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Tá

Who has kidnapped the dog?

The story of a sick old dog, that disappears. This will bring his master to challenge all while to find it.

The characters

The story involves the kidnapping of the dog **Tá**, a sick old Great Dane and the research through the whole city by his owner John Tá, a martial arts master. It's a Great Dane dog, old and sick.

John has a beautiful villa with swimming pool a small airport and park where he keeps many free animals, including a young lion. It is a male fifty years old. He practices the martial arts. He loves the animals. He has a relationship with Gertrude. He likes to prove calm in all situations.

John may have kidnapped the dog to start a new life: the drama revives this person.

Gertrude is a young woman 25 years old, who thinks only in appearance. She is jealous of the friendship that continues to exist between John and Lisette, but she keeps it secret.

This woman hates the dog: she is jealous and envious of how the dog is treated by John.

Lisette, a woman 45 year old; who likes to speak poetic and sophisticated. She is finished in a wheelchair as a result of an accident caused by Tá, when he was puppy.

She has a bad memory that she has never forgiven the dog: the incident.

Philippe is the half-brother of Lisette. It is a criminal, a gang leader who kidnaps / finds the dog in the car. He is frustrated, because the members of the band do not recognize him as commander.

To blame the dog, the half-sister is over in a wheelchair.

Tá Ho Ling is the martial arts master John and Philippe. He was giving the dog to John. He leads a school of martial arts. He does never speak and always smiling.

Maybe he wants the dog before it dies.

Mi-ka is the handyman of the master Tá Ho Ling. She speaks only with wealthiest of dates and numbers. She is very ugly. It is not known how many years she has.

Peter is John's waiter. He is very polite, about 70 years old. He falls in love with the young Giusy. He understands without words what John wants.

Giusy is a dog catcher; she is about fifty years old. She falls in love with Peter. She is clumsy, shy, and unobtrusive.

The **Child** appears and disappears from the scene at the appropriate time. She has no ties to anyone, but she is heard by all.

The scenic aspects, the lighting and the direction, are more detailed in my notebook, also with drawings.

Set in a town on the coast.

The John's villa is extremely linear, with swimming pool and park. It remembers Japanese environments.

The shooting in the street will feature black and white film, where necessary.

The color in the film will often be led to emphasize the good things such as: animals, motorcycles, cars, and nature.

The important of the close-ups is that often it will be in black and white, to display the drama or true happiness.

You will NEVER see the cruelty. The blood, the pain of those who fought it MUST BE "POETIC".

It is recommended, when the film is finished and run the end credits, to see the whole cast with animals that have been part of the film: happy and smiling.

I would like to bring into this film, the inner drama of a male who seeks harmony.

The opportunity comes from the tragedy of the kidnapping of his dog. Following this will break the veil of appearances and his life, now distorted, will begin to be experienced.

The film begins in an atmosphere of calm and John practice his kata and all the characters seem to follow the script of their lives. Every one accepts others for what they are. Then, at the news of the "rapture", everything is distorted.

Important is the paradox into the entire film: the fight scenes will be explained through the piety; the scenes of calm will be explained through the drama.

I would like to give you the feeling of the real "crime film", where all could be the kidnappers of the dog.

REF.1 - REF.2

THE POOL

As it is the sun sets, Mr. John Tá Chicchi goes his evening KATA on the lawn in front of his villa. He does it next to the swimming pool.

The Kata must resume the horizontality of the pool water with the torso, arms and legs of the body.

The beloved dog wags his tail and looks at the master, who is happy when the dog is bothering him; annoyed, however, when the dog moves away.

Gertrude is on the phone with Lisette

Gertrude: "I wanted so much that soft fur. But, you know, something you have to give up as well."

-First is sophisticated, then the item becomes spiteful

- She watches the dog that she just cannot stand

Lisette: "Create your own renunciation, is like chasing the waxing and waning of the numbers: useless! We good know that the numbers are in their abstract wandering, finished. As this is your renunciation for that matter."

-gentle and ironic, however sweet tone of voice

Gertrude: "... keep reading? That kind of books, I mean! Wretch, you, me, our friendship! What stimulates your curiosity to the point of swell so your mind?

Numbers finished, you say.... As my bank account..... And what would be the new author that now you caress between your fingers?

No, I don't want to know, would rather die! "

Ironic, but stupidly curious gossip

Lisette: "It is my most precious book. Between the fingers of the life I leave through the pages and caress this. I feel run over by a black sea and suffocating as pitch, which requires me or swim, slow and perilous, or drown and you well know my will to live. "

Gertrude: "..... then to celebrate, shopping tomorrow. I saw a lovely shoes which I just can't give up. They fit and color beautifully. Then, if you insist own, let's also go in the library, so you can let me see this paper masterpiece. "

While she speaks about the shoes, it will see the shot of the feet of John while doing kata.

Lisette: "At best, I'll show you a beautiful bowl full of ashes."

- Laughing-

Gertrude: "I sometimes just don't understand you. I'll have to leave now; the athlete is ending its movement. We will see, until next time. See you tomorrow."

Lisette: "If you see the sun rise tomorrow, he'll be himself and you'll know to have existed."

Gertrude: "Hello dear-between herself- tomorrow I'll know that today I was What?"

John: "What a breath. Listening in me the wickedness and the osmosis, that regenerates the balance of my limbs. I see the body pacify the whole of nature. Now is time for a good juice that will color my dark hidden.

- Satisfied. At the end very thoughtful

Gertrude: "My darling, here it takes a good whiskey. It is enough of this health information. On the grave, what they write:" Dead healthy?"

-pat the dog in an opaque manner, as if she had in mind some plan or dark omen.

John: "You know that I don't impressions? Tomorrow I would like to begin a process of transformation, as if to make ashes what is in us already dead."

Gertrude: "I don't understand. You prefer your martial arts, then me. You rather spend time with me. You know that I want to walk with you by my side. I fresh me up and prepare myself for the walk with the dog."

John: "See you later. You will make the avenue of palms or go to the meadows?"

Gertrude: "The Boulevard, a bit of shade I don't mind today."

John looks at her questioningly, and then make a move of martial art that she doesn't understand whether violent or gentle.

Both seek with their eyes the mobile phones.

In all this time the dog is calm and happy. When he understands that he will take a walk, he becomes sad and began to sniff the air.

REF.3 **The RAPTURE**

Gertrude runs with the dog, which runs after her, at her side and finally runs forward, almost not wanting to wait.

In the same time she has a strange breath, as if she were worried. She is an athlete.

During the race you have beautiful shots of flowers, the sunset and architectural details. There will be a nice melodic music.

Then suddenly is the drama. You hear a braking chilling. A car crashed into a palm tree. Five people are confused and embarrassed by come out of the car. The dog goes to them and then is helped to get on the car.

Philippe: "There she is the go-getter."

Slap: "A go-getter, what for luck!"

The Gun: "Concentrate, Slap"

Philippe - One-Eye, "Beware!"

the One-Eyed: "Shut up, I'm driving."

Philippe: "I command, and speak if I plan to."

U-Baron: "It's not exactly the most appropriate moment to decide it."

The Gun: "I could do the drum roll of my Colt and bum, bum, and whoever it is, there it is."

Slap: "And then?"

the One-Eyed: "Slap, look at that."

Philippe: "Like at the time the marshes."

Slap: "What happened to the marshes?"

the One-Eyed: "It was a ridiculous incident, a trap. It could not get out."

Philippe: "There were some directions as large as billboards. I told you to stay on the highway."

the One-Eyed: "It was the opposite. You wanted to get out of the highway."

Philippe: "But I'll glue the ears to the gums and then I use you as a bowling ball."

Slap: "I don't want to go bowling, I go out of the car."

Slap opens the door and "jump out" from the machine. In trying to stop him, they make a great noise and the car crashes into a palm tree.

Gertrude and other passers-by rush to help the unfortunate.

Slap after a big somersault is found between the beautiful breasts of Gertrude, and over Gertrude emerges the head of the dog that growls.

Philippe and the One-Eyed begin to fight each other in an almost comical done, to the point that they do go down a slope a lady in a wheelchair, who wanted to separate them.

The Gun is quick to pull out all its paraphernalia from the trunk of the car, including a huge bazooka, heedless of everything that is going around.

U-Baron is the only one who cares to remove the dog from the pit.

U-Baron: "Little, is a matter of a small gesture and soon you'll be in a more comfortable place. Small creature, obey then, maybe are you not a dog? Do not refuse the help that I want give to you. From this disaster I want to help you out."

U-Baron moves with moves between the elegant movements and the martial arts. Gertrude is fascinated and doesn't realize that The Gun was trying his Katana on the palm, from which drop coconuts, and one ends up on his head.

Child: "So that everything in the cosmos out of chaos, we can find ourselves and from this, in the infinite, all distinguish."

Once everyone is in the car, the car will not start.

While everyone is talking about, the One-Eyed trying to get it started

Fhilippe: "Come on guys, it's time to disappear."

U Baron: "Swift as the meteor in the sky, it will have a vacuum of us; remember in the books of criminal astronomy."

The Gun: "I'll put a bomb to yours tooth and connect them all 42 to a detonator on the tongue."

U Baron: "32."

The Gun: "What do you say?"

U Baron: "32, the teeth are 32."

The Gun: "I'm your dentist."

U Baron: "Unless malformations or sweepstakes."

The Gun: "I start with the premolars."

U Baron: "The anatomy is an exact science."

The Gun: "Like the many seconds you have left to live."

While U Baron and The Gun fight in the car, others do not bother to start the machine to be pushed.

Philippe: "Please, if it was not too much trouble, at your discretion, I would like to be able to have the opportunity to know, if, by your mercy, you would like work together to escape from this place of misfortune!"

All push the car that starts faster. All jump on the machine in great haste and The Gun ends up in the trunk, in his arms. She is going to give a great kick with the leg to Slap who ends up in the dog's mouth. All is very comical.

Philippe call with his cell phone, which then throws it away, since he never uses the phone more than once.

With the game changing conversation, you see Lisette talk on the phone but, surprise with John! It is a game shot.

REF.4 The TELEPHONE

Lisette talking on the phone with John and tells him that she had a premonition about Tá, the dog.

Lisette: "John, I must talk to you."

John: "hello Lisette. How are you?"

Lisette: "John, listen. I have a strong feeling, a sort of constant dream."

John: "hey, Lisette, you wouldn't have otherwise. Try to do a good breath and tell me everything, with accuracy and detail."

Lisette: "I don't know who and I don't know where but Tá has been kidnapped."

Silence

Camera on the eye of John, it slowly opens the picture and we can see the emotions of John: from grief to anger.

John: "Now I'll look at

His voice is almost offstage

Lisette: "What, you don't look for he? To get he back?"

Impressed and shocked

John: "Now I will see if the Sun of the East is always reborn, every moment, in my opinion, with his art that flows in my veins. Or, I will see the tireless lengthening shadows; constant, unstoppable motion of the Sun in the West."

Lisette: "Don't say that. What is born will die, one day. What sets, in this constant lemniscates, will crown a new dawn.

She is very sad and then she becomes dramatic

Don't be an instrument of death. If you obey the disciplines of the East of the Sun, you will kill. If you follow the Sun of the West, you will die. "

John: "Lisette, let this temple of flesh, rot in obeying the scan time. Shut up you and listen to the beat of my cavernous heart, trapped by a cage, even of ivory."

Lisette: "If isn't more John that wants listen to me, at least let me come into the place of the finite scan. May I ask for time, to the Lord of Time? You know that I have many friends. You know how I can be influential. Don't foresee death rather, than let her be follow us.

She overflows pain

John: "I will not let that Tá die. He is old, sick. He will die, but in my arms.

The frame should enhance the arms, the muscles.

Lisette: "You know how much I owe him."

Embarrassed

John: "Yeah I know. I know as well as you have preferred to die."

Fussy

Lisette: "One hundred and one hundred times I thought back to that moment."

Wiseacre

John. "For me come back every time I look at Tá."

Sarcastic

Lisette: "I'll call you as I know anything."

Angry

You see Lisette on the phone, and from the other hand instead of John, a policeman talking on the phone at the scene of the "kidnapping" of Tá.

Gertrude: "Away from here. Quickly. Away."

She is hysteric and excited to policemen and nurses

Policeman 1: "Lady. Don't worry. Here is everything under control."

Embarrassment among those present, seen all the disaster that is around us.

You see comic scenes and disastrous

Policeman 2: "Boss, I cannot find the barks leg. Where could it have gone?"

Policeman 1: "Ask the center, today in the city is the marathon."

Policeman 2: Excuse me boss, it's all so confusing here. I cannot find even one foot. "

Policeman 1: "Well, that is easy to find, as you see, many marathon runners, put it in the neck for advertising reasons. They are so sure that people will see the shoe.

Looks puzzled the police officer 2 and nurses.

It will see that in reality is a dummy

Gertrude: "Enough is all of this. I need medical care."

Another puzzled look of nurses

Gertrude runs into a taxi

Gertrude: "At the Care Center Wellness Health and Allied Products. A one hundred dollars if we arrive in less than 12 minutes."

Taxi Driver: "Three quarters.... Eight blocks..... Twenty-two lights.... Two schools.... One hospital.... Expected time is: 14.50 minutes.... Hundred dollars more.... for a fast race.... Put the belt, lady."

The taxi driver talks about looking forward, leaning on the steering wheel, scratching his beard. Start in reverse gear. It's funny; the quizzical expression of Gertrude with all her hair matted and people jumping from the side-seems, almost out of his head-

The taxi runs through some neighborhoods, and it was from one of these that the camera starts taking a John who duels with the evildoers.

John: "The sun is setting."

Solemn, almost waiting

REF.6

The TABLE

John is fighting on a terrace against a gang. There is also a small table and a telephone ringing insistently all the time.

The fight begins with the solar disk that is setting and a bandit rushes to answer the phone, which stops playing, and then resume ringing.

The bandits are all "weapons" as bricklayers and carpenters.

They call the band "of Builders", just for this.

Bandit 2 remains with the shoes "nailed" to the wall.

Bandit 3 and Bandit 4 fight with a hammer and a saw. They fight and build a box, where Bandit 4-with the hammer- remains locked inside.

1 Bandit has his head stuck in the table which is the phone on, that keeps ringing. Bandit 3 falls from the terrace on the scaffolding below; he saws all the way through.

John then turns to the Bandit 1:

John: "Where is Tá?"

Bandit 1: "The phone."

John picks up the phone hoping to find out who was so insistent. She is the Grandma of Bandit 1.

Grandma of Bandit 1: "And so you've already gone. Only four weeks, with your poor granny. I'm helpless when you go away from me, I suffer so much. But I'll remember you, when one day I will write the will."

Bandit 1: "But granny, wait, please, don't do that."

By now it's dark and John walks the street of Neon and Palme, when he sees the Wellness Center where it's used to go Gertrude

Ref. 7 **WELLNESS CENTER**

The Wellness Center describes a world haunted, almost fairytale. Costumes and tricks, colors and angles of the walls, they'll see that everything is very extravagant.

Shortly before entering the Wellness Center, John sees come a motorcycle gang, the Iron Wheels. They are an old acquaintance of John. As they see that John enters the Wellness Center, one of the bikers (Moto 2), rushes towards the glass wall of the Wellness Center and enters so in the building.

In the great struggle that follows, it is interesting to note the contrast between the bikers, ugly, dirty, fat and smelly and eccentric, delicate, sophisticated patrons of the Wellness Center.

The dialogues of the bikers have to be vulgar, dragged, drunk and rude.

Moto 1: "Bastard tightens skin, but I flay you with my Dunlop rx 300 tv."

Moto 2: "Inside guys! ... Someone should deflate the balloon."

Moto 3: "This I do. I do make a nice massage to my belly."

This Moto guys do burps, farts and incomprehensible ways. Please see almost the smell of the breath. Faces cut, broken teeth and hands much ruined.

John: "I have no time for four liters of petrol mixed with cheap beer."

Motion 4: "I don't want your time, yellow mouse. What I want is your clock, with the arm attached to it."

Start the fight, where John uses a whip and ties the broken wrists of Moto 4 and then puts the accelerator to the maximum of his bike. Moto 4 shows starting fast, chased by two motorcycles: Moto 5 and Moto 6 whom want help him.

Moto 3 is found with two masseuses that bounce on his belly and his motorcycle is vertically position.

Moto 2, the one that breaks the glass, it ends in a pool. He is attacked-aid from the customers with huge boobs that keep it afloat.

Gertrude therefore appears.. She is embarrassed and turned to John.

Gertrude: "Why are you here? Where you go, always bring havoc. This is my world."

John: "I know. Sorry. Tá has been kidnapped."

Gertrude: "Over the city it's speaking about it. Those cops told me that they will call me, as soon as they have some news."

John: "Did you know? You knew and you said nothing? Not a phone call, a message?"

Gertrude: "I was so upset. All that violence broke nails. Those sirens, no a melodic base sensation, gave a big trouble. Then all those shots, a lot of shooting, explosions, nothing to do with the fireworks of my last little party."

John: "You were there when they kidnapped Tá and you do anything?"

Gertrude: "So I knew you'd been informed by Lisette, as usual. Your Lisette."

Here John has a series of images of the past, when he and Lisette were together. But then, one day, following a game with Tá, Lisette had a bad accident. Since then, things between them took another turn.

John: "-1 - I don't recognize you anymore. Where is the woman so shallow? Who always ready not understand? Who lightened my day with is superficiality?-2-Where are those speeches without sense that accompanied, as the background, my thoughts?-3-What happened to you?-4-Who are you?-5-What a kind of woman do you belong?

-1-by-one who knows everything

-2-disappointed

-3-hallucinatory

-4-scared

-5-curious, admired

Gertrude has a number of looks of which the last one is very hard

Gertrude:" The woman doesn't has a race! "

Gertrude moves away, revealing a beautiful silhouette.

This should blend with that of Lisette who is sitting on the chair.

Ref.8 **LISETTE ON TELEPHONE**

Lisette is talking on the phone.

Lisette: "At last you answer."

John is forbidden, even a little awkward, after all that had happened with the bikers

John: "Where are you?"

Lisette: "Guess what?"

John: "Come on, you've got it. What about new? Give me names, numbers, photos to be carved in the memory."

Lisette: "What I'm giving you is only the latch to free up your memory. Shut this madness abstract numbers; erases the names concluded that casts a shadow on this Great Mother. Shut up and speak to yourself."

Lisette speaks as if it were a priestess

John: "Lisette, it's not the exact moment where discourse on the meaning of life. Rinsed your mouth and give me the matter. Spit now the information, lady."

Lisette: "It's in times of need that you recognize, in their essence, people. How kind you are. Basically, if we remember, the spitting can also do see."

John: "Come on, Lisette; you know that I would never disrespect you, but you know the moment."

Lisette: "On the contrary, you are grata. I thank you to have the possibility to participate in this adventure .Perhaps I might as well, go back to living."

John: "But are you there? Back to live? Here Tá is likely to die and you want to live again? When you have decided, call me."

Lisette: "Oh no, this time you call me, if you want. If, with all of yourself, you feel the deepest need. But remember, my dear exalted performer of martial arts, which it should be done only for me, not for Tá, not for you, but for me. Perhaps only once time, but for me. "

John: "Lisette, somebody took me Tá away."

Lisette: "No John, it's you that you're gone, so many years ago."

Ref.9 **DOGS HUNTERS**

John, as he spoke on the phone with Lisette, was walking on the street. Pass a truck and feels barking dog catchers from inside. The auk develops a real chase on foot between John and the funny pickup truck. At the wheel of the truck there is Giusy, a very pretty girl but completely sketchy.

To stop it, John must break lights, two tires and eradicate the door. All-in-karate blows

Giusy : "Who are you? What do you want? I didn't do anything wrong. Then, if you did escape the cat, dog, parrot, monkey, horse, giraffe, or the hamster, it's your fault. Also because I'll make you pay the same the fine, for the release of your goldfish. Tippi not scared me, a boa constrictor,

which jaahaaaa, I trapped him in two moves. Imagine an old, flabby and doting as you. No, I don't scare. Tippi not scared me, a boa constrictor, which jaahaaaa, I trapped him in two moves."

Giusy begins with a tone of voice almost violent and aggressive and ends with a stutter tone, very worried, almost whispered.

John however is very quiet. The look is stern and paternal. He turns around and with lightning move, he takes the keys to open the tailgate where are all animals: dogs, cats a monkey and two parrots. Then he looks up and says Giusy.

John: "Goldfish?"

Giusy: "I'm just doing my job, sir."

John: "Me too. This is my number. If you see around a dog that looks like a horse, call me. His name is Tá."

Giusy, "Yes sir. I will ride him personally, sir. Hop Hop, sir."

She is very awkward, she doesn't know what she says.

John. "Where did you get all these animals?"

Giusy: "I got a call, sir. Was an old nasty who wanted eliminate them. Neighbors call me, sir. Please don't hurt me. Well, maybe not so hurt, sir.

Giusy looks at the destroyed truck

Legally I haven't them been recorded yet, sir. Maybe if I turned, sir, and randomly all the animals come out, I might not have seen, also, because I have to change the wheel, sir. Or better: the wheels, sir and the door, sir and the lights, sir. "

John: "Take these animals at this address."

Giusy: "Right away, sir, yes sir, will be done sir. If all goes well, I will be in two days arrived, sir."

Giusy alludes to the state of the truck

John talking on the phone with Peter and alludes to the girl

John: "Peter, the silt to the waterfront. Caffé della Concordia. Don't limit you only to a shower and a good meal."

In the Limo occur very funny scenes. The monkey, which carries the safety belt, is excruciating to Peter. The parrots push each button type. The dogs bark at every turn, and then they keep silent. Giusy is put in the trunk because she stinks.

Ref.10 **DRIVE WITH THE MOTORCYCLE**

You must put in the spotlight with the camera, parts of motorcycles in their beauty. In particular, the contrast of lights: power, those of motorcycles, and of the aurora.

At this point, pass to John near, the same motorcyclists: The Wheels Irons. John jumps on one of their motorcycles. There are flying duels on the motorcycles. The final result is:

Moto 1 is linked with the whip to a monument at the center of a roundabout and continues to drive round in circles.

Moto 2 ends back into the water.

Moto 3 is "climbing" on a wall.

Moto 4 again has his wrists bound to the knobs of the motorcycle and accelerates like a madman.

Moto 5 is thrown by John on Moto 6.

Moto 4 and Moto 6 chases to help him.

John having a motorcycle, he hears the phone ringing and once answered, accelerates fast, surpassing Moto 4 and Moto 4 who look at him stunned.

When passing the two motorcycles, John doesn't forget to give a couple of kicks to motorcyclists. This is a funny and spectacular scene.

Ref.11

THE MOTORCYCLE RIDE

On this motorcycle ride, you see how John likes to go on a motorcycle. He almost gives the impression of forget the dog.

While turning on a motorcycle he meets strange individuals, with he engages the duels.

Duel 1: It is with a karate senior, who fills John with sticks. It is very funny scene.

Duel 2: It is with a woman bartender. John is half drunk and breaks the counter, first to his right with a kick from the top and then from his left, also with a kick from the top. Of the counter, remains only the central piece. It is interesting to see that John, let your legs always on top!

Duel 3: he is drug dealer with grass. John takes he simply slaps.

Duel 4: criminals are dangerous; they are young, 16, 17 and 21 years old. These criminals are very well dressed and very accurate in appearance. When criminals begin to see that it gets bad, they pull out their weapons. But the same cannot win.

So John goes on a motorcycle which had lost the petrol and had left a trace on the asphalt. John starts and a criminal, with a Zippo, lit the gasoline on the asphalt and the rear of the motorcycle by John catches fire.

This scene is very beautiful. You can see the fire that burns the rear of the motorcycle and at the same time, the serenity and concentration of John, who thinks of his Tá.

The passers are shouting to him to be careful.

Hole 1: "You're going to fire."

Hole 2: "You burn."

John: "Of course I burn, I burn for my Tá."

Then, at a traffic light, the Baby (always the same) from inside a car, without saying anything, but with a big smile, she gives him a bucket full of water. Auks John looks in the mirrors and understands what's going on: he takes a pier and throws himself with all the motorcycle in the ocean.

It is important to see that while John jumps into the ocean, he does karate moves.

Therefore you see the scene of the bubbles in the water and it starts a new scene, with the bubbling water of Lisette's pool.

Ref.12 **LISETTE SITS ON THE WHEELCHAIR**

With great effort, Lisette, comes out of the pool, where she stave doing a very nice bathroom. Once she is sitting on her wheelchair, answering her phone.

Lisette: "Tell me, but hopefully it's important."

Very harsh in tone, despite her sweet look

Philippe: "This is becoming a big bad story. My sixth sense tells me it can all end very badly. I don't like this and you know it."

Lisette: "If you know what I know, try to know what I don't know. Look in the world you know. Escape what gives you certainty. Run, as the worst of cowards, from yourself. Run by the fake follies. "

Philippe: "The fool would be me? Your John is adding entries to the Faculty of medicine. The Tokyo Stock Exchange opened with more than five points in the pharmaceutical sector. I also learned that the oil companies do see the video of how John uses the gasoline. "

Lisette: "The oil companies?"

Philippe: "Look on the internet. There is a video of how he uses the gas to ride a motorcycle. This story has got to stop."

Lisette, prohibited, open Internet and sees an amateur video of John from the jetty jumping with his motorcycle into the ocean.

Lisette: "Every story ends."

Philippe: "When the last word isn't pronounced by Tá Ho Ling."

Lisette: "What do you say? Tá Ho Ling is coming here? The man gave Tá to John?"

Lisette is very concerned

Philippe: "I don't feel your most philosophically speaking in rhyme."

Ironic

Lisette: "Thinking Tá Ho Ling, I couldn't feel more myself."

Upset

Silence descends, as Lisette sees a silhouette that is always defined to enter more: this is Tá Ho Ling. Tá Ho Ling, The precious. Tá Ho Ling the teacher. Tá Ho Ling the severe and listened with absolute devotion.

Behind him, an amazing car off series follows him. This is a cabriolet, with inside a bicycle. Driving the car is the secretary of Tá Ho Ling: Mi-ka, a very ugly woman and always full of information and historical dates.

The scene sees up close the face of Lisette dripping water. A drop of water falls down on the cheekbone, not making it clear, if it's crying or water.

So Tá Ho Ling advancing along the avenue and then suddenly he is under the porch on the right side, than under the porch, just as suddenly, on the left side. Finally he swims, as a child, with a donut, in the pool.

Mi-ka parks the car in the home and leaves through the other door. She eats one ice crea

Mi-ka: "Pleasure to meet you is matched only by the discovery of a whole egg. Well, I would include the great Piero della Francesca, when he had to paint the egg of ostrich on the Brera Altarpiece. Also around 1472, the shop-boys liked omelet. "

Lisette: "But tell me, was born before the chicken or the egg? Specifically, it was the ostrich? As if the great Piero hadn't already explained exhaustively. He had, I would almost say, the courage to disclose the answer, after stroke brushstroke. Not that it was the first. Just remember all those churches in Abyssinia. Those churches they had one apse that besides being architecture, described the precious female pelvis. "

Lisette more wipes her face and it has made wet.

Mi-ka browses a book with photographs of crop circles.

Lisette: "If they knew, the people who dedicate themselves to cut the hay, how much importance has an ear of corn, for calculations of cosmic energies, they probably harboring of air and rain."

Mi-ka: "The chemical components well will metabolize in the human being."

Tá Ho Ling continues to play in the water. When Lisette says the word "water", Ta Ho Ling immerses himself, reappearing perfectly dry and elegant alongside Lisette

Lisette: "Being on the side of a man so precious. It reminds me of the one painted by Caravaggio, where St. Paul falls from his horse now broken by his own muscles. St. Paul, isn't surprised more of himself. Perhaps the only wonder was just the horse, which was intent on his work."

Mi-ka: "Opera from 1601 painted and kept in the church of Santa Maria del Popolo in Rome."

Lisette: "It is from these events that I'll find myself and John. I didn't like the story of the city of Troy: two pendants of gold, a mask and a city; and all applaud what never was."

Mi-ka: "In 1872 Heinrich Schliemann, who discovered the wall in Anatolia."

Lisette: "To discover the love you have to travel the roads of suffering. Tá gave me this opportunity."

Lisette starts to cry, seeing no more good.

Lisette: "Time blinds people."

Mi-ka: "As for the legend of the watchmaker of Prague, who built the clock in 1410, a masterpiece of astronomy and astrology?"

Lisette takes a towel and began to wipe away the tears. The next scene is one more towel, but Giusy is on scene.

Giusy in fact is at the home of John and she having a beauty treatment.

Ref.13 **ROOM WELLNESS, JOHN's home**

In this room are photos on the walls of John in positions of martial arts and of trees that reflect his moves.

Giusy is clumsy and curious and Peter very understands with her.

Giusy: "Mr. Peter is beautiful here. Mr. Peter, what are these photos? What beautiful trees, Mr. Peter. What beautiful colors, Mr. Peter. But there are so many animals out of them, all free. But they don't hurt each other? That fear, Mr. Peter."

Peter approaches her and he takes her to himself, embraces almost to protect her.

There are beauticians, hairdressers, massage therapists, all intent to care Giusy's body. Some even consult, seriously, between them. They are all dressed in YELLOW gowns and they are noiseless to.

Giusy is surrounded by beautiful oriental silk veils.

In this scene takes out the colors of the fabrics, the exotic birds, including the two parrots captured by Giusy. In fact Giusy sees them and says:

Giusy: "How wonderful!"

As if she had ever seen before. Peter takes the two parrots and leads them to her. Giusy is moved, deeply ashamed, almost to tears.

Giusy: "I am ashamed, Peter.

I want to be so good too, Mr. Peter. Their colors, Mr. Peter, they smell."

Auks, as if Giusy wasn't under the care of all those people, Peter takes her and making her twirl and they begin to dance.

The dance takes them out of the pavilion. **Whenever they go out by an opening, enter into a new world of colors.**

Ref.14 COLORFUL CLOUDS

Whenever Giusy and Peter, dancing, will enter through an opening, you will see a cloud of a new color and the scene will change with John protagonist. This happens four times.

-1 - Giusy and Peter enter to the opening to the north-west.

The cloud will be made by a lawn mower, because John is in a Football Field.

Giusy: "Dancing with you, sir is better than a game at the stadium."

Cloud

John is talking to people who make-up games

John: "This time you cannot make up anything."

Boss 1: "I'll give you 12 to 1"

John: "I don't bet. Where is Tá?"

Boss 2: "On that fours, I wouldn't bet even the coffee of my wife."

John starts to lead hands

Boss 1: "I'll give you 6 to 1."

John: "I told you I don't bet. Where is Tá?"

Boss 2: "On that horse barking, I wouldn't bet even lunch of my cousin Minnie."

Boss 3: "Who is your cousin Minnie?"

He raises his hands again

Boss 1: "I'll give you 2 to 1."

John: "I don't bet."

Boss 2: "On that dog I wouldn't bet even the Market Uncle Jim."

John drives them all.

Boss 2: "Who is Uncle Jim?"

Boss 4: "What do you care about is Uncle Jim?"

Boss 3: "But he is my brother and I don't remember Uncle Jim."

Again the dust raised by mower

It resumes the ballroom scene. In this time, John finds himself at a rally where there are crooked politicians who manipulate people.

John: "This is so, that you use the good faith of the people? They are out to show the ideas and you here to exploit the situation? They believe in your words."

Political 1: "Go ahead, now I think about all. Don't worry."

John: "But you have to worry."

Political 2: "John go away. If we can, we will let you know about your dog. The situation is very heavy. Go on."

John: "Where is Tá?"

The battle begins

Political 1: "Go ahead. Don't worry. Now I will think of everything."

John: "Where is Tá?"

Political 2: "The situation is very heavy. John, get out."

Note that the politicians' don't know how to say the least and even exchange their sentences or they change their position.

Political 1: "The situation is very heavy. Go ahead."

John: "Tá?"

Political 2: "Now I'll think of everything. John go. Don't worry."

Fight

Political 1: "John go."

Political 2: "Go ahead."

John walks away realizing that these politicians have nothing to do with the kidnapping of Tá.

Now you see John on a quay of the port.

Criminal 1: "Meow, meow, meow."

Criminal 2: "Fresh fish, beautiful fish."

Criminal 3: "I like the deep-sea fishing. I like to see fight the fish."

These Criminals speak in a very dialect

Start the fight, even though John hasn't yet asked for anything.

Criminal 1: "Fzzz, ffzzz, ffzzz."

Criminal 2: "Take the best fish."

Criminal 3: "I like to see the fish struggling for his life."

Criminal 1: run away chased by dogs.

Criminal 2: ends up in boxes of fresh fish

Criminal 3: ends up in a fish bowl, large

John: "And to think that I hadn't asked for anything."

Now John is located in a shopping center, where thieves are stealing from the shops.

Shop 1: This is a shop for articles for animals, where John, in addition to fighting, also chooses items for her Tá.

Thief 1: "Burn yourself, you bastard."

John: "I search my Tá."

Thief 1: "Look for if he is between the collars and balls to play."

John: "Tá has never liked to play with the balls, and also has never worn a collar."

Thief is immobilized with leashes and he puts a muzzle

Shop 2: is a toy store.

Thief 2: "Come beautiful. Come play with the trains."

John: "Playing is beautiful."

The Thief 2 is passed out on a large train that takes him to the shop

Shop 3: It's a grocery store.

Thief 3: "Come on, that first I cut you like a sausage and then I'll put you in a nice sandwich."

John: "Now that is a nice idea."

Thief 3 is located between the hanging hams and salamis.

Shop 4: it is an art gallery.

Thief 4: "I will burn. Fire I give to you."

John: "Choose, or fire you the gallery or you drink a can of gasoline."

Thief 4, frightened and puzzled, sets fire to the art gallery. Escaping turns around and says:

Thief 4: "Who would be Tá? An artist, who you like? A friend of your? One of those exposed?"

John: "Don't confuse the dogs born from dogs with others."

The thief 4 flying is almost put under the car of Gertrude, who, seeing John, stops and let him get in the car.

Gertrude: "You answer the phone not really, is it? This is a whole life that you seek. You do everything for others, but for me never. At least, now, I'm important to you?"

John: "What are you trying to tell me?"

Gertrude: "Do you really think that with half of the offenders in the hospital and the other half on the run, you'll find your Tá? Made more fear, more silences produce."

Gertrude takes great speed and the car accelerates more and more.

John: "O slow down and tell me what you know or I go out."

Gertrude: "A 150 Km?"

She didn't have time to answer that John, opening the roof of the car, jump out with a spectacular jump; while Gertrude brakes right in the middle of a crossroad, where there's two trucks that cut into three parts the machine. The central part is the one where Gertrude is. John arrives, opens the little part of the door that was left, and asks her:

John: "Nearby there is a chocolate shop where they make good chocolate. Shall we?"

Ref: 15 **THE CHOCOLATE SHOP**

John and Gertrude move away from a gruesome scene, although this scene itself has a great charm. For example, the column of hydrant fire, creates a beautiful fountain with the effects and reflections of the water, is very suggestive; as the rainbow. Or the twisted sheets create shapes that recall the jagged rocks.

The same faces of passers-by are their expression very special.

It should be emphasized that in the incident is being involved a flower shop. The flowers falls on the scene, creating a waterfall while the cars crash.

Is important to note that in fact John is presented to open the door of the car of Gertrude, with a beautiful flower He CROP TO FLY them!

While this mixture of water, rainbow, flowers and rolling, John and Gertrude way towards, to the chocolate shop.

Some images should be even in slow motion.

John: "A hot chocolate with Jasmine and one with Drops of Amethyst. Kindly, a plateau of biscuits with Ginger and Gold Powder and two pastries with Lemon cream, Pepper and Pistachios and the Norwegian water. Thank you."

Gertrude: "No. Not the pastries. Two little pizzas will be fine."

John remains quietly and politely appalled. With this disharmony, he couldn't agree. But he don't want to discuss another time with the same subject: harmony. Not a last time.

Waitress: "Of course, Miss."

John: "Tell me."

Full of disappointment and bitterness

Gertrude: "Nothing special. Preparatory swimming; nail treatment to be created with beeswax and, to make matters worse, Jean-Jean doesn't have a free minute to remedy this disaster: look at that hair!"

She is very frivolous, and her hair is perfect

John: "What do you know about Tá?"

Very patient

Gertrude: "And Michelle? She is in Paris! Who accompanies me, now, to do the shopping? You? Lisette? Tá?"

Very frivolous

John: "Tell me about Tá."

At this point, it begins a story with photographic images, where you will see all or most of the characters in this story, in connection with Tá.

Important are the looks that could make it clear to the viewer who could kidnap the dog.

John: concentrated to seek a world out of the ordinary, as if disturbed by the dog.

Gertrude: jealous of her belongings, bags, clothes and maybe even John.

Lisette: that he cannot forget the accident caused by the dog, for whom she is in a wheelchair.

Philippe: is the brother of Lisette, and loves her very much.

Tá Ho Ling:he gave the dog to John, maybe wants he back?

Members of the different bands: a little bit joking a little bit mischievous.

Suddenly there is the silence and after a few seconds, you will hear the phone that received a text message. Gertrude she reads and pales. Almost with a trembling hand, turn the phone on the table and she let John does read it.

John makes an acrobatic somersault jump and startled, he finds himself on the shoulders of the maid, who, frightened, begin run like crazy.

By dint of running, they pass through a basket ball field, where the bullies were playing.

Bullies are very high.

Ref: 16 **FIELD of BASKETBALL**

IMPORTANT: the fighting will always be made with John and the maid on the shoulders of one another, or vice versa.

See drawings

Waitress: "Mr. John, I think that now you could ask for the information of the dog."

John: "Why?"

Waitress: "But they don't go in, with the story of the kidnapping of the dog?"

Basketball 1: "I have two cats at home and I am a vegetarian!"

The waitress looks interrogative John in, who also looks at her interrogative in.

John starts to dribble with the basketball and in the next shot, the ball becomes a ball juggler, always with the design of basketball.

The balls are five and they are played by a juggler, they have the design of: basketball, tennis, football, volleyball and baseball.

Ref: 17 **THE JUGGLER**

Tá Ho Ling is sitting on the hood of his car while playing with juggling balls.

Meanwhile, Mi-ka is talking on the phone with Lisette.

Lisette: "Or maybe that moment, crystallized from the dome of St. Ivo alla Sapienza, of the Borromini's great,"

Mi-ka: "The church was built in 1643, and the architect died in 1667."

Lisette: "I don't believe in death. Call me when I have news."

Now you see Lisette arrive by car at the home of John.

Ref: 18 **THE LEASH**

Lisette: "Happy are the people whom can look beyond the material figures."

She alludes to the languid eyes of Giusy towards Peter.

Peter: "Miss Lisette, is a pleasure, in order to receive you. At the time, Mister John cannot receive it.

Lisette: "Dear Peter, I want you to show me the kennel of Tá."

Peter: "Please kindly follow me. Excuse me, I mean, I would take her to the space devoted to the dog."

Lisette: "Thank you Peter. And who are you, young beauty?"

Giusy: "I have worked to put the animals in a cage, miss. Now though, I wish, I would work to put the animals in freedom, miss, free."

Lisette: "I think you're capable of. Who has known the prison, as anyone knows, what freedom is."

He stops at the sudden, shocked at the sight of a cage.

Peter: "You don't have to wonder, Miss Lisette, this cage has been taken in, by the criminals, to be able to get good material for the hobby of Mr. John. You know how he likes the airplanes."

Lisette: "For a moment, I thought."

She calms down for the old story and already shaken for other

Lisette: "But ... this is the leash of Tá. Why is here? Which has used Gertrude to take with the dog a walk? In this leash, he has his medications. Tá is in danger. Peter, prepare John's biplane. Giusy, push the wheelchair up to the runway. Quick!" "

While they will have a big to do, Lisette call John.

Lisette: "John Ready. Here, on your plane, now! "

John: "... how did you know"

Lisette: "What? Run pretty here!"

John: "I see you. I was just making the plane."

Lisette: "Good timing. Don't argue with me. I fly."

They arrive at the plane: Giusy rather tired, very shy and with clumsy movements; Peter starts off to organize the departure of the plane while John helps Lisette to climb on the plane.

John: "Four eyes are better than two."

Lisette: "No, John. I'm looking for. You get ready to jump! Gertrude didn't take the leash with the medicines for Tá. A dog is in danger."

Lisette takes flight, not allowing time for John to get on the plane. So he clings to the wings and takes off.

Ref: 19 **THE AIRPLANE**

After a series of stunts, John quickly takes the parachute from his cockpit and launches. The launch is characterized by the fact that Lisette revolves around John, while he tries to put on his parachute.

John then lands in the fence, where they are conducting clandestine fights between dogs. Lisette with the airplane lands nearby.

John: "Go away! I'll think about the dogs after it!"

Lisette: "After? How much blood will still to get out of their veins? How many barking of pain, should penetrate into your soul?"

The scene is heartbreaking. You see Lisette coming out of the cockpit, tottering, crawling and crying, unable to take away the two dogs dying from the fence. She helps herself with a wheelbarrow to bring the dogs up to the plane.

The poor dogs were stranded by John parachute.

John starts to fight against all, full of anger He fights for dogs, for Tá, for Lisette.

While he is talking to Lisette, continues to fight.

John: "Back on the plane."

Lisette: "Just a little effort and you can watch all this from the top. Come on babies. Be strong."

John: "Get in the wheelbarrow you too."

Lisette: "We are almost at the start of a new life, aren't we?"

John: "Start. Fly!"

They start to run into many.

John: "Do you hear the roar that goes away? It's not the plane; it is you whom come into a world of nightmares."

Silence descends. Every shot of John is a person who falls to the ground. During the fighting, John sees the blood of the poor dogs dried on the cages, an image that angers him even more.

At last, John puts them all -those are still conscious- in the cages and discovered small cages with the little dogs inside.

He is furious.

John: "And what they were for?"

They are all frightened. No one answers. To which John opens the bigger and, dragging him by the feet, carrying a very fat man at the center of the enclosure, the ties his wrists and hangs him for these.

Then he goes to open the cages where the small dogs were and takes them to the fence and let them start to lick his feet. The fat man starts to laugh a lot. It's a lot of tenderness a small dog, which barks and wags his tail, playful to the fat man.

So very drawn in the face, John approaches the fat man and looking straight on his huge belly asks him:

John: "I count to 4 1/4. I want to know everything."

Fat Man: "Hahaha ... hahaha hahahaha ... ask .. hahahaha the Sun at Sunrise.... hahahahaha."

John: "I'm asking you right now."

Fat Man: "Hahahahahaha no ... no ... hahahaha."

John: "Tá is very important to me, what do you know about this story?"

Fat Man: "Hahahaha ... nothing ... hahahaha."

John: "Speak."

Fat Man: "Hahahahaha ... I'll ... I said to the Sun at Sunrise .. hahahahaha."

John: "Look at me. You think I want to wait until sunrise, to get a reply? Look at me!"

The situation is grotesque, as the Fat Man cannot physically look down.

Fat Man: "Hahahahahaha ... I cannot look ... hahahahaha."

John: "As you wish."

Fat Man: " the Sun at Sunrise... hahahaha School ... hahahahaha ... ask them ... hahahaha."

At this point, John pulls out balls to play with the small dogs and collect it in a new scene there are the students of the school, whom take the balls and play with the balls.

In this school, it will play a lot with the 5 balls (The same used by Tá Ho Ling.)

The school has a big yard, where many students practicing with the 5 balls.

Smiling, we see John appear. He walks to the center of the courtyard.

At the center of the courtyard, is flowing water.

In the courtyard are represented the four elements: earth, air, fire and water.

John: "The water, in its continual transformation, is always and everywhere, itself."

Student 1: "And in his welcome, we know ourselves."

Suddenly, the duel begins between the two.

This fight should emphasize the element WATER.

John: "The air, which always learns new flavors."

Student 2: "And in the transformation, it becomes lethal."

Suddenly, the duel begins between the two.

This fight should emphasize the element AIR.

John: "The earth, that all of us, in silence, it supports us."

Student 3: "And it contains someone."

Suddenly, the duel begins between the two.

This fight should emphasize the element EARTH.

John: "The fire which purifies everything."

Student 4: "By burning and turning into ash."

Suddenly, the duel begins between the two.

This fight should emphasize the element FIRE.

Then appears a little girl (she's always the same), which indicates the house where was born Tá.

John approaches, while the four students are put in their place, each one close to his element, in meditation. -This happens after every SINGLE duel-

John hears barking and suddenly he finds a beautiful litter with their parents. He is much moved -interesting the contrast between the bruises and the tears of John-.

He throws himself between the dogs and embraces the big old male, father of the puppies. He plays full of joy among dogs. Then, once that John has calmed down, the baby is coming and, caressing the old dog, she speaks to John, without looking at him.

The Child: "As you have caressed his brother, so you will hug your Tá. Go serene. Goodbye."

The child begins to twirl on the grass, as if she were dancing and the next shot continues with the Giusy and Peter, whom are dancing.

Giusy runs away and Peter chases her, among animals, at the sudden, Giusy stops frightened. She sees a lion cub that is cherished by one man.

Peter repeats to her, that isn't to be afraid.

Ref: 21

THE LION

Peter: "Quiet Giusy, he is a very good lion."

Giusy: "It's not that I'm afraid of the lion, Peter. Cheerful is the gentleman that scares me."

Peter: "Tá Ho Ling, this house is too humble to be able worthily accommodate you."

Giusy: "Cheerful sir, you really inspires me fear. Could you tell me why? Cheerful sir, we were here to dance and you, suddenly, appeared and made me take a big scare."

A sudden roar of the lion makes smile Tá Ho Ling, but throws in a deep silence Peter. Giusy, not at all worried, keep talking.

Giusy: " Cheerful sir, because, no matter what you do, you have always a smile? Always. What a beautiful lion's Is he yours? Hello puppy. Now I give you a nice caress. Pussy cat. Woof, woof."

While Giusy talk by asking questions to Tá Ho Ling, he gets in meditation position and the lion fully enveloping him.

Peter: "Mr. Tá Ho Ling, would you kindly, accept the fruits of this earth?"

Some muscular waiters, offer trays full of colorful fruits

Giusy takes the Kiwis which begin to peel.

Tá Ho Ling, with fast and elegant movements, takes to flight with his katana one pineapple. He peels the pineapple with the katana. He cuts and prepares the pineapple on the katana itself too. Then he offers the pineapple to Giusy.

Giusy instead provides peaches both: Tá Ho Ling and Peter.

Everyone starts to eat.

Here are superimposed images of Tá Ho Ling, John and Philippe. Since all three are eating a peach. John harvests one peach of one tree of the school. John is really happy about it; not like Philippe, who is very nervous, or the meditated Tá Ho Ling.

Ref: 22

THE DEN

U Baron: "In following the events, I think it will be" healthy ", to accompany the very nice quadruped to his place."

Slap: "Before, you take him and then you wish to return him. Bah. But don't you want him?"

U Baron: "It was the canid (dog), who pleasantly entertained him with my person. In the hustle and bustle, I well reputed to take him away with me."

The Gun: "I have to prove my child. You should move even a little bit."

She has a little bazooka

She alludes to the U Baron

the One-Eyed: "Only a blind man would not see what we have to do."

Philippe: "As the undisputed leader I am, I made a decision."

Slap: "Since you're the boss, boss?"

Slap takes a slap. His falling hits The Gun who fires the Bazooka. The missile taps the One-Eyed, who didn't see who was and gets angry with U Baron.

This scene creates a brawl tragic-comic.

The Gun shoots everything she has.

U-Baron leads the side of One-Eyed, that One-Eyed can't see.

Philippe takes issue with Slap, because he caused the disaster.

So the dog, Tá starts barking and runs away.

Immediately all chase him.

U Baron has a very aristocratic race.

The Gun while running, charging weapons.

The One-Eyed always bangs against something.

Slap not understand anything about where the dog is gone.

Philippe is the only one, who tries to resume a normal way the dog.

U Baron: "At attention. Quick. The dog is running."

Philippe: "Tá, don't run away, come here."

Slap: "See boss? Even the dog doesn't obey to you."

He takes another slap.

The Gun: "I'll stop the guest."

She shoots a sort of net, by Tá avoided.

the One-Eyed: "This way, soon. I know a shortcut.

Fhilippe: "What's his name? Alabama Street?"

While chasing the dog, occasionally they are duel between them.

Ref: 23

THE ENTRANCE

They were all so focused, that they had not realized where they were finished: the entrance of the villa of John

It is at the entrance that all of them take a place, ready for the duel. ,
John arrives at the same time, right there

EVERYTHING is in the greatest silence.

The only sound is that of the wind.

Slap will take only many slaps.

The Gun will end up with pieces of broken bicycle.

the One-Eyed continue to spin around a pole.

U Baron will receive the honors of war.

Philippe surrender at the end.

Then all hear a car coming. It is Gertrude.

Gertrude: "Now is enough. Climb all into the machine. And stay silent. Not a word. Enough."

Their eyes are questions and embarrassed

Ref: 24

THE CHILD

Everyone come in the park. Every one of them greeted with profound deference, in his character, Tá Ho Ling, who leans like to play with a lion. So Tá Ho Ling, lightning gets up and runs to hug the child.

The child points towards the lion.

Child: "It's beautiful. Tá Ho Ling, I can caress him?"

So the little girl runs towards the lion, which, with a leap, get close to her.

Child: "Tá Ho Ling, would you play with me? Tá, plays with me, too?"

At this point enters the dog Tá, which goes close to her, and she rides him while Tá Ho Ling plays with the lion.

John: "How could you?"

Filippe: "What? Your buffalo without horns, this species of hippo that goes to the gym, stuck

