycat. Kill! Kill!"</p>
<p>Warren: Russ Meyer was a genius of black and white. Plus, babes with breasts.</p>	<p>Warren: Russ Meyer era un genio del bianco e nero. E poi, tipe tette.</p>
<p>Max: Who would beat your sensitive ass down.</p>	<p>Max: Che ti prenderebbero a sculacciate, mister sensibilità.</p>

<p>3) Not at all.</p> <p>Max: Not at all. Sensitive is good, unless you're a pushover.</p>	<p>3) Per niente.</p> <p>Max: Per niente. Essere sensibili è un pregio, tranne se si è ingenui.</p>
<p>Max: You have hip taste and a quick mind.</p>	<p>Max: Tu sei intelligente e hai gusto.</p>
<p>Warren: Thanks for noticing, Max.</p>	<p>Warren: Mi fa piacere che te ne sia accorta, Max.</p>
<p>Max: The right girl will too...</p>	<p>Max: Anche la ragazza giusta lo farà...</p>
<p>Warren: If I was lucky...</p>	<p>Warren: Magari, con un po' di fortuna...</p>
<p>Warren: Speaking of hip and fast, we should cruise out in my car to an</p>	<p>Warren: A proposito di film, dovremmo prendere la mia macchina e andare a vedere qualcosa al</p>
<p>Warren: actual movie this week...</p>	<p>Warren: cinema questa settimana...</p>
<p>Warren: But you seem distracted.</p>	<p>Warren: Però mi sembri distratta.</p>
<p>1) I need to talk.</p> <p>Max: I need to talk to somebody...just to get it out of my system...</p>	<p>1) Ho bisogno di parlare.</p> <p>Max: Devo parlare con qualcuno... anche solo per sfogarmi...</p>
<p>Warren: Dr. Warren Graham is in da house. I won't even prescribe you any meds... Tell me everything.</p>	<p>Warren: Ecco qua il Dr. Warren Graham. Non ti prescriverò neanche dei farmaci... dimmi tutto.</p>
<p>2) Don't want to speak about it.</p> <p>Max: I don't wanna speak about it. This is kind of a crazy day for me. I mean, I literally think I'm going crazy...</p>	<p>2) Non voglio parlarne.</p> <p>Max: Non voglio parlarne. È stata una giornata assurda. Non so, mi sa che sto per impazzire...</p>
<p>Warren: I may be a pest, but...I'm a good listener.</p>	<p>Warren: Sarò anche un rompiscatole, ma... so ascoltare.</p>

Max: For reals, Warren, this is between you and me, not social media.	Max: Davvero, Warren, è una cosa tra me e te, non da social network.
Warren: Don't insult me. Max, go on.	Warren: Così mi insulti. Max, tranquilla.
Max: I had this incredibly bizarro experience in Mr. Jefferson's class today...	Max: Oggi, durante la lezione del prof. Jefferson, mi è successa una cosa incredibile...
Max: I mean, life-changing.	Max: di quelle che ti cambiano la vita.
Max: Have you ever had a dream so real it was like a movie?	Max: Hai mai fatto un sogno così reale che sembrava un film?
<i>Nathan approaches Max and Warren angrily.</i>	
Nathan: Max Caulfield, right?	Nathan: Max Caulfield, giusto?
Nathan: You're one of the Jefferson's photo groupies...	Nathan: Sei una delle fan sfegatate di Jefferson...
Max: I'm one of his students.	Max: Sono una delle sue studentesse.
<i>Nathan shoves Warren away.</i>	
Nathan: Whatthefuckever.	Nathan: Non me ne fotte un cazzo.
Nathan: I know you like to take pictures, especially when you're hiding out in the bathrooms.	Nathan: So che ti piace scattare foto, specie quando ti nascondi nei bagni.
1) (Reported Nathan) Nathan: You best tell me what you told the Principal.	1) (Denunciato Nathan) Nathan: Sarà meglio che tu mi dica cos'hai detto al preside. Subito.
Nathan: Answer me, bitch!	Nathan: Rispondimi, stronza!

<p>1.1) I told him the truth.</p> <p>Max: I told him the truth. A student had a gun.</p>	<p>1.1) Gli ho detto la verità.</p> <p>Max: Gli ho detto la verità. Uno studente aveva una pistola.</p>
<p>Nathan: No, you told him I had a gun.</p>	<p>Nathan: No, gli hai detto che IO avevo una pistola.</p>
<p>Nathan: That's why he dragged me into his office.</p>	<p>Nathan: è per questo che mi ha trascinato nel suo ufficio.</p>
<p>Max: And did what? Gave you a stern lecture?</p>	<p>Max: E cos'ha fatto? Ti ha fatto la predica?</p>
<p>Nathan: Nobody... nobody lectures me. Everyone tries though... They try...</p>	<p>Nathan: Nessuno, dico nessuno mi fa la ramanzina. Tutti ci provano, sì... ci provano...</p>
<p>Max: You should talk to somebody, Nathan...</p>	<p>Max: Dovresti parlare con qualcuno, Nathan...</p>
<p>1.2) What are you talking about?</p> <p>Max: What are you talking about?</p>	<p>1.2) Di cosa stai parlando?</p> <p>Max: Di cosa parli?</p>
<p>Nathan: I know you're new here, but don't even play stupid with me.</p>	<p>Nathan: So che sei nuova di queste parti, ma non provare a fare la finta tonta con me.</p>
<p>Max: I'm not new. I've lived here for years.</p>	<p>Max: Non sono nuova di qui. Ci ho vissuto per anni.</p>
<p>Nathan: Then you should know the Prescotts own this shithole.</p>	<p>Nathan: Allora dovresti sapere che sono i Prescott a comandare in questa fogna.</p>
<p>Max: Then you don't have to worry about me... Worry about yourself.</p>	<p>Max: Allora non devi preoccuparti di me... preoccupati di te stesso.</p>
<p>2) (Hid the truth)</p> <p>Nathan: You best tell me what you saw. Now!</p>	<p>2) (Hai nascosto la verità)</p> <p>Nathan: Sarà meglio che tu mi dica cos'hai visto. Subito!</p>
<p>2.1) What are you talking about?</p> <p>Max: What are you talking about?</p>	<p>2.1) Di cosa stai parlando?</p> <p>Max: Di cosa parli?</p>

Nathan: I know you're new here, but don't even play stupid with me.	Nathan: So che sei nuova di queste parti, ma non provare a fare la finta tonta con me.
Max: I'm not new. I've lived here for years.	Max: Non sono nuova di qui. Ci ho vissuto per anni.
Nathan: Then you should know the Prescotts own this shithole.	Nathan: Allora dovresti sapere che sono i Prescott a comandare in questa fogna.
Max: Then you don't have to worry about me... Worry about yourself.	Max: Allora non devi preoccuparti di me... preoccupati di te stesso.
2.2) Nothing. Max: Nothing but a butterfly.	2.2) Niente. Max: Nient'altro che una farfalla.
Nathan: You're full of shit! I'd respect you more if you told me the truth.	Nathan: Dici solo stronzate! Ti rispetterei di più se mi dicessi la verità.
Max: I don't need your respect.	Max: Non me ne faccio nulla del tuo rispetto...
Nathan: You're clueless. You have no idea who I am or what I can do!	Nathan: Non hai la minima idea di chi sono o di che cosa posso fare.
Max: Actually, I have a pretty good idea of who you are.	Max: A dire il vero, ho un'idea piuttosto chiara di chi tu sia...
<i>Nathan clenches his fists.</i>	
Nathan: Do not analyze me! I pay people for that. Worry about yourself, Max Caulfield.	Nathan: Non psicanalizzarmi! Pago già della gente per farlo. Preoccupati per te, Max Caulfield.
1) Take a step back. Max: Take a step back, Nathan Prescott.	1) Stai indietro. Max: Stai indietro, Nathan Prescott.
Nathan: Oh, man, you're telling me what to do?	Nathan: Oh cavolo, mi stai dicendo cosa devo fare?
2) I could call the police. Max: I could call the police.	2) Potrei chiamare la polizia. Max: Potrei chiamare la polizia.

Nathan: Do it. The Prescotts own the pigs here.	Nathan: Fallo. I Prescott controllano anche gli sbirri.
Warren: Get away from her, dude.	Warren: Ehi, lasciala stare!
<i>Nathan headbutts Warren. He falls down and holds his head in pain.</i>	
Max: Hey, leave him alone!	Max: Ehi, lascialo stare!
<i>Max shoves Nathan, but he turns around and holds her by the neck.</i>	
Nathan: Nobody tells me what to do.	Nathan: Nessuno mi dice cosa devo fare.
Nathan: Not my parents, not the Principal, or that whore in the bathroom!	Nathan: Né i miei genitori, né il preside e neppure quella troia nel bagno.
Max: Stop that! Right now!	Max: Smettetela! Subito!
<i>Max scrapes Nathan's cheek with her fingernails and he pushes her to the ground. A beige truck drives up to the scene. Max gets up and looks in the windshield, where the girl from the bathroom is in the driver's seat.</i>	
Chloe: Max?	Chloe: Max?
Max: Chloe?	Max: Chloe?
Nathan: No way. You again?	Nathan: Non ci posso credere... ancora tu?
<i>Warren jumps at Nathan and knocks him to the ground.</i>	
Max: Warren!	Max: Warren!
Warren: Go, go! I got this!	Warren: Andate! Ci penso io.
<i>Nathan starts punching Warren in the face. Chloe opens the car door next to Max.</i>	
Chloe: Get in, Max!	Chloe: Salta su, Max!

<i>Max gets in the car. Nathan gets up and kicks the door closed.</i>	
Nathan: Get your punk asses out of there now! Don't even try to run! Nobody messes with me! NOBODY!	Nathan: Uscite subito da lì! Non provate a scappare! Nessuno può provocarmi! NESSUNO!
<i>Max and Chloe drive away. In the background, David Madsen runs into the parking lot.</i>	
VIII) - Chloe's Car -	
Max: Man, Nathan Prescott is messed up. And dangerous... This day never ends...	Max: Nathan Prescott è veramente fuori di testa. E pericoloso... che giornata infinita...
Chloe: "Oh, and thanks, Chloe!"	Chloe: "Oh e grazie, Chloe!"
Chloe: After five years you're still Max Caulfield.	Chloe: Sono passati cinque anni, ma sei ancora Max Caulfield.
<i>Max looks down and shifts uncomfortably in her seat.</i>	
Chloe: Don't give me the guilty face.	Chloe: Non fare quella faccia da cane bastonato.
Chloe: At least pretend you're glad to see me.	Chloe: Almeno, fa' finta di essere contenta di vedermi.
Max: I am seriously glad to see you.	Max: Sono davvero felice di vederti.
Max: Oh, and thanks, Chloe. It makes perfect sense I'd see you today.	Max: Oh e grazie, Chloe. Non mi stupisco di averti rincontrata proprio oggi.
Chloe: Yes, it's been that kind of day.	Chloe: Giornata assurda, vero?
Chloe: So what did that freak want with you?	Chloe: Allora, cosa voleva quel pazzo da te?
1) Hopefully nothing. Max: Hopefully nothing after today. So, how do you know Nathan?	1) Nulla. Max: Dopo quello che è successo oggi, spero nulla. E tu come conosci Nathan?

<p>Chloe: He's just another Arcadia asshole... Your friend really took a beatdown for you.</p>	<p>Chloe: È uno dei tanti stronzi di Arcadia... il tuo amico si è fatto riempire di botte per te.</p>
<p>2) I have no idea.</p> <p>Max: I have no idea. I know he's a Prescott.</p>	<p>2) Non ne ho idea.</p> <p>Max: Non ne ho idea. So che è un Prescott.</p>
<p>Chloe: And an asshole. Your friend really stood up for you...</p>	<p>Chloe: E un coglione. Il tuo amico le ha prese per te...</p>
<p>Max: Warren? Yeah, I owe him big time.</p>	<p>Max: Warren? Sì, gli sono davvero in debito.</p>
<p>Chloe: You're not the only one in debt, and you're already causing trouble.</p>	<p>Chloe: Non sei l'unica a dovere favore e stai già creando dei casini.</p>
<p>Max: I thought it would be quiet here. Feels so weird to be back.</p>	<p>Max: Pensavo che sarei stata in pace. Che strano essere di nuovo qui...</p>
<p>Chloe: So I guess Seattle sucked hard?</p>	<p>Chloe: Quindi Seattle faceva cagare?</p>
<p>1) I guess.</p> <p>Max: I guess. It was cool, but...I felt kinda lonely, out of my league.</p>	<p>1) Già.</p> <p>Max: Già. Era figo come posto, ma... mi sentivo sola, fuori dal mio mondo.</p>
<p>Chloe: I would think you'd fit right in with the art school hipsters...</p>	<p>Chloe: Pensavo ti fossi trovata subito a tuo agio con quegli artisti hipster...</p>
<p>Max: Right. You look like the cover of HipsterGirl.com.</p>	<p>Max: Senti chi parla. Sembri uscita dalla copertina di HipsterGirl.com.</p>
<p>Chloe: At least you're still a smartass.</p>	<p>Chloe: Almeno non hai perso il tuo sarcasmo.</p>
<p>Max: That's why I'm here.</p>	<p>Max: È per questo che sono qui.</p>
<p>2) No.</p> <p>Max: No, it felt like a real city for artists, big and bright. Great for taking pictures.</p>	<p>2) No.</p> <p>Max: No, sembrava una vera città per artisti, grande e</p>

	luminosa. Perfetta per scattare foto.
Chloe: Yeah, must be hard coming back to a hick town like Arcadia again...	Chloe: Già, dev'essere dura ritornare in un paesino come Arcadia...
Max: Not after seeing you.	Max: Non dopo averti vista.
Chloe: Please, girl. You came back for Blackwell Academy.	Chloe: Ma per favore, sei tornata per la Blackwell Academy.
1) Of course. Max: Of course. It's one of the best photography programs in the country...	1) Certamente. Max: Certo. È uno dei migliori corsi di fotografia del paese...
1) Of course. Max: and my favorite teacher, Mark Jefferson.	Max: e c'è il mio insegnante preferito, Mark Jefferson.
Chloe: So you came back to Arcadia for a teacher...not your best friend.	Chloe: Quindi sei tornata ad Arcadia per un insegnante... non per la tua migliore amica.
2) Only for Mark Jefferson. Max: Only for Mark Jefferson. He was a pretty famous photographer in the '90s...	2) Solo per Mark Jefferson. Max: Solo per Mark Jefferson. Era un fotografo molto famoso negli anni '90...
Max: I've always loved his work.	Max: Ho sempre apprezzato le sue foto.
Chloe: Those that can't do, teach.	Chloe: Chi non sa fare insegna.
Chloe: I'm glad you found a good reason to come back.	Chloe: Sono contenta che tu abbia trovato una buona ragione per tornare.
Max: Don't you think I'm happy to see you?	Max: Non pensi che sia felice di vederti?
Chloe: No. You were happy to wait five years without a call, or even a text.	Chloe: No, sei felice di aver aspettato cinque anni senza degnarmi di una chiamata o un messaggio.

<p>1) I wanted to.</p> <p>Max: I wanted to. I was just so tripped out over leaving Arcadia...</p>	<p>1) Volevo farlo.</p> <p>Max: Volevo farlo. È solo che lasciare Arcadia mi aveva mandato in palla...</p>
<p>Chloe: Oh, please.</p>	<p>Chloe: Ma per favore.</p>
<p>Chloe: I'm sure your phone and laptop were frozen in time.</p>	<p>Chloe: Come se il tuo telefono e il tuo computer si fossero congelati per cinque anni.</p>
<p>Max: You're merciless.</p>	<p>Max: Sei crudele.</p>
<p>2) Give me a break.</p> <p>Max: Give me a break. I was going through changes...like you.</p>	<p>2) Dacci un taglio.</p> <p>Max: Dacci un taglio. È stato un periodo di cambiamenti anche per me.</p>
<p>Chloe: I guess those changes included dumping me from your life.</p>	<p>Chloe: Immagino che tra quei cambiamenti ci fosse anche eliminarmi dalla tua vita.</p>
<p>Max: That's not true, Chloe.</p>	<p>Max: Questo non è vero, Chloe.</p>
<p>Chloe: Bullshit. You thought you'd hook up with all these art pricks in Seattle. Didn't happen, though.</p>	<p>Chloe: Cazzate. Volevi diventare amica degli artistoidi di Seattle, ma non è successo.</p>
<p>Max: You're merciless.</p>	<p>Max: Sei crudele.</p>
<p>3) I'm sorry...</p> <p>Max: I'm sorry. I know things were tough on you when I left.</p>	<p>3) Mi dispiace...</p> <p>Max: Mi dispiace. So che hai avuto un periodo difficile quando me ne sono andata.</p>
<p>Chloe: How do you know? You weren't even here.</p>	<p>Chloe: E come lo sai? Non c'eri nemmeno.</p>
<p>Max: I didn't order my parents to move specifically to fuck you over, Chloe.</p>	<p>Max: Non ho ordinato ai miei di trasferirmi per metterti in una situazione di merda, Chloe.</p>

Chloe: You've been at Blackwell for almost a month without letting me know.	Chloe: Sei alla Blackwell da un mese e non ti sei degnata di farmelo sapere.
Chloe: 'Nuff said.	Chloe: Non c'è altro da dire.
Max: I just wanted to settle in first and not be such a shy cliché geek. I totally would have contacted you...	Max: Mi volevo un attimo ambientare e non essere la tipa geek timidona. Ti avrei contattata...
Chloe: I bet you don't use these sad excuses on Mr. Jefferson...	Chloe: Scommetto che non usi queste scuse patetiche con il prof. Jefferson...
Chloe: Don't use them on me, Max.	Chloe: Non usarle con me, Max.
<i>Max falls back on the seat behind her. She watches Chloe for a while, then bends down to retrieve her camera, which was smashed during the confrontation in the parking lot.</i>	
Max: Broken. Oh man, are you cereal?	Max: Rotta. Ma dai, che caspio.
Chloe: Wow, haven't heard that one in a while...	Chloe: Wow, era da un po' che non la sentivo...
Max: Not everything changes. Except my camera has officially taken a shit.	Max: Non tutto cambia. A parte la mia fotocamera, che è andata a farsi benedire.
Chloe: My step-douche has a boatload of tools. Maybe you can fix it at my place...	Chloe: Il mio patrigno ha un casino di attrezzi. Forse puoi ripararla a casa mia...
Max: I need very specific, tiny tools.	Max: Mi servono degli attrezzi piccoli molto particolari.
Chloe: Nerd alert! My stepdad has a fully-stocked garage.	Chloe: Allarme nerd! Il mio patrigno ha un garage pieno di roba.
Chloe: And he actually is a tiny tool.	Chloe: E sono certa che il suo attrezzo sia piccolo.

Chloe: Welcome home, Max.	Chloe: Bentornata, Max.
<i>Max and Chloe drive up to Chloe's house and park in the driveway. They get out of the car and Chloe begins unlocking the door with her keys.</i>	
Chloe: Come on in, don't be shy.	Chloe: Entra pure, non essere timida.
Max: The house still looks...nice.	Max: La casa è ancora... bella.
Chloe: Home, shit home.	Chloe: Sì, una bella merda.
<i>Chloe enters the house and Max follows her.</i>	
IX) Chloe's House - Chloe's Room - <i>Max and Chloe enter Chloe's room.</i>	
Chloe: My room looks a bit different than the last time you saw it.	Chloe: Camera mia è un po' diversa dall'ultima volta che l'hai vista.
<i>Chloe sits on her bed.</i>	
Max: It's cool. At least we can chill out.	Max: Mi piace. Almeno possiamo rilassarci.
Chloe: This isn't exactly my "chill-out zone"... My step-führer makes sure of that.	Chloe: Non è proprio una "zona relax"... per colpa del führer che ho al posto di patrigno.
Chloe: Come in and close the door.	Chloe: Entra e chiudi la porta.
Chloe: Put on some music while I medicate.	Chloe: Metti un po' di musica mentre prendo la medicina.
<i>Chloe begins smoking.</i>	
IX.i) <u>Optional Conversation with Chloe</u>	
Chloe: So tell me, what does Max Caulfield do for fun now that she's a grown-up?	Chloe: Allora dimmi, cosa fa Max Caulfield per divertirsi adesso che è un'adulta?

<p>1) Party all night.</p> <p>Max: Party all night.</p>	<p>1) Festa tutta la notte.</p> <p>Max: Festa tutta la notte.</p>
<p>Chloe: Not Little Miss Wallflower. I bet you've never even been to a party.</p>	<p>Chloe: No, miss timidona. Scommetto che non sei mai stata a una festa.</p>
<p>Max: Oh, right. I went to your birthday blowout.</p>	<p>Max: Ah sì. Sono stata alla tua mega-festa di compleanno.</p>
<p>Chloe: Max, you were 12 years old. That's... sad. You should stick to taking photos.</p>	<p>Chloe: Max, avevi 12 anni. Che... tristezza. Meglio se continui a fare foto.</p>
<p>2) I don't feel grown up.</p> <p>Max: I don't feel grown up. Just more confused as I get older. Especially after today...</p>	<p>2) Non mi sento adulta.</p> <p>Max: Non mi sento adulta. Semmai sempre più confusa.</p> <p>Soprattutto dopo oggi...</p>
<p>Chloe: (<i>sarcastically</i>) Gee, thanks. I was hoping to hear something positive.</p>	<p>Chloe: Wow, grazie. Speravo proprio di sentire qualcosa di positivo.</p>
<p>Max: About me?</p>	<p>Max: Su di me?</p>
<p>Chloe: No, about me. Duh! I thought you'd at least be happy taking photos... Forget it.</p>	<p>Chloe: No, su mia nonna. Almeno pensavo che fossi felice di scattare foto... lascia perdere.</p>
<p>3) Not much.</p> <p>Max: Not much. You know me. I like to observe the world more than participate.</p>	<p>3) Non molto.</p> <p>Max: Non molto. Mi conosci. Preferisco osservare il mondo, che partecipare.</p>
<p>Chloe: I can't say I know you anymore. Maybe you love to go clubbin' every night.</p>	<p>Chloe: Non posso più dire di conoscerti. Magari adesso ti piace andare a ballare tutte le sere.</p>
<p>Max: Can you see me at a rave?</p>	<p>Max: Mi ci vedi a un rave?</p>

Chloe: I'd dose those candy-flipping morons and watch them twitch into a	Chloe: Io darei della roba a quei fattoni, tanto per guardarli in preda alle convulsioni sulla
Chloe: a DJ dance death rattle...	Chloe: pista da ballo...
Chloe: Take a photo of that.	Chloe: e tu gli faresti una foto.
4) I take photos. (after rewind) Max: I take photos. Of me, the world, everything. It may sound sad, but I have a blast.	4) Faccio foto. (dopo aver riavvolto) Max: Faccio foto. A me, al mondo, a tutto. Sembrerà triste, ma mi diverto un sacco.
Chloe: It doesn't sound that sad.	Chloe: A me non sembra così triste.
Max: I'm happiest when I've got a great image in my lens.	Max: Quando ho qualcosa di bellissimo davanti all'obiettivo, sono felicissima.
Max: I'm not lonely, not afraid...	Max: Non mi sento sola, non ho paura...
Chloe: Now that's more inspiring. I don't feel so totally hopeless...	Chloe: Wow, questo sì che è stimolante. Non mi sento più così disperata...
<i>Max turns on the power switch, then searches the metal box under the bed and takes the CD out of it. Noticing a picture of Rachel Amber, she pulls it out and unfolds it to reveal that the other side of the picture shows Chloe. Chloe notices this and snatches the photo out of Max's hand.</i>	
IX.ii) <u>Conversation with Chloe</u>	
Chloe: Hey, give me that!	Chloe: Ehi, dammela!
Max: Sorry. I wasn't trying to be nosy. Obviously, she was a good friend...	Max: Scusa. Non volevo farmi gli affari tuoi. Si vede che eravate amiche...
Chloe: That's putting it mildly.	Chloe: Amiche è un eufemismo.

<i>Max sits down next to Chloe.</i>	
<p>1) That's Rachel Amber...</p> <p>Max: That's Rachel Amber... Her missing person posters are all over Blackwell.</p>	<p>1) Quella è Rachel Amber...</p> <p>Max: Quella è Rachel Amber... i suoi volantini sono sparsi per tutta la Blackwell.</p>
Chloe: Yeah, I put them up... She was my angel.	Chloe: Sì, li ho attaccati io... era il mio angelo.
<p>2) So who is she?</p> <p>Max: So, who is she? Do you mind talking about her?</p>	<p>2) Chi è?</p> <p>Max: Chi è? Ti andrebbe di parlarne?</p>
Chloe: Rachel Amber. She was my... angel.	Chloe: Rachel Amber. Era il mio... angelo.
Chloe: After my dad died and you moved, I felt abandoned.	Chloe: Dopo che papa è morto e tu ti sei trasferita, mi sono sentita abbandonata.
Chloe: Rachel saved my life.	Chloe: Rachel mi ha salvato la vita.
Max: Man, I had no idea.	Max: Cavolo, non ne sapevo niente.
Chloe: Well, you never made much effort to find out. I was 14, we were best friends.	<p>Chloe: Beh, non che ti sia sforzata tanto per scoprirlo.</p> <p>Avevo 14 anni, eravamo migliori amiche.</p>
<p>1) So Rachel took my place.</p> <p>Max: So, Rachel took my place... I'm glad she was there for you.</p>	<p>1) Quindi ha preso il mio posto.</p> <p>Max: Quindi Rachel ha preso il mio posto... sono felice che fosse al tuo fianco.</p>
<p>2) I never forgot.</p> <p>Max: I never forgot. Even if I was an asshole and didn't keep in touch. But you had Rachel...</p>	<p>2) Non l'ho dimenticato.</p> <p>Max: Non ti ho dimenticata. Anche se sono una stronza e non mi sono fatta sentire. Ma avevi Rachel...</p>

<p>Chloe: Rachel had my back. We were gonna kick the world's ass. You would laugh at how different we were...</p>	<p>Chloe: Rachel mi sosteneva. Insieme, avremmo spaccato il mondo. Eravamo così diverse...</p>
<p>Chloe: She wanted to be a star.</p>	<p>Chloe: Lei voleva diventare una star.</p>
<p>Max: She looks like a model.</p>	<p>Max: Sembra una modella.</p>
<p>Chloe: That was her plan. Our plan.</p>	<p>Chloe: Quello era il suo piano. Il nostro piano.</p>
<p>Chloe: Get the hell out of Bigfootville, and into Los Angeles.</p>	<p>Chloe: Scappare da Bigfootlandia e andare a Los Angeles.</p>
<p>1) So what happened?</p> <p>Max: So, what happened? Did your folks, your mom, try to stop you?</p>	<p>1) Cosa è successo?</p> <p>Max: E cos'è successo? I tuoi... tua mamma ha cercato di fermarti?</p>
<p>Chloe: My mom was too busy hooked up with Sergeant Shithead.</p>	<p>Chloe: Mia mamma era troppo impegnata a spassarsela col Sergente Stronzo.</p>
<p>2) I see why...</p> <p>Max: I see why... I bet your mom was not too happy...</p>	<p>2) Capisco il perché...</p> <p>Max: Capisco il perché... immagino che tua mamma non fosse molto felice...</p>
<p>Chloe: She was happy enough to marry a Nazi. Reason number 356 to escape.</p>	<p>Chloe: Era troppo impegnata a sposarsi un nazista. Un motivo in più per andarmene.</p>
<p>3) What about your mom?</p> <p>Max: What about your mom? What did Joyce think about all this?</p>	<p>3) E tua madre?</p> <p>Max: E tua mamma? Che ne pensava Joyce di tutto questo?</p>
<p>Chloe: She couldn't wait to get re-hitched.</p>	<p>Chloe: Ha pensato bene di risposarsi.</p>
<p>Chloe: Step-dick is one reason I wanted to bail.</p>	<p>Chloe: Il mio patrigno di merda era una ragione in più per andarmene.</p>

<p>Max: I feel the love... Now, when did Rachel actually disappear?</p>	<p>Max: Devi proprio volergli bene... e Rachel? Quand'è che è scomparsa?</p>
<p>Chloe: Six months ago. She just... left Arcadia. Without a word. Without... me.</p>	<p>Chloe: Sei mesi fa. Se ne è andata da Arcadia... così. Senza dire niente. Senza... me.</p>
<p>1) How do you know?</p> <p>Max: How do you know she disappeared? Maybe she wanted to start a totally new life...</p>	<p>1) Come lo sai?</p> <p>Max: Come lo sai che è scomparsa? Magari voleva ricominciare una nuova vita, tutta da capo...</p>
<p>Chloe: Unlike you, she would've told me, okay? Something happened to her.</p>	<p>Chloe: A differenza di te, me l'avrebbe detto, ok? Le è successo qualcosa.</p>
<p>Max: I believe you. I'm just trying to get all deductive...</p>	<p>Max: Ti credo. Sto solo cercando degli indizi.</p>
<p>2) What about her parents?</p> <p>Max: What about her parents? Are they looking for her?</p>	<p>2) E i suoi genitori?</p> <p>Max: E i suoi genitori? La stanno cercando?</p>
<p>Chloe: They're in denial. Max, I know she's missing.</p>	<p>Chloe: Non accettano la realtà. Max, io so che è scomparsa.</p>
<p>Max: I assume you know more than that...</p>	<p>Max: Secondo me ne sai di più...</p>
<p>Chloe: Before Rachel left, she said she met somebody who changed her life... Then, poof.</p>	<p>Chloe: Prima di andarsene, mi disse di aver incontrato qualcuno che le aveva cambiato la vita... e poi puf.</p>
<p>Max: And you haven't heard anything from her since?</p>	<p>Max: E da allora non l'hai più sentita?</p>
<p>Chloe: Like everybody in my life. My dad, you...and Rachel. Gone...</p>	<p>Chloe: Come è successo con tutti. Mio papà, tu... e Rachel. Scomparsi...</p>
<p>Chloe: Can you put on some music now?</p>	<p>Chloe: Puoi mettere su un po' di musica adesso?</p>

<i>Max gets up. She inserts the CD into the stereo. "Santa Monica Dream" by Angus and Julia Stone begins playing. Chloe lies down on the bed, a sad expression on her face, and she begins to smoke.</i>	
Chloe: Anyway... You can find tools to fix your camera in the garage...	Chloe: Comunque... nel garage puoi trovare degli attrezzi per riparare la fotocamera...
Max: Chloe, are you okay?	Max: Chloe, tutto a posto?
Chloe: Sure, I'm awesome. I just want to blaze and be alone for a moment...	Chloe: Sì, sto alla grande. Voglio solo fumare e stare un attimo da sola...
<i>Max leaves Chloe's room and goes downstairs.</i> - Downstairs -	
Max: <i>(thinking)</i> I haven't seen this place in five years...seems like forever.	Max: <i>Non vedo questo posto da cinque anni... sembra una vita.</i>
<i>Max enters David's garage.</i>	
Max: <i>(thinking)</i> I should be able to find the tools I need here.	Max: <i>Qui dovrei trovare gli attrezzi che mi servono.</i>
<i>Max notices the precision tools on top of some boxes.</i>	
Max: <i>(thinking)</i> Boom! Precision screwdrivers! Except, I can't reach them...	Max: <i>Bingo! Cacciaviti di precisione! Se solo riuscissi a prenderli...</i>
<i>Max turns on the washing machine and the tools fall to an unreachable place on the floor.</i>	
Max: <i>(thinking)</i> That was very smart, dumbass. No can reach.	Max: <i>Brava, bella mossa. E adesso come li prendi?</i>
<i>Max rewinds and pushes a piece of cardboard underneath the drawers. She turns on the washing machine again and this time successfully pulls the tools towards herself.</i>	
Max: <i>(thinking)</i> Yes! You have mad skills, Max.	Max: <i>Sì! Sei davvero in gamba, Max.</i>

Max: <i>(thinking)</i> I've got the tools, I should go back upstairs before Chloe freaks.	Max: <i>Ho gli attrezzi, meglio salire di sopra prima che Chloe dia di matto.</i>
<i>Max returns to Chloe's room upstairs.</i> - Chloe's Room -	
if) (If Max speaks to Chloe) Chloe: You found the tools? Sweet. You can sit at my desk and fix your camera.	se) (Se Max parla con Chloe) Chloe: Hai trovato gli attrezzi? Grande. Mettiti sulla scrivania a riparare la fotocamera.
<i>Max sits at the desk trying to fix her camera, but the tools won't work.</i>	
Chloe: So?	Chloe: Allora?
Max: I can't fix this thing.	Max: Non riesco a ripararla.
Chloe: Are these your new photos?	Chloe: Queste sono le tue nuove foto?
Max: Yeah... I just took them today.	Max: Sì... le ho scattate oggi.
Chloe: Let me see...	Chloe: Fa' vedere...
if) (Made fun of Victoria) <i>Chloe picks up Max's photo of Victoria.</i> Chloe: Booyah, you skank! Karma is a bitch.	se) (Presa in giro Victoria) Chloe: Ben ti sta, troietta! Non si scherza col karma.
Chloe: Nice framing too.	Chloe: Bella inquadratura.
if) (Took photo of David harassing Kate) <i>Chloe picks up Max's photo of David and Kate.</i> Chloe: Are you shitting me? That asshole is everywhere.	se) (Fotografato David che assilla Kate) Chloe: Mi prendi per il culo? Quello stronzo è ovunque.
<i>Chloe picks up Max's photo of the butterfly.</i>	
Chloe: Wait... I've seen this before. No way! When did you take this?	Chloe: Aspetta... questa l'ho già vista. No! Quando l'hai

	scattata?
Max: Uh...	Max: Ehm...
Chloe: YOU took this photo, you brat?	Chloe: L'hai scattata TU, mocciosetta!?
Chloe: In the bathroom today... You set off the alarm!	Chloe: Oggi nel bagno... hai fatto scattare tu l'allarme!
Chloe: That's why Nathan raged after you... It totally makes sense.	Chloe: È per quello che Nathan ce l'aveva con te... adesso capisco.
Chloe: You hella saved my life...	Chloe: Mi hai strasalvato la vita...
Chloe: Now tell me the truth, Max.	Chloe: Dimmi la verità, Max.
1) I was there... Max: I was there... Hiding in the corner.	1) Ero lì... Max: Ero lì... nascosta in un angolo.
Chloe: Damn. You're a ninja.	Chloe: Cavolo. Sei una ninja.
Max: A ninja would have cut Nathan's head off. I just took a butterfly photo...	Max: Un ninja avrebbe decapitato Nathan. Io ho solo fotografato una farfalla...
2) I wasn't there... Max: I wasn't there...	2) Non ero lì... Max: Non ero lì...
Chloe: Come on! Even after five years I can still tell when you're lying.	Chloe: Dai! Anche se sono passati cinque anni, capisco ancora quando menti.
Max: Okay, I was there, Sherlock.	Max: Ok, ero lì, Sherlock.
Chloe: That is so badass.	Chloe: Sei una grande, Max.
Max: Oh, yeah, I almost wet myself when I saw the gun...	Max: Sì, certo. Quando ho visto la pistola me la sono quasi fatta sotto...
Chloe: So, did you recognize me?	Chloe: E mi hai riconosciuta?

<p>1) I wasn't sure.</p> <p>Max: I wasn't sure...</p>	<p>1) Non ero sicura.</p> <p>Max: Non ero sicura.</p>
<p>Chloe: I know I look a lot different.</p>	<p>Chloe: So che sono molto diversa.</p>
<p>Max: I was scared, too. I couldn't see straight.</p>	<p>Max: Ma avevo anche paura. Non ragionavo.</p>
<p>Chloe: I don't blame you, Max.</p>	<p>Chloe: Non è colpa tua, Max.</p>
<p>2) Not at all.</p> <p>Max: Not at all. Your hair and clothes are so different...</p>	<p>2) Per niente.</p> <p>Max: Per niente. I tuoi capelli e i tuoi vestiti sono così diversi...</p>
<p>Chloe: I hope so. I'm sure this is all so weird to you after coming back.</p>	<p>Chloe: Lo spero. Immagino che tutto ti sembrerà strano da quando sei tornata.</p>
<p>Max: Like you said, it's been that kind of day.</p>	<p>Max: Come hai detto tu: è stata una giornata assurda.</p>
<p>Chloe: So you must have overheard our conversation...</p>	<p>Chloe: Immagino tu abbia sentito la nostra conversazione...</p>
<p>1) Just a bit...</p> <p>Max: Just a bit...</p>	<p>1) Solo un po'...</p> <p>Max: Solo un po'...</p>
<p>Chloe: There is no way you didn't hear every single vowel.</p>	<p>Chloe: Bugiarda, hai sentito ogni singola parola.</p>
<p>2) Not really...</p> <p>Max: I was freaking out! I could only hear Nathan ranting...</p>	<p>2) Non proprio...</p> <p>Max: Ero terrorizzata! Sentivo solo Nathan che sbraitava...</p>
<p>Chloe: So then you did hear us?</p>	<p>Chloe: Allora ci hai sentiti.</p>
<p>Max: Okay, I only heard something about money...drugs...but that's it.</p>	<p>Max: D'accordo, ho sentito che parlavate di soldi e droga... ma nient'altro.</p>

Chloe: Now for the big question: did you tell anybody?	Chloe: E ora il domandone finale: l'hai detto a qualcuno?
if) (Reported Nathan) 1) Absolutely. Max: Absolutely. Nathan Prescott had a fucking gun on you.	se) (Denunciato Nathan) 1) Assolutamente. Max: Assolutamente sì. Nathan Prescott ti puntava una pistola.
Chloe: Gutless prick... that was scary. Who did you tell?	Chloe: Vigliaccio di merda... ho avuto paura anch'io. A chi l'hai detto?
Max: The principal... but he didn't seem to believe me.	Max: Al preside... ma non penso mi abbia creduto.
Chloe: That drunk jackass only cares about cash for Blackwell Academy... Don't trust him.	Chloe: A quell'ubriacone di merda interessano solo i finanziamenti... non fidarti di lui.
Max: I didn't mention you at all. Swear.	Max: I didn't mention you at all. Swear.
2) Like who? Max: Like who?	2) Tipo chi? Max: Tipo chi?
Chloe: Like anybody! Stop stalling, sister.	Chloe: Tipo chiunque! Non temporeggiare, zia!
Max: The principal... but he didn't seem to believe me.	Max: Al preside... ma non penso mi abbia creduto.
Chloe: The principal? Are you still twelve?	Chloe: Al preside? Quanti anni hai, dodici?
Chloe: That drunk jackass only cares about cash for Blackwell Academy... Don't trust him.	Chloe: A quell'ubriacone di merda interessano solo i finanziamenti... non fidarti di lui.
Max: I didn't mention you at all. Swear.	Max: Non gli ho detto di te. Te lo giuro.

<p>if) (Hid the truth)</p> <p>1) I wanted to...</p> <p>Max: I wanted to... What if he goes on some rampage?</p>	<p>se) (Nascosta la verità)</p> <p>1) Volevo...</p> <p>Max: Volevo farlo... e se si mettesse a sparare in giro?</p>
<p>Chloe: Nathan fronts like a thug, but he's a spoiled punkass beatch.</p>	<p>Chloe: Nathan si atteggiava da duro, ma è solo un teppistello viziato.</p>
<p>Max: He would have shot you, Chloe. That's a fact. I should tell the Principal...</p>	<p>Max: Ti avrebbe sparato, Chloe. Questo è certo. Dovrei dirlo al preside...</p>
<p>Chloe: The principal? Are you still twelve?</p>	<p>Chloe: Al preside? Quanti anni hai, dodici?</p>
<p>Chloe: That drunk jackass only cares about cash for Blackwell Academy... Don't trust him.</p>	<p>Chloe: A quell'ubriacone di merda interessano solo i finanziamenti... non fidarti di lui.</p>
<p>Max: Seriously, I didn't blab to anybody. Promise.</p>	<p>Max: Veramente, non l'ho detto a nessuno. Te lo giuro.</p>
<p>2) No.</p> <p>Max No. I didn't know what to do...</p>	<p>2) No.</p> <p>Max No. Non sapevo cosa fare...</p>
<p>Chloe: I don't blame you... That's some intense shit.</p>	<p>Chloe: Ti capisco... è un gran casino.</p>
<p>Max: Maybe I should go to the principal...</p>	<p>Max: Forse dovrei dirlo al preside...</p>
<p>Chloe: The principal? Are you still twelve?</p>	<p>Chloe: Al preside? Quanti anni hai, dodici?</p>
<p>Chloe: That drunk jackass only cares about cash for Blackwell Academy... Don't trust him.</p>	<p>Chloe: A quell'ubriacone di merda interessano solo i finanziamenti... non fidarti di lui.</p>
<p>Max: Seriously, I didn't blab to anybody. Promise.</p>	<p>Max: Veramente, non l'ho detto a nessuno. Te lo giuro.</p>
<p>Chloe: Thank God... I'll tell you more someday, and I seriously owe you, Max.</p>	<p>Chloe: Grazie a Dio... un giorno ti dirò di più. Sono davvero in debito con te, Max.</p>

<i>Chloe squats to search for William's camera, then gives it to Max.</i>	
Chloe: I, er, know it was your birthday last month...	Chloe: Io, ehm, so che un mese fa era il tuo compleanno...
Chloe: This was my real father's camera... I want you to have it.	Chloe: Questa è la fotocamera del mio vero papà... e voglio dartela.
Max: That's so cool you remembered my birthday. But I can't take this.	Max: Wow, ti sei ricordata del mio compleanno. Ma non posso prenderla.
Chloe: Of course you can.	Chloe: Invece sì.
Chloe: My dad would be pissed if I never used it. And now I know it will be used awesomely.	Chloe: Mio papà s'incazzerebbe se non la usassi mai e adesso so che verrà usata benissimo.
<i>Chloe takes the picture of the butterfly from the desk.</i>	
Chloe: And I'll snag this picture as a symbol of our reunion. Cool?	Chloe: E io mi piglio questa come simbolo del nostro ricongiungimento. Ci stai?
Max: Yes, of course it's cool! Thank you... This camera is so sweet.	Max: Sì, ovvio che ci sto! Grazie... questa fotocamera è bellissima.
Chloe: Now that we got the mushy shit out of the way, I feel like stage diving! Let's thrash this place!	Chloe: Adesso che abbiamo finito con le sdolcinatezze, ho voglia di buttarmi in pista! Spacchiamo tutto!
<i>Chloe turns on the Hi-Fi in her room. "Piano Fire" starts playing.</i>	
Max: You're crazy.	Max: Sei fuori.
Chloe: Yep, yep, I'm fucking insane on the brain! Let's dance! Shake that bony white ass!	Chloe: Già, sono fuori di testa! Balliamo, su! Muovi quel culetto ossuto!
Chloe: Or take my picture with your new camera!	Chloe: O fammi una foto con la tua nuova fotocamera!

Max: <i>(thinking)</i> This day couldn't get any stranger...	Max: <i>Questo giorno non potrebbe essere più strano...</i>
<i>Max takes a photo of Chloe with William's camera.</i>	
Chloe: This song fucking rules! Can't dance, hippie? Come on!	Chloe: Questa canzone spacca! E tu hippie, non sai ballare? Forza!
Chloe: Rock out, girl!	Chloe: Spacca tutto!
Chloe: Yes! Break it down, Max!	Chloe: Sì! Scatenati, Max!
David: <i>(from downstairs)</i> Chloe, are you up there?	David: Chloe, sei di sopra?
Chloe: Yo, turn it off, turn it off!	Chloe: Ehi, spegnila, spegnila!
David: How many times have I told you to stop blasting that punk shit?	David: Quante volte ti ho detto di non mettere quella musica di merda a tutto volume?
Chloe: Dude, the music's not even on! Asshole.	Chloe: Guarda che la musica è spenta! Stronzo.
Chloe: Asshole.	Chloe: Stronzo.
David: I'm coming up, we need to talk!	David: Sto salendo, dobbiamo parlare!
Chloe: No fucking way!	Chloe: Oh merda!
Chloe: <i>(to Max)</i> You need to hide. Now! My stepdad will kill me if he finds you here!	Chloe: Devi nasconderti. Subito! Il mio patrigno mi ammazza se ti trova qui!
<i>Chloe leans against the door.</i>	
David: Chloe, what's going on? Open the door, please.	David: Chloe, cosa stai facendo? Apri la porta, per favore.
Chloe: <i>(to David)</i> Chill, I'm changing, is that okay?	Chloe: Calma, mi sto cambiando, va bene?
Chloe: <i>(to Max, whispering)</i> Max, find a place to hide, NOW!	Chloe: Max, trova un posto dove nasconderti, SUBITO!

David: Chloe... What are you doing?	David: Chloe... cosa stai facendo?
Chloe: I'm coming!	Chloe: Arrivo!
David: Chloe, you're stalling.	David: Chloe, perché temporeggi?
Chloe: I'm changing! Gimme a minute!	Chloe: Mi sto cambiando! Dammi un minuto!
David: Don't get smart, just let me in. Now. Please.	David: Non fare la furba, fammi entrare. Subito, dai.
Chloe: One second... my bra is stuck.	Chloe: Un secondo... mi si è incastrato il reggiseno.
David: I'm not screwing around, soldier. Chloe. Open this door.	David: Non sto scherzando, soldato. Chloe. Apri questa porta.
David: I'm giving you exactly three seconds to open the door. One...two...three...	David: Ti do esattamente tre secondi per aprire la porta. Uno... due... tre...
Chloe: Shit.	Chloe: Merda.
<i>David enters Chloe's room.</i>	
1) (Max doesn't hide) David: What's going on in here? Why is she here?	1) (Max non si nasconde) David: Cosa sta succedendo qui? Perché c'è lei?
Chloe: None of your business.	Chloe: Non sono affari tuoi.
David: I don't like strangers here.	David: Non voglio estranei in casa.
Chloe: Stop freaking, she's not a stranger. This is my friend.	Chloe: Datti una calmata, non è un'estranea. È mia amica.
David: Great, another one of your "friends".	David: Fantastico, un altro dei tuoi "amici".
if) (Max left evidence that she went through David's files) David: I ordered you never to go through my files. You obviously have.	se) (Max ha lasciato prove di aver guardato le cartelle di David) David: Ti ho ordinato di non toccare le mie cartelle. E invece l'hai fatto.

Chloe: I didn't touch your files, David. I could care less about your files.	Chloe: Non ho toccata le tue cartelle, David. Sai quanto me ne frega.
David: You care about starting shit, Chloe. And it's getting old.	David: Però ti piace combinare casini, Chloe e ormai mi hai sufato.
David: One of my guns is missing.	David: Manca una delle mie pistole.
David: Did you take it?	David: L'hai presa tu?
Chloe: Oh, God, I didn't take your stupid gun. You do know I believe in gun control?	Chloe: Uffa, non ho preso quella stupida pistola. Lo sai che sono contro l'uso delle armi.
David: Wait! Is that grass? You've been toking up again in here?	David: Ehi, è erba quella? Ti sei di nuovo fatta una canna?
Chloe: Oh, yeah, guns, weed... You're trippin' balls.	Chloe: Sì, pistole, erba... sei completamente fuso.
David: I'm sick of your disrespect! Tell me the truth, that's an order!	David: Basta mancarvi di rispetto! Dimmi la verità, te lo ordino!
David: Whose is it?	David: Di chi è?
Chloe: It's not my pot, it's from Max!	Chloe: Non è la mia canna, è di Max!
David: Is this true?	David: È vero?
1.1) BLAME CHLOE Max: No way. It's not mine.	1.1) INCOLPA CHLOE Max: No. Non è mia.
David: Of course not. I'm sure Chloe gets all the best shit, right?	David: Lo immaginavo. È Chloe quella che compra la roba migliore, no?
David: I bet she gave you "good friend" rates...	David: Ti avrà fatto uno sconto per gli amici...

Chloe: Why don't you get off my crack? Stop taking your war rage out on high school girls.	Chloe: Perché non ti levi dalle palle? Smettila di sfogare la tua rabbia su delle ragazzine.
David: You haven't seen rage, you little—	David: Tu non sai cos'è la rabbia, brutta...
Chloe: Fuck you, pig.	Chloe: Vaffanculo, stronzo.
<i>David slaps Chloe.</i>	
David: I... Listen, you asked for that. You know exactly what you're doing.	David: Io... ascolta, te la sei cercata. Sai bene cosa stai facendo.
1.1.1) (Took photo of David harassing Kate) David: For your own good, you should stay away from Chloe.	1.1.1) (Fotografato David che assilla Kate) David: Per il tuo bene, dovresti stare lontano da Chloe.
David: She's a loser and she'll only drag you down. Stick to doing your homework.	David: è una buona a nulla e ti rovinerà la vita. Pensa a studiare, è meglio.
Chloe: Listen, David. I have proof you got all up in Kate Marsh's face today. Surveillance proof.	Chloe: Senti David. Ho le prove che oggi hai importunato Kate Marsh. Prove materiali.
David: What are you talking about?	David: Di cosa parli?
Chloe: You know what I'm talking about.	Chloe: Sai di cosa sto parlando.
1.1.2) (Intervened to help Kate) David: I can already tell from today that you're trouble, Max.	1.1.2) (Intervenuta per aiutare Kate) David: Già da oggi ho capito che sei un problema, Max.
David: I hope this doesn't affect your status at Blackwell. Don't ever come back here.	David: Spero che questo non influisca sul tuo posto alla Blackwell. Non ti voglio vedere mai più.
Chloe: Listen, dipshit, if you ever lay a hand on me again, I'll have your ass in jail.	Chloe: Senti, stronzo, se mi metti ancora le mani addosso, ti sbatto in galera.

Chloe: Then you can guard yourself all night...	Chloe: Così potrai farti la guardia tutta la notte...
David: You're the ones who'll end up in jail.	David: Siete voi quelle che finiranno in galera.
David: You only think you're tough and clever. This too shall pass...	David: Ti credi tanto forte e intelligente. Ma non sarà sempre così...
David: Now, clean this pigsty up.	David: E pulisci questo porcile.
<i>David leaves the room.</i>	
Max: I'm sorry, Chloe... I didn't know what to do...	Max: Scusa Chloe. Non sapevo cosa fare...
Chloe: Whatever. Everybody bails on me. Even my "best friend" Max... Don't you?	Chloe: Chi se ne frega. Tutti mi abbandonano. Anche la mia "migliore amica" Max... vero?
Chloe: I'm so done with everyone in this town... I wish I hadn't even seen you.	Chloe: Non sopporto più la gente di questo posto... preferirei non averti rincontrata.
Chloe: As if you care. Color me outta here...	Chloe: Tanto non t'importa. Me ne vado...
<i>Chloe gets up and leaves through the window.</i>	
Max: <i>(thinking)</i> David was such a mean bastard to Chloe... What if I had stepped up to help?	Max: <i>David è stato un bastardo con Chloe... e se fossi corso in suo aiuto?</i>
<i>Max leaves through the window.</i>	
1.2) TAKE THE BLAME Max: Uh, yeah. My pot...	1.2) PRENDI LA COLPA Max: Ehm, sì. È mia...
David: So you're bringing drugs into my home. How about if I call the police?	David: Bene, porti droga in casa mia. E se chiamassi la polizia?

David: That would screw up your spotless Blackwell record...	David: Questa sì che sarebbe una macchia indelebile sul tuo curriculum della Blackwell...
David: You do seem to get around..."Max". I'm sick of you losers dragging Chloe down.	David: Ci incontriamo spesso... "Max".
David: I'm sick of you losers dragging Chloe down.	David: Non ne posso più di gente come voi che cerca di rovinare Chloe.
1.2.1) (Took photo of David harassing Kate) David: You're on a roll today. Between the fire alarm and now this...	1.2.1) (Fotografato David che assilla Kate) David: Ti sei data da fare oggi. Tra l'allarme antincendio e questo...
David: You don't have anything smart to say now? Do you? Huh?	David: Non hai più niente d'intelligente da dirmi? Vero? Eh?
Chloe: Get the hell away from her! I have proof you hassled Kate Marsh today!	Chloe: Stai lontano da lei! Ho le prove che oggi hai minacciato Kate Marsh!
David: What? What are you talking about?	David: Eh? Di che stai parlando?
Chloe: I have surveillance proof. Now please leave us alone.	Chloe: Ho delle prove materiali. E ora lasciaci in pace.
David: Okay, Chloe. You know everything.	David: Ok Chloe. Sai tutto tu.
David: And Max, if I find you here again... It will be the last time.	David: E Max, se ti trovo ancora qui... sarà l'ultima volta.
1.2.2) (Intervened to help Kate) David: Missy, you sure do like to pop up and start trouble. Like this afternoon.	1.2.2) (Intervenuta per aiutare Kate) David: Signorinella, so che ti piace spuntare fuori e combinare casini. Come oggi pomeriggio.
David: You don't have anything smart to say now? Do you? Huh?	David: Non hai più niente d'intelligente da dirmi? Vero? Eh?
Chloe: Get the hell away from her, man! Stop harassing my friends!	Chloe: Stai lontano da lei! Lascia in pace i miei!

David: You don't have any friends.	David: Tu non hai amici.
Chloe: Like you would know.	Chloe: Come se lo sapessi.
Chloe: You're not even a real cop, you're a fucking security guard!	Chloe: Non sei neanche un vero poliziotto, ma un cazzo di addetto alla sicurezza!
David: I was a soldier, Chloe.	David: Ero un soldato, Chloe.
David: And Max, if I see you here again... You'll learn all about real trouble.	David: E Max, se ti dovessi vedere ancora qui... imparerai il significato della parola guai.
<i>David leaves the room and Chloe flips the bird with both hands.</i>	
Chloe: Thanks for taking the heat. We totally smacked his punk ass down, Max.	Chloe: Grazie per esserti presa la colpa. Gli abbiamo proprio fatto il culo, Max.
Chloe: He's no match for you and me now... That was an epic win.	Chloe: Non può competere con noi... è stato epico.
Chloe: Anyway.	Chloe: Comunque, scappiamo dalla finestra...
Chloe: Let's sneak out the window... there is one cool place we can hang in this hickhole.	Chloe: Conosco un posto figo dove andare in questo paesino di merda...
Max: <i>(thinking)</i> Man, that did not go well for me.	Max: <i>Mi è andata male.</i>
Max: <i>(thinking)</i> If I want to keep my Blackwell scholarship I shouldn't lie for	Max: <i>Se non voglio perdere la borsa di studio per la Blackwell, non dovrei mentire per</i>
Max: <i>(thinking)</i> anybody, even Chloe.	Max: <i>nessuno, neanche per Chloe.</i>
Max: <i>(thinking)</i> I have to think about my own future...	Max: <i>Devo pensare al mio futuro...</i>
<i>Max leaves through the window, with Chloe following behind.</i>	

<p>2) (Max hides in the closet)</p> <p>David: What's going on in here?</p>	<p>2) (Max si nasconde nell'armadio)</p> <p>David: Cosa sta succedendo qui?</p>
<p>Chloe: Jesus, I'm just trying on clothes. You're so friggin' paranoid.</p>	<p>Chloe: Che palle, sto solo provando dei vestiti. Sei un cacchio di paranoico...</p>
<p>David: Yeah, combat will do that to you.</p>	<p>David: Già, la guerra rende paranoici.</p>
<p>if) (Max left evidence that she went through David's files)</p> <p>David: I ordered you never to go through my files. You obviously have.</p>	<p>se) (Max ha lasciato prove di aver guardato le cartelle di David)</p> <p>David: Ti ho ordinato di non toccare le mie cartelle. E invece l'hai fatto.</p>
<p>Chloe: I didn't touch your files, David. I could care less about your files.</p>	<p>Chloe: Non ho toccata le tue cartelle, David. Sai quanto me ne frega.</p>
<p>David: You care about starting shit, Chloe. And it's getting old.</p>	<p>David: Però ti piace combinare casini, Chloe e ormai mi hai sufato.</p>
<p>David: One of my guns is missing.</p>	<p>David: Manca una delle mie pistole.</p>
<p>David: Did you take it?</p>	<p>David: L'hai presa tu?</p>
<p>Chloe: Oh, God, I didn't take your stupid gun. You do know I believe in gun control?</p>	<p>Chloe: Uffa, non ho preso quella stupida pistola. Lo sai che sono contro l'uso delle armi.</p>
<p>David: Wait! Is that grass? You've been toking up again in here?</p>	<p>David: Ehi, è erba quella? Ti sei di nuovo fatta una canna?</p>
<p>Chloe: Oh, yeah, guns, weed... You're trippin' balls.</p>	<p>Chloe: Sì, pistole, erba... sei completamente fuso.</p>
<p>David: I'm sick of your disrespect! Tell me the truth, that's an order!</p>	<p>David: Basta mancarmi di rispetto! Dimmi la verità, te lo ordino!</p>
<p>David: Whose is it?</p>	<p>David: Di chi è?</p>

<p>2.1) STAY HIDDEN</p> <p>Chloe: Stop treating me and mom like we're your family platoon.</p>	<p>2.1) RIMANI NASCOSTA</p> <p>Chloe: Smettila di trattare me e mia mamma come se fossimo il tuo plotone.</p>
<p>David: Hey, leave Joyce out of this.</p>	<p>David: Ehi, lascia Joyce fuori da questa storia.</p>
<p>Chloe: I wish you'd leave Joyce. Like now.</p>	<p>Chloe: Io invece vorrei che TU lasciassi Joyce. Tipo adesso.</p>
<p><i>David slaps Chloe.</i></p>	
<p>David: Chloe, I'm sorry. I care about your mother and... You just keep pushing me.</p>	<p>David: Chloe, mi dispiace. Ci tengo a tua madre e... tu continui a provocarmi.</p>
<p>2.1.1) (Took photo of David harassing Kate)</p> <p>Chloe: By the way, I have proof you got all up in Kate Marsh's face today. Surveillance proof.</p>	<p>1.1) (Fotografato David che assilla Kate)</p> <p>Chloe: Comunque, ho le prove che oggi hai importunato Kate Marsh.</p> <p>Prove materiali.</p>
<p>David: What? You best stay out of my work.</p>	<p>David: Cosa? Non intrometterti nel mio lavoro.</p>
<p>Chloe: Then stay out of my life.</p>	<p>Chloe: E tu non intrometterti nella mia vita.</p>
<p>2.1.2) (Intervened to help Kate)</p> <p>Chloe: Don't touch me again, asshole. That's the last time.</p>	<p>2.1.2) (Intervenuta per aiutare Kate)</p> <p>Chloe: Non toccarmi mai più, stronzo. Questa è l'ultima volta.</p>
<p>Chloe: Or I'll bring the cops in here so fast...</p>	<p>Chloe: O giuro che ti faccio sbattere in prigione...</p>
<p>David: You're not that dumb.</p>	<p>David: Non sei così stupida.</p>
<p>Chloe: I would be smart to have you busted.</p>	<p>Chloe: Sarei più stupida a non denunciarti.</p>
<p>David: Chloe... Someday you'll grow up.</p>	<p>David: Chloe... Un giorno crescerai.</p>
<p><i>David leaves. Max emerges from the closet.</i></p>	
<p>Max: Hey, you okay?</p>	<p>Max: Ehi, tutto ok?</p>

Chloe: Welcome to "The Real Step-Douches of Arcadia Bay"...	Chloe: Benvenuta ad "Arcadia Bay, la patria dei patrigni di merda"...
Max: I'm sorry...	Max: Mi dispiace...
Chloe: For what? He would've been a bigger dick if he caught you in here.	Chloe: Per cosa? Sarebbe stato ancora più stronzo se ti avesse beccato qui.
Max: That's hard to believe.	Max: Difficile.
Chloe: Anyway, let's sneak out the window...	Chloe: Comunque, scappiamo dalla finestra...
Chloe: there is one cool place we can hang in this hickhole...	Chloe: Conosco un posto figo dove andare in questo paesino di merda...
Max: <i>(thinking)</i> David was such a mean bastard to Chloe... What if I had stepped up to help?	Max: <i>David è stato un bastardo con Chloe... e se fossi corsa in suo aiuto?</i>
<i>Max leaves through the window with Chloe.</i>	
2.2) STEP IN Max: I'm sorry... That was my joint.	2.2) INTERVIENI Max: Scusa... quella canna è mia.
David: Well, well. I don't like strangers in my home. Especially dopers.	David: Bene, bene. Non mi piacciono gli estranei in casa mia. Specie i tossici.
David: So you're bringing drugs into my home. How about if I call the police?	David: Bene, porti droga in casa mia. E se chiamassi la polizia?
David: That would screw up your spotless Blackwell record...	David: Questa sì che sarebbe una macchia indelebile sul tuo curriculum della Blackwell...
David: You do seem to get around..."Max". I'm sick of you losers dragging Chloe down.	David: Ci incontriamo spesso... "Max".

David: I'm sick of you losers dragging Chloe down.	David: Non ne posso più di gente come voi che cerca di rovinare Chloe.
2.2.1) (Took photo of David harassing Kate) David: You're on a roll today. Between the fire alarm and now this...	2.2.1) (Fotografato David che assilla Kate) David: Ti sei data da fare oggi. Tra l'allarme antincendio e questo...
David: You don't have anything smart to say now? Do you? Huh?	David: Non hai più niente d'intelligente da dirmi? Vero? Eh?
Chloe: Get the hell away from her! I have proof you hassled Kate Marsh today!	Chloe: Stai lontano da lei! Ho le prove che oggi hai minacciato Kate Marsh!
David: What? What are you talking about?	David: Eh? Di che stai parlando?
Chloe: I have surveillance proof. Now please leave us alone.	Chloe: Ho delle prove materiali. E ora lasciaci in pace.
David: Okay, Chloe. You know everything.	David: Ok Chloe. Sai tutto tu.
David: And Max, if I find you here again... It will be the last time.	David: E Max, se ti trovo ancora qui... sarà l'ultima volta.
2.2.2) (Intervened to help Kate) David: Missy, you sure do like to pop up and start trouble. Like this afternoon.	2.2.2) (Intervenuta per aiutare Kate) David: Signorinella, so che ti piace spuntare fuori e combinare casini. Come oggi pomeriggio.
David: You don't have anything smart to say now? Do you? Huh?	David: Non hai più niente d'intelligente da dirmi? Vero? Eh?
Chloe: Get the hell away from her, man! Stop harassing my friends!	Chloe: Stai lontano da lei! Lascia in pace i miei!
David: You don't have any friends.	David: Tu non hai amici.
Chloe: Like you would know.	Chloe: Come se lo sapessi.
Chloe: You're not even a real cop, you're a fucking security guard!	Chloe: Non sei neanche un vero poliziotto, ma un cazzo di

	addetto alla sicurezza!
David: I was a soldier, Chloe.	David: Ero un soldato, Chloe.
David: And Max, if I see you here again... You'll learn all about real trouble.	David: E Max, se ti dovessi vedere ancora qui... imparerai il significato della parola guai.
<i>David leaves the room and Chloe flips the bird with both hands.</i>	
Chloe: Because you are such a badass, Max... Let me show you my new toy...	Chloe: Visto che sei una grande, Max... ti faccio vedere il mio nuovo giocattolino...
Chloe: I'm Price, Chloe Price! Bang!	Chloe: Sono Price... Chloe Price! Bang!
<i>Chloe pulls out a gun and points it at Max. Max moves the gun away from her.</i>	
Max: Jesus, put that thing down!	Max: Oddio, metti giù quella cosa!
Chloe: Chillax, sista. It's not even loaded...yet.	Chloe: Sciallati, zia. Non è neanche carica... per ora.
Max: I thought you believed in gun control.	Max: Pensavo che fossi contro l'uso delle armi.
Chloe: Yes, I believe I should control the gun. It's the men who need to be checked.	Chloe: Sì, se non sono io a usarla. Sono gli uomini che non dovrebbero usarle.
Chloe: You trust Nathan or David?	Chloe: Ti fidi di Nathan o David?
Chloe: Thanks for taking the heat. We totally smacked his punk ass down, Max.	Chloe: Grazie per esserti presa la colpa. Gli abbiamo fatto il culo, Max.
Chloe: He's no match for you and me now... That was an epic win.	Chloe: Non può competere con noi... è stato epico.
Chloe: Anyway.	Chloe: Comunque, scappiamo dalla finestra...

Chloe: Let's sneak out the window... there is one cool place we can hang in this hickhole.	Chloe: Conosco un posto figo dove andare in questo paesino di merda...
Max: <i>(thinking)</i> Man, that did not go well for me.	Max: <i>Mi è andata male.</i>
Max: <i>(thinking)</i> If I want to keep my Blackwell scholarship I shouldn't lie for	Max: <i>Se non voglio perdere la borsa di studio per la Blackwell, non dovrei mentire per</i>
Max: <i>(thinking)</i> anybody, even Chloe.	Max: <i>nessuno, neanche per Chloe.</i>
Max: <i>(thinking)</i> I have to think about my own future...	Max: <i>Devo pensare al mio futuro...</i>
if) (If Max speaks to Chloe again) Chloe: You're giving me a look I haven't seen for awhile. What's the problem?	se) (Se Max parla di nuovo con Chloe) Chloe: Mi stai guardando in un modo che non vedo da un po'. Che problema c'è?
2.1) Why steal the gun? Max: Why steal a gun from your stepdad? You know you're going to get busted.	2.1) Perché rubare una pistola? Max: Perché rubare una pistola al tuo patrigno? Sai che ti beccherà.
Chloe: Or somebody like Nathan will bust me with a cap. Screw that. I need to cover my own back.	Chloe: Perché altrimenti gente come Nathan mi ammazzerebbe. Col cazzo. Mi devo proteggere.
Max: Your stepdad won't let you off the hook that easy.	Max: Il tuo patrigno non ti toglierà dai guai tanto facilmente.
Chloe: What the hell does he need another gun for? To mow down Bigfoot cheerleaders?	Chloe: Tanto a cosa gli servirebbe un'altra pistola? Per far fuori le cheerleader dei Bigfoot?
2.2) Put it back. Max: You should put the gun back. Too dangerous...	2.2) Mettila a posto. Max: Dovresti rimettere a posto la pistola. È troppo pericoloso...
Chloe: Only if somebody gets in my way again.	Chloe: Solo se qualcuno si metterà di nuovo in mezzo.

Max: Please don't talk that way...	Max: Ti prego, non dire così...
Chloe: You think I want to?	Chloe: Credi che sia quello che voglio?
Chloe: I'd rather be in LA with Rachel than hiding a gun...	Chloe: Preferirei essere a Los Angeles con Rachel, che nascondere una pistola...
Max: This is all just so scary.	Max: Tutto questo mi spaventa un sacco.
Chloe: I know, Max. But I do feel safer having a nine millimeter in my pants.	Chloe: Lo so, Max. Ma mi sento più sicura ad avere una nove millimetri addosso.
2.1) Can you use it? Max: Can you actually use it?	2.1) Sai usarla? Max: Sai usarla, almeno?
Chloe: After about a hundred online videos, hell yeah.	Chloe: Dopo aver visto centinaia di tutorial online, certo che sì.
Max: Just don't keep it in your pants, okay?	Max: Basta che non la porti nei pantaloni, va bene?
2.2) I don't. Max: Well, I don't. Guns make me nervous.	2.2) Io no. Max: Beh, io no. Le pistole mi agitano.
Max: You should be playing guitar, not playing with a gun.	Max : Invece che giocare con le pistole, fai altro, tipo suonare uno strumento.
Chloe: When assholes stop threatening me with guns, then I'll stop playing with	Chloe: Quando gli stronzi smetteranno di minacciarmi con la loro, io smetterò di giocare con la
Chloe: mine.	Chloe: mia.
Max: Your gun can't stop a bullet in your back.	Max: La tua pistola non può fermare una pallottola nella schiena.

Chloe: Max, I'm not looking for trouble. I just want protection.	Chloe: Max, non sono in cerca di casini. Voglio solo proteggermi.
Chloe: If anybody in this country should have guns, it should be women...	Chloe: Se c'è qualcuno in questo paese che dovrebbe avere una pistola, sono le donne...
<i>Max leaves through the window, with Chloe following behind.</i>	
X) Lighthouse	
if) (Took the blame for Chloe / Came out of hiding) Chloe: Isn't this awesome sauce? Totally reminds me of when we were kids...	se) (Presa la colpa per Chloe / Uscita dal nascondiglio) Chloe: Non è una figata? Mi ricorda un sacco quando eravamo piccole...
Chloe: (<i>waves to Max.</i>) Come on, slowpoke!	Chloe: Muoviti, lumaca!
Max: Hold on!	Max: Aspetta!
<i>Chloe continues to walk up the lighthouse path.</i>	
Max: (<i>thinking</i>) I haven't been here in forever... So why do I feel like I was just here?	Max: <i>Non vengo qui da una vita... e allora perché mi sento come se ci fossi appena stata?</i>
Max: (<i>thinking</i>) Whoa, this is the exact same path I was on during my nightmare today...	Max: <i>Wow, questo è lo stesso sentiero su cui mi trovavo nel mio incubo...</i>
<i>Max reaches the lighthouse.</i>	
Max: (<i>thinking</i>) Birds are so lucky, they can always escape...	Max: <i>Gli uccelli sono così fortunati, possono andarsene quando vogliono...</i>
<i>Max sits on the bench next to Chloe.</i>	
Max: Sure you don't want to be alone?	Max: Sicura di non voler stare da sola?

<p>1) (Took the blame for Chloe / Came out of hiding)</p> <p>Chloe: Have a seat, Pete.</p>	<p>1) (Preso la colpa per Chloe / Uscita dal nascondiglio)</p> <p>Chloe: No, siediti pure!</p>
<p>1.1) You're in a good mood.</p> <p>Max: You're in a good mood.</p>	<p>1.1) Sei di buonumore.</p> <p>Max: Sei di buonumore.</p>
<p>Chloe: Seeing my step-dork get played makes me happy.</p>	<p>Chloe: Vedere il mio patrigno preso per il culo mi mette di buonumore.</p>
<p>1.2) My pleasure.</p> <p>Max: My pleasure. Feels nice out here after all that drama...</p>	<p>1.2) è un piacere.</p> <p>Max: Con piacere. Si sta bene qui, specie dopo quel dramma...</p>
<p>Chloe: You really took one for Team Chloe.</p>	<p>Chloe: Ti sei sacrificata per me.</p>
<p>2) (Blamed Chloe / Stayed hidden)</p> <p>Chloe: Sit down, if you want.</p>	<p>2) (Incolpato Chloe / Rimasta nascosta)</p> <p>Chloe: Siediti, se vuoi.</p>
<p>2.1) Are you pissed at me?</p> <p>Max: Are you...pissed at me?</p>	<p>2.1) Sei incazzata con me?</p> <p>Max: Sei... incazzata con me?</p>
<p>Chloe: I just...wanted some back-up.</p>	<p>Chloe: Volevo solo... un po' di supporto.</p>
<p>2.2) I'm sorry...</p> <p>Max: I'm sorry I wussed out.</p>	<p>2.2) Mi dispiace...</p> <p>Max: Scusa, me la sono fatta sotto.</p>
<p>Chloe: No worries. I know my step-dork can be scary.</p>	<p>Chloe: Non preoccuparti. So che il mio patrigno fa un po' paura.</p>
<p>Max: I'm not as brave as you. And David is indeed a "step-douche."</p>	<p>Max: Non sono coraggiosa quanto te. E David è proprio uno stronzo.</p>

<p>Chloe: I'm sorry you had to experience it firsthand.</p>	<p>Chloe: Mi spiace che tu l'abbia sperimentato in prima persona.</p>
<p>Max: You have to live with him. Has he always been this way?</p>	<p>Max: Ma tu ci devi vivere con lui. È sempre stato così?</p>
<p>Chloe: Ever since my desperate mom dragged his ass to our home! I never trusted David.</p>	<p>Chloe: Da quando mia mamma l'ha trascinato in casa nostra! Non mi sono mai fidata di lui.</p>
<p>if) (Took photo of David harassing Kate)</p> <p>1) I'm glad I took his photo.</p> <p>Max: I'm glad I took his photo with Kate. Just in case...</p>	<p>se) (Fotografato David che assilla Kate)</p> <p>1) Sono felice di avergli fatto una foto.</p> <p>Max: Sono felice di averlo fotografato con Kate. Non si sa mai...</p>
<p>Chloe: Why was he all up in her shit?</p>	<p>Chloe: E che cosa voleva da lei?</p>
<p>2) I felt weird taking his photo.</p> <p>Max: I felt weird taking his photo with Kate. But he was such a bully.</p>	<p>2) È strano avergli fatto quella foto.</p> <p>Max: È stato strano fotografarlo con Kate, ma si stava comportando da bullo.</p>
<p>Chloe: Yes, he is. But why was he bullying Kate? She's kinda boring.</p>	<p>Chloe: Lo è. Ma perché infastidire Kate? È una tipa noiosa.</p>
<p>if) (Intervened to help Kate)</p> <p>1) He freaked out on Kate.</p> <p>Max: He freaked out on poor Kate Marsh today.</p>	<p>se) (Intervenuta per aiutare Kate)</p> <p>1) Ha dato di matto con Kate.</p> <p>Max: Oggi ha dato di matto con la povera Kate Marsh.</p>
<p>Chloe: I know her. She's cool. Only that prick would bully her.</p>	<p>Chloe: La conosco, è una tipa tranquilla. Solo quel coglione le darebbe fastidio.</p>
<p>2) I should've taken his photo.</p>	<p>2) Avrei dovuto fargli una foto.</p>

Max: I should've taken his photo when he flipped out on Kate today.	Max: Oggi dovevo fargli una foto quando ha dato di matto con Kate.
Chloe: That would be killer blackmail material. Let's bust his ass.	Chloe: Con quella sì che potremmo ricattarlo. Facciamogli il culo.
Max: He has some kind of weird agenda.	Max: Sembra che complotti qualcosa di strano.
Chloe: He has a lot of secret files. Rambo still thinks he's gathering enemy intelligence.	Chloe: Ha un sacco di cartelle top secret. Rambo pensa di lavorare per i servizi segreti.
Chloe: Did you take a peek?	Chloe: Ci hai dato un'occhiata?
if) (Saw and didn't read David's files) 1) I wanted to. Max: You know I wanted to, but...I realized I have enough mystery in my life.	se) (Viste e non lette le cartelle di David) 1) Volevo... Max: Sai che avrei voluto, ma... ho capito che c'è già abbastanza mistero nella mia vita.
Chloe: I'd like to find out. I bet he's got some serious porn in there.	Chloe: Mi piacerebbe scoprirlo. Secondo me ci sono dei porno assurdi.
Max: Ew.	Max: Bleah.
2) Not me. Max: Not me.	2) Non io. Max: Non io.
Chloe: Not Max The Quiet Wallflower!	Chloe: Non Max la timidona!
Max: Shut up.	Max: E basta.
Chloe: Good thing you didn't look.	Chloe: Per fortuna non ci hai guardato.
if) (Saw and read David's files) 1) Well, yeah... Max: Well, yeah. I couldn't help it.	se) (Viste e lette le cartelle di David) 1) Beh, sì... Max: Beh, sì. È stato più forte di me.

Chloe: Never change. What did you find?	Chloe: Non cambi mai. Cos'hai scoperto?
2) Files? Max: Uh... Files?	2) Cartelle? Max: Ehm... cartelle?
Chloe: I know that look. You peeked. So, dish the dirt. Snuff videos?	Chloe: Conosco quello sguardo. Ci hai guardato. Dai, spara. Film snuff?
Max: Creepy photos of Kate Marsh... other Blackwell students...	Max: Foto inquietanti di Kate Marsh e... altri studenti della Blackwell...
Chloe: This dude takes his job too seriously. He still thinks he's at war or something.	Chloe: Quello lì prende il suo lavoro troppo seriamente. Pensa di essere ancora in guerra.
if) (Didn't see David's files) 1) I wish. Max: I wish. You know I would have read them.	se) (Non guardate le cartelle di David) 1) Magari. Max: Magari. Sai che li avrei letti.
Chloe: I'd love to.	Chloe: A chi lo dici.
Chloe: They must be important or he wouldn't hide them deep in his garage bunker.	Chloe: Devono essere importanti, altrimenti non le nasconderebbe nel suo garage-bunker.
2) What files? Max: What files?	2) Quali cartelle? Max: Quali cartelle?
Chloe: David stashes his secret x-files in there.	Chloe: David ci tiene i suoi documenti segreti.
Chloe: I saw them once, but he secures them now.	Chloe: Le ho viste una volta, ma adesso le tiene nascoste.
Max: He kinda creeps me out. I bet the truth is out there in his files.	Max: Mi fa un po' paura. Scommetto che la verità è nascosta in quelle cartelle.

Chloe: Most likely, but it's good you didn't find his files. He would go ballistic.	Chloe: Lo credo anch'io, ma è meglio che tu non le abbia trovate. Andrebbe fuori di testa.
Chloe: He has a total surveillance fetish.	Chloe: È ossessionato dalla sorveglianza.
Chloe: I worry there are spy cams in the house.	Chloe: Ho paura che abbia messo delle telecamere nascoste in casa.
if) (Opened the cupboard in the garage) Max: I knew you didn't know! Chloe, your house is under surveillance.	se) (Aperto l'armadietto in garage) Max: Immagino che non lo sapessi! Chloe, la tua casa è sotto sorveglianza.
Chloe: What are you talking about?	Chloe: Di cosa parli?
Max: There are cameras all over the house. I saw it on a monitor in the garage.	Max: Ci sono telecamere sparse per tutta la casa. L'ho visto su un monitor in garage.
Chloe: I knew it! He is so hella fucking paranoid. I'll keep this a secret for now...	Chloe: Lo sapevo! Cazzo, è straparanoico. Per ora non lo dirò a nessuno...
Max: Sometimes ignorance is bliss.	Max: A volte è meglio non sapere.
Chloe: No wonder I'm so miserable. Everybody in this town knows everybody's secrets...	Chloe: Ecco perché sono così infelice. Qui, tutti conoscono i segreti di tutti...
1) What's Nathan's secret? Max: What's Nathan's secret?	1) Qual è il segreto di Nathan? Max: Qual è il segreto di Nathan?
2) Even yours? Max: Even yours?	2) Anche il tuo? Max: Anche il tuo?
Chloe: Not anymore.	Chloe: Non più.
Max: So what do you have on Nathan?	Max: Ma quindi, cosa sai di Nathan?

Chloe: He's an elite asshole who sells bad shit cut with laxative...	Chloe: È uno stronzo d'élite che vende roba mischiata a lassativi...
Chloe: and he dosed me with some drug in his room.	Chloe: e mi ha drogata, mentre ero nella sua stanza.
Max: What?	Max: Cosa?
Chloe: I met him in some shithole bar that didn't card me....	Chloe: L'ho incontrato in un bar di merda che non chiedeva documenti.
Chloe: He was too rich for the place and too wasted. And he kept flashing bills...	Chloe: Era troppo ricco per quel posto e troppo fatto. E continuava a tirare fuori centoni...
Max: Just tell me what happened, Chloe. Now.	Max: Dimmi cos'è successo e basta, Chloe.
Chloe: I was an idiot. I thought he was so blazed it would be an easy score.	Chloe: Sono stata un'idiota. Pensavo che fosse troppo fatto e che sarebbe stato facile fregarlo.
Max: You needed money that bad?	Max: Avevi così tanto bisogno di soldi?
Chloe: Actually, yes. I owe big time.	Chloe: Già. Ho un debito enorme.
Chloe: And I thought I'd have enough for me and Rachel if she showed up...	Chloe: E pensavo che così ne avrei avuti abbastanza per me e Rachel, se fosse tornata...
1) What about Nathan? Max: So what about you and Nathan?	1) E Nathan? Max: E cos'è successo tra te e Nathan?
Chloe: We went to his room at Blackwell.	Chloe: Siamo andati nella sua stanza alla Blackwell.
Chloe: We drank and I laughed at his rich kid bullshit.	Chloe: Abbiamo bevuto e ho riso alle sue cazzate da riccone.

<p>Chloe: He was one step ahead and put something in my beer...</p>	<p>Chloe: Lui ha giocato d'anticipo e mi ha messo qualcosa nella birra...</p>
<p>2) How much?</p> <p>Max: How much do you owe?</p>	<p>2) Quanto?</p> <p>Max: Quanti soldi devi?</p>
<p>Chloe: Three grand plus interest. And before I could get a chunk of that from Nathan...</p>	<p>Chloe: Tremila più gli interessi. E prima che potessi prenderne una fetta da Nathan...</p>
<p>Chloe: he dosed my drink with some shit...</p>	<p>Chloe: mi ha messo della roba nella birra...</p>
<p>Max: God, Chloe, I can't believe this... I mean, I do. Then what?</p>	<p>Max: Oddio Chloe, non ci posso credere... cioè, ci credo. E poi?</p>
<p>Chloe: I know I passed out on the floor.</p>	<p>Chloe: So che sono svenuta.</p>
<p>Chloe: I woke up and that perv was smiling, crawling towards me with a</p>	<p>Chloe: Mi sono svegliata e quel pervertito stava venendo verso di me sorridendo, con una fotocamera...</p>
<p>Chloe: camera...</p>	<p>Chloe: fotocamera...</p>
<p>Max: Go on...</p>	<p>Max: Continua...</p>
<p>Chloe: Everything was a blur... I tried to kick him in the balls and broke a lamp.</p>	<p>Chloe: Vedevo tutto sfocato. Ho provato a dargli un calcio nelle palle e ho rotto una lampada.</p>
<p>Chloe: Nathan freaked, so I managed to bum rush the door and get the hell out. Max, it was insane.</p>	<p>Chloe: Nathan si è spaventato e ne ho approfittato per scappare. Max, è stato assurdo.</p>
<p>1) That is fucked up.</p> <p>Max: Chloe, that is so fucked up. What did you do then?</p>	<p>1) Che casino.</p> <p>Max: Chloe, che situazione di merda. E dopo cos'hai fatto?</p>

<p>2) I am so furious.</p> <p>Max: I am so furious I can't even speak... What did you do then?</p>	<p>2) Sono così arrabbiata.</p> <p>Max: Sono così arrabbiata che non riesco neanche a parlare... e poi cos'hai fatto?</p>
<p>Chloe: I figured I would make him pay me to keep quiet.</p>	<p>Chloe: Pensavo che mi avrebbe pagato per tenere la bocca chiusa.</p>
<p>Chloe: So we met in the bathroom.</p>	<p>Chloe: Quindi ci siamo incontrati nel bagno.</p>
<p>Max: And he brought a gun.</p>	<p>Max: E si è portato una pistola.</p>
<p>Chloe: That was Nathan's last mistake...</p>	<p>Chloe: È stato il suo ultimo errore.</p>
<p>1) He's still dangerous.</p> <p>Max: He's still dangerous, Chloe. Not just to you.</p>	<p>1) È ancora pericoloso.</p> <p>Max: È ancora pericoloso, Chloe. Non solo per te.</p>
<p>1.1) (Reported Nathan)</p> <p>Chloe: Oh, good thing you notified the principal. I feel safer already...</p>	<p>1.1) (Denunciato Nathan)</p> <p>Chloe: Ah, per fortuna che hai avvisato il preside. Mi sento già più sicura...</p>
<p>1.2) (Hid the truth)</p> <p>Chloe: Good thing you didn't tell anyone.</p>	<p>1.2) (Nascosto la verità)</p> <p>Chloe: Per fortuna non l'hai detto a nessuno.</p>
<p>Chloe: Nathan Prescott better watch his back now...</p>	<p>Chloe: Nathan Prescott farà meglio a guardarsi alle spalle...</p>
<p>2) Let's call the police.</p> <p>Max: What are you going to do? Pop a cap in his ass? Let's call the police...</p>	<p>2) Chiamiamo la polizia.</p> <p>Max: Cosa farai? Vuoi crivellarlo di colpi? Chiamiamo la polizia...</p>
<p>2.1) (Reported Nathan)</p> <p>Chloe: Screw that. You already told the Principal and I'm sure it's useless.</p>	<p>2.1) (Denunciato Nathan)</p> <p>Chloe: Col cazzo. L'hai già detto al preside e scommetto che non servirà.</p>

2.2) (Hid the truth)	2.2) (Nascosta la verità)
Chloe: Screw that. Good thing you didn't tell anyone,	Chloe: Col cazzo. Per fortuna non l'hai detto a nessuno.
Chloe: now I'm bringing the Walter White down on him.	Chloe: Adesso entro in modalità Walter White e gliela faccio pagare.
Max: I won't always be there to save you...	Max: Non sarò sempre lì a salvarti...
Chloe: You were here today, Max. You saved me! I'm still tripping on that...	Chloe: Ma c'eri oggi, Max. Mi hai salvata! Non ci credo ancora...
Chloe: Seeing you after all these years feels like—	Chloe: vederti dopo tutti questi anni sembra...
Max: Destiny?	Max: Destino?
<i>Chloe gets up from the bench and approaches the cliff. Max follows her.</i>	
Chloe: If this is destiny, I hope we can find Rachel. I miss her, Max.	Chloe: Se questo è destino, spero che riusciremo a trovare Rachel. Mi manca, Max.
Chloe: This shit-pit has taken away everyone I've ever loved...	Chloe: Questa fogna mi ha portato via tutte le persone a cui tenevo.
Chloe: I'd like to drop a bomb on Arcadia Bay and turn it to fucking glass...	Chloe: Quanto vorrei buttare una bomba su Arcadia Bay e distruggerla in mille pezzi...
<i>Max gets a headache and enters a vision.</i>	
XI) Nightmare	
Max: <i>(thinking)</i> Oh, no! Not again...	Max: <i>Oh no, non di nuovo...</i>
Max: <i>(thinking)</i> Why is this happening to me?	Max: <i>Perché sta succedendo a me?</i>
Max: <i>(thinking)</i> Why am I here again?	Max: <i>Perché sono di nuovo qui?</i>

Max: <i>(thinking)</i> Is Chloe still up there? I have to find out!	Max: <i>Chloe è ancora lassù? Devo scoprirlo!</i>
<i>Max follows the ghost doe to the top of the hill as a boulder falls down the left fork in the road. Thunder crashes and lightning strikes a tree, causing it to fall down in front of Max. She rewinds and walks up the path as the tree falls behind her. Max continues to follow the ghost doe up the steps to the lighthouse.</i>	
Max: <i>(thinking)</i> I've never seen a storm like this in Oregon...	Max: <i>Non ho mai visto una tempesta del genere nell'Oregon...</i>
<i>A pile of logs crashes down the path in front of Max. She rewinds and stands in the area next to the path as they fall past her. She continues toward the lighthouse.</i>	
Max: <i>(thinking)</i> Oh, my lord! The tornado is back! Is this for real...?	Max: <i>Oh mio Dio! Ancora il tornado! Sta accadendo veramente?</i>
<i>A boat flies out of the tornado and crashes into the lighthouse.</i>	
Max: Whoa, shit!	Max: Oh, cazzo!
<i>Debris rains down and knocks the fallen tree blocking the road into the ocean below. The top of the lighthouse falls down and balances precariously on the edge of the cliff. It slowly tips over and falls into the ocean, taking chunks of the cliff with it so Max cannot cross. Max rewinds and crosses to the bench area after the debris rains down. The lighthouse roof falls over again behind her. Max then reads the newspaper stuck on the railing.</i>	
Max: October 11th? Is this Friday?	Max: 11 ottobre? È questo venerdì!
Max: That's only four days away!	Max: Mancano solo quattro giorni!
<i>The wind tears the newspaper out of Max's hands. Max watches the tornado.</i>	
Max: Oh, no...	Max: Oh no...

Max: <i>(thinking)</i> That tornado is headed straight for the town...	Max: <i>Quel tornado punta dritto verso la città...</i>
<i>Chloe's hand touches Max's shoulder. Max's vision ends and she finds herself back with Chloe at sunset. Max falls to the ground and Chloe kneels beside her.</i>	
Max: Chloe! You're here! I'm back. Oh, my lord, this is real—it's real! Oh, man, this sucks...	Max: Chloe... sei qui. Sono di nuovo qui. Oh mio Dio. È reale... è reale... oh cavolo, è un casino...
Chloe: Max, what's going on? You totally blacked out.	Chloe: Max, che ti succede? Ti eri incantata...
Max: I didn't black out... I had another vision. The town is going to get wiped out by a tornado...	Max: Non mi ero incantata, ho avuto un'altra visione... un tornado spazzerà via la città...
Chloe: Oregon gets about five tornadoes every twenty years; you just zoned.	Chloe: Nell'Oregon non ci sono quasi mai tornado. Sei solo stanca.
<i>Max grabs Chloe's wrist.</i>	
Max: No, no, I saw it! I could actually feel the electricity in the air...	Max: No, no, L'ho visto, sentivo l'elettricità nell'aria...
Chloe: Come on, take a breath, okay?	Chloe: Dai, fai un respiro profondo, ok?
Max: Chloe, I'm not crazy. But there's something else I have to tell you... Something... hardcore.	Max: Chloe, non sono pazza. Ma c'è qualcos'altro che devo dirti. Qualcosa di... assurdo.
Chloe: Talk to me, Max.	Chloe: Spara, Max.
Max: I had this same vision earlier in class...	Max: Oggi a lezione ho avuto questa stessa visione...
Max: I had this same vision earlier in class... When I came out of it, I discovered I could reverse time.	Max: Oggi a lezione ho avuto questa stessa visione... Una volta finita, ho scoperto di poter tornare indietro nel tempo.
Max: Like I said: not crazy.	Max: E te l'ho detto: non sono pazza.

Chloe: But high, right?	Chloe: Ma strafatta, vero?
Max: Listen to me, how do you think I saved you in the bathroom?	Max: Ascoltami. Come pensi che t'abbia salvata nel bagno?
Chloe: By reversing time? Yeah, sure.	Chloe: Tornando indietro nel tempo? Sì, certo.
Max: I saw you get shot, Chloe. Saw you actually...die.	Max: Ho visto che ti sparavano, Chloe. Ti ho vista... morire.
Max: I was able to go back and hit the fire alarm...	Max: Sono riuscita a tornare indietro e a far suonare l'allarme...
Chloe: Okay, I see you're a geek now with a great imagination, but this isn't anime or a video game;	Chloe: Okay, sei una geek con una grande immaginazione, ma non siamo in un anime o in un videogioco.
Chloe: people don't have those powers, Max.	Chloe: La gente non ha questi poter, Max...
Max: I don't know what I have, but I have it. And I'm scared shitless.	Max: Non so cos'ho... ma ce l'ho. E mi sto cagando addosso.
Chloe: You need to get high. It's been a hella insane fucking day...	Chloe: Hai bisogno di fumare. È stata una giornata strafolle...
<i>Max begins shaking her head. A snowflake falls on her face and she wipes it away. Max and Chloe watch as snow begins falling all around them.</i>	
Chloe: What...the hell is this?	Chloe: Che cavolo è questa?
Max: Snowflakes...?	Max: Fiocchi di neve...
<i>Chloe gets up.</i>	
Chloe: It's, like...eighty degrees. How?	Chloe: Ma ci sono tipo 25 gradi...
<i>Max gets up.</i>	
Max: Climate change...	Max: Il cambiamento climatico?
Max: or a storm is coming.	Max: O è in arrivo una tempesta.
Chloe: Max... start from the beginning.	Chloe: Max, raccontami tutto dall'inizio.

<p>Chloe: Tell me everything...</p>	<p>Chloe: Ogni cosa...</p>
<p><i>Max and Chloe begin talking indistinctly as the screen zooms out and then fades to black.</i></p>	
<p>XII) Epilogue</p> <p><i>David stands on a ladder fixing one of the surveillance cameras at the house. He pauses to stare at the falling snow.</i></p> <p><i>Joyce is cleaning a counter at the Two Whales. She stops and looks out the window at the snow.</i></p> <p><i>Warren is in the science lab working on his computer. He notices the snow and stops to watch it fall outside the window.</i></p> <p><i>Kate is crying in the corner of her room; she seems to either not notice or not care about the snow.</i></p> <p><i>Pompidou stands next to the RV and barks. Frank opens the RV door, holding a bong in his hand, and silences him. Pompidou shakes and then scratches his head with his back foot as Frank watches the snow.</i></p> <p><i>Victoria rips Rachel's missing poster off a display board on the main campus. She looks at it and then tosses it to the ground. She looks up at stares at the snow.</i></p> <p><i>Principal Wells stands at the window of his office and watches the snow. He takes a sip from the glass of whiskey in his hand.</i></p> <p><i>Jefferson sits at his desk in the photography classroom working on his computer and writing something. He glances out the window and notices the snow.</i></p> <p><i>Nathan sits at a bench on the Main Campus. He holds a camera in his hands and appears to be ignoring the snowfall.</i></p> <p><i>A row of red binders is shown, and each of them has a female name written on them. The last binder in the row reads "RACHEL."</i></p>	

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La vostra Giulia