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A FILM BY
MARCO BELLOCCHIO

LEAP INTO THE VOID



CANNES 1980

Silvio & Anna Maria Clementelli

with Marin Karmitz

present

LEAP INTO THE VOID

A film by

MARCO

BELLOCCHIO

Starring

MICHEL	PICCOLI
ANOUK	AIMEE
MICHELE	PLACIDO
GISELLA	BURINATO

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"Dear Bellocchio, to finish off our dialogue as loners, I wish for you, as the conclusions must ring, to go on troubling more and more the conscience of the Army, of the Magistracy, of the reactionary Clergy, and lastly of the Italian Petty Bourgeoisie to which we have the dishonor of belonging..."

PIER PAOLO PASOLINI
(Letter to Marco Bellocchio)

"There is no tragedy, no suffering, that has not been prepared by our childhood".

MARCO BELLOCCHIO

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The film could just as well have been called "The Life of a Couple," in the sense that the two leading characters have lived together since birth and have acted as parents to their young brothers and sisters. Not a marriage, but a couple, a brother and sister, hence possessed of the possibility of probing, at every turn of the action, a past that is much richer in stratified memories than can exist between husband and wife who meet and marry as adults without possessing the broad common ground of childhood and adolescence.

A shadow, a nightmare lurks between this by-now middle-aged brother and sister: an insane brother (who is not seen in the film in true flash-backs, but in very quick apparitions), who has had a telling influence on both of them during childhood.

The suspicion that insanity, like some hereditary disease, might take hold of his sister, torments the brother to the point of gradually, almost insensibly convincing him that he would rather see her dead.

It is not a film about the liberation of women but the female character, after a series of regressions, unquestionably receives some almost impalpable "flashes of life," which the male character is unable to accept. The story consists of a series of inversion of roles, there is no dramatic, much less detective-story plot, even though it ends in tragedy. I like to tell stories and have always tried to dismantle the machinery of institutions like the family, the school, the armed forces.

But first and foremost, it is the family that interests me. There is no tragedy, no suffering, that has not been prepared by our childhood.

MARCO BELLOCCHIO

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CAST

Judge Mauro Ponticelli

Marta Ponticelli

Giovanni Sciabola

Anna

Quasimodo

Marilena

The insane brother

Sonia

Ponticelli's Mother

Giorgio, Anna's son

Ponticelli's brother

Ponticelli's brother

Ponticelli's fiancée

Brother of the suicide

Actor

Actor

Friend of Sciabola

Passerby

Passerby

Thief

Friend of Sciabola

Fire-eater

Ponticelli children

MICHEL PICCOLI

ANOUK AIMEE

MICHELE PLACIDO

GISELLA BURINATO

ANTONIO PIOVANELLI

ANNA ORSO

GIAMPAOLO SACCAROLA

ADRIANA PECORELLI

PAOLA CIAMPI

PIERGIORGIO BELLOCCHIO

MARIO PROSPERI

ENRICO BERGIER

ELISABETH LABI

MARIO RAVASIO

GAETANO CAMPISI

MARINO CENNA

LAMBERTO CONSANI

GIANCARLO SAMMARTANO

ORESTE ROTUNDO

REMO REMOTTI

MARINA SASSI

ROSSANO WEBER

ALESSANDRO ANTONUCCI

DARIA FAGO

MATTEO FAGO

GIOVANNI FREZZA

MARIA PIA FREZZA

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Giovanni Ponticelli

Mariano Ponticelli

Marta as a child

Actess

Actress

Attorney-At-Law

Ponticelli child

Ponticelli child

GIANLUCA GIUSTI

PASQUALE MOSCIANESE

CARLOTTA NATOLI

DANIELE PIRETTI

VALERIO TOZZI

GIOVANNI FAGO

AMEDEO FAGO

FEDERIQUE ALEXANDRE VAN DEN EEDE

EDDA DI BENEDETTO

SHARA DI NEPI

MATTIA PINOLI

ANDREA ANTONUCCI

NATALIA FAGO

Michel Piccoli's voice: Vittorio CAPRIOLI

Anouk Aimée's voice: Livia GIAMPALMO

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CREDITS

Direction	MARCO BELLOCCHIO
Story	MARCO BELLOCCHIO
Screenplay	MARCO BELLOCCHIO
	PIERO NATOLI
	VINCENZO CERAMI
Director of Photography	BEPPE LANCI
Set Design	AMEDEO FAGO
	ANDREA CRISANTI
Costumes	LIA MORANDINI
Music	NICOLA PIOVANI
	Ameuropa International Editions
Editor	ROBERTO PERPIGNANI
Make-up	CESARE PACIOTTI
Hair-dresser	MARIA COSTANZI
Sound	REMO UGOLINELLI
Sound Effects	LUCIANO ANZELLOTTI
Mixing	ADRIANO TALONI

Technospes Laboratories

Incir De Paolis Studios, Rome

Eastmancolor

Length: 2 hours

A Co-production CLESI CINEMATOGRAFICA (ROME)

M.K.2 (PARIS) ET FILMS 66 (PARIS)

Executed by Enzo Porcelli for Odissya in collaboration with the Italian Radiotelevision (RAI) and POLYTEL International.

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SYNOPSIS

Judge Mauro Ponticelli (Michel Piccoli) lives in a Rome apartment with his sister Marta (Anouk Aimée). Both have reached middle age and depend on each other in a morbid relationship that, even so, has never turned into incest. From the beginning, Marta has played the role of sister, guardian and servant, devoting herself body and soul to her brother. On the threshold of menopause, she has the feeling that she has thrown her life away. Their memories and their nightmares refer back to a difficult childhood with an insane brother. Mauro fears that Marta too will go insane and would like to get rid of her. She in return succeeds in establishing a certain relationship with her maid Anna (Gisella Burinato) and Anna's little boy Giorgio (Piergiorgio Bellocchio)

During an investigation, Mauro makes the acquaintance of Giovanni Sciabola (Michele Placido), a would-be actor, desperate, rebellious and unscrupulous, who has driven one of his mistresses to suicide. With the promise of putting off the inquiry, the judge forces Sciabola to meet Marta in the hope that his sister will also be driven to throw herself out the window. But beginning with this platonic relationship (Marta is still a virgin), Marta is healed and falling in love with Sciabola, gradually breaks away from her brother who, in turn, feels betrayed.

The judge discovers that Marta has sold the family jewels in order to give money to Sciabola. So he summons Giovanni and makes a scene. Sciabola decides to leave but before doing so he breaks into Ponticelli's apartment, which he ransacks along with two robbers. Completely destroyed, Mauro loses all self-control when his sister decides to go to Ostia and spend a day on the beach with Anna. Abandoned to his own resources, the judge, panic-stricken, throws himself out the window.

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Marta, lying asleep in Ostia, suddenly wakes up. Is it a nightmare? She feels "liberated" and climbing into little Giorgio's bed, falls back to sleep, clasping him in her arms...

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ME, MADNESS AND DESIRE

by Marco Bellocchio

It's difficult to present a film. The first thing you ask is what is the best thing to say to get people to go see it. Making yourself understood without betraying the meaning. I'm going to try. Leap Into The Void is the story of a cure. A woman is cured and it is precisely because she is cured that her brother, Judge Mauro Ponticelli, kills himself. In the beginning, the one who is insane is the judge's sister, Marta, seized by a madness that suddenly turns into delirium, scandal and rebellion. She was a resigned woman and all at once there she is, rebelling in her delirium (she goes mad quite rightly because she doesn't want to die). Her brother is frightened, is unable to bear that howling madness (if it stays quiet and sensible, fine, but no scandals) and as of that moment dreams of killing Marta or of her killing herself.

To do the job, he chooses an actor, Giovanni Sciabola, whom the judge is convinced has driven his mistress to suicide. Marta falls in love with the actor and from that moment no longer feels the need to insult her brother, to provoke him, to hate him. She escapes the sado-masochistic logic of everyday life, becomes calm, almost cunning, starts to break the rules of the house, determined but always affectionated. So the judge is the one who goes insane, for Marta really does break away from her brother, without leaving home and continuing to play the part of housekeeper. The decisive factor in bringing about this separation is her deep and sincere, and at the same time utterly simple fondness for the cleaning woman and her little boy.

Hope, which springs from severing with the past and discovering birth (the ego recovered in birth and the possibility of gratifying desire) is the "message" of the film, that is unless one chooses to view it exclusively from the judge's point of view.

For if it is the judge who calls the signals and all the other characters are merely instruments in his hands, then Leap Into The Void is a desperate film. Many critics, for that matter, have interpreted it that way. But such is not the case. Marta is an independent character, she stands up to the judge, rejects him. Her separation is

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drastic, how-ever much it frightens her in the doing.

The film is also about everyday madness, normal madness, the madness that lurks behind the polite smile, the proper reply, the cynicism of those people who think they understand everything and understand nothing. The madness of this up-right judge who is annoyed by children, the madness of people who live on nothing but order and daydreams. But also the passive madness of those who let themselves be frightened and subjugated by the judge.

I've been asked why I go on taking such an interest in madness. But it's obligatory if you want to try and understand the world we live in. In this unjust society, many people don't even have the indispensable to live on, but there are also many people who have more than enough and who act as if even the indispensable were lacking, are terrified of tomorrow, hoard gold and stuff their iceboxes with food, possessed by the terror of dying of hunger, of losing everything, of ending their days in the poor-house, of sleeping under bridges (the great obsessions of the petty bourgeoisie have surfaced again, the same ones that permitted the rise of Fascism), and even go so far as to carry capsules of cyanide on them because, they say, they couldn't bear torture.

But who is going to torture them? They dream and fail to see reality and, mouthing nothing but banalities, try to make themselves unreal. Present society does everything possible to make us end up like that, like lunatics, men of straw who live history in front of a television set. But despite everything, life goes on existing, children, in spite of marriages, still exist, the possibility of changing, of transforming life and of rejecting resignation and the survival mentality.

I have often failed, but I've never given in. At the time of the union of Marxist-Leninist Communists, the conjecture was that in order to change, the bourgeois intellectuals should serve the people, live among the people for the people have the right ideas, etc., etc. But actually the people one set up did not exist, were nowhere to be found. It was a myth, an infallible abstraction and all that came to nothing. Once again desire was frustrated.

From Mao to psychoanalysis. But frequently even the psychoanalysts do not understand, do not know how to interpret, sleep while you tell your dreams or fill you with wise advice.

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They are absent. Often your analyst is your worst enemy. He should look after you, but you end up having to fight him. For me, Freud was one more defeat, one more disappointment. At present, I attend the seminars of Massimo Fagioli and his psychoanalytical theories strike me as very convincing (along with his books, "Death Instinct," and "Awareness," "The Puppet and the Marionette" and "Psychoanalysis of Birth and human Castration," published by Nuove Edizioni Romane).

You never finish struggling.

You always have to start over from scratch.

MARCO BELLOCCHIO
(Il Lavoro, February 23, 1980)

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A NORMAL MADNESS

Conversation with Marco Bellocchio

In other words it's the story of the life of a brother and sister who live like man and wife. They don't sleep together, but their mutual dependence is typical of many couples. They depend on each other both materially and emotionally. With one difference: he is a judge and therefore has a very specific and recognized social function, with a series of daily gratifications; she instead is the judge's sister and her life takes place entirely at home.

Not only, and this is particularly pertinent to the choice of the actress for Marta (the sister's name), she is a very beautiful when she was younger. The menopause is an incidental factor that unleashes in her a reaction of deep rage against her brother, a rage that finds expression in delirium, a delirium that I would call healthy, a positive delirium: she rejects, she is revolted by the idea of growing old, or in any case of living the late autumn of her years simply in order to prepare herself for a final resignation. Her delirium is her revolt.

Yes, there has been a lot of talk about madness, lots of things have been said, all very diagrammatic. At the time of my film I pugni in tasca, a very specific attitude was in vogue: madmen are not in insane asylums, mental diseases don't exist, etc. etc. I believe on the contrary that there are madmen in insane asylums, but that there are also a lot running free. And it's there that one deals with the subject, let's say of madness itself, of being different, by completely reversing the attitudes.

It is in this sense that the brother accepts and needs his sister's kind of quiet, discreet madness (as if to balance his own). But when this madness becomes public, obvious, when she loses her manners, turns into a scandalous ranting and expresses herself in a raging rebellion against him, then she no longer serves his purposes and he begins, not so much to think of ways of actually eliminating his sister as to dream of the possibility of her committing suicide or of killing her himself. Subsequently, he has her meet an actor, whom he thinks has succeeded in really driving his mistress to suicide. The

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judge virtually hands her over to him, in the hopes that he will make his dream come true. This is the only time the judge, while not admitting it in so many words, tries to make his dreams coincide with a concrete reality. But it lasts only a moment, for two things happen that upset everything: first of all, the fact that, though it is never seen, the sister falls in love, becomes attached to this young actor...

What do you mean, it is never seen?

It is never seen in the sense that the relationship is always seen through the brother's eyes... one can only presume, though later it becomes clear, but only at the end, that she has sexual relations with him. And the brother is terrified by even the remote possibility that this woman might start leading a life of her own. This possibility is revealed by a series of tiny details. For example, it's not that she dresses in red or completely neglects her brother, but this "change" is shown by little delays, a series of habits, schedules and formalities which she slightly alters. And in the end, unable to bear this minimum of independence and healthiness in his sister, and realizing that he himself no longer possesses the least capacity for regenerating a vitality of any kind, he kills himself. He's the one who commits suicide. The film proceeds with the aid of chiaroscuros, of details...

Compared to your previous films, this one seems to mark a different approach, even though the subject of madness is your special field...

In effect...

But you approach these subjects more directly than in your other films...

Here it's a matter of a processus: the film develops in the form of situations described in a very analytical way with sudden explosions, rather like I pugnì in tasca. Except that in I pugnì in tasca, there was a continual, uninterrupted, wild discharge, which went to make up its style. Here, instead, it's a question of unexpected punctuation marks, like exclamation points... of a madness that is discharged and falls back on itself, quiets down again, in other words it's a different processus. A normal level of madness, a delirium and the madness becomes normal again. Without question, in terms of subject matter, of passions, of my personal commitment, it is clear that this film is to be connected back to I pugnì in tasca, via Nel nome del padre

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and Il gabbiano. There, for me these are the three films beginning with which I carry on an investigation of a certain kind, that by now I feel interested in working on.

Early on you remarked that it wasn't a question of the judge finally committing suicide... I read somewhere that everything went on as before.

It could be that I didn't make myself clear. The only difference, but which doesn't change the meaning, is that the sister suddenly wakes up as from a nightmare. Now, it's possible to think that the disappearance of her brother is a real fact or rather - how can I put it?... - a moment, a dream that she had, a nightmare that changes into a sort of disappearance of her brother's ghost. But as a matter of fact, I don't like films with a moral that present the moral in a flat, didactic way. On the other hand, however, the moment has come to stop thinking that because one speaks of ideals, of drastic transformations, means that he's an idiot or a parish priest (or worse a member of the Red Brigades)... It often occurs to me that certain particularly pessimistic theses are not so much gratuitous as slightly Zhdanovian in reverse (the negative hero can be just as Zhdanovian as the positive hero). Let me explain: in Ferreri's latest film, I didn't understand, or in that case I did understand but it seemed to me to be, how can I put it?, an almost gratuitous leap, how from the moment Benigni establishes a relationship with a child who hasn't opened his mouth during the whole film and who starts talking, he all at once disappears and sets himself aside as if to set aside, without any sort of convincing excuse, a certain kind of creative and vital result. I like Ferreri, I like his films, but what interests me is to explore where there is life, where, in other words, there exists a dialectic of life. To be sure, I'm only speaking of the kind of investigation that interests me: a vivisection, a brilliant description of the decline of the bourgeois world, of the bourgeois intellectual, of his despair, his "there's nothing more to be done," etc. is something that's finished. Countless masterpieces have described it. That's enough. One must look for something else, or something more, or in any case for something more complex.

You were very actively involved in the May '68 uprisings. Today, you come out with this film, how do you place it with regard to your struggles at that time? In other words, at what point are you with May '68? Is it forgotten? Have you changed?

May '68 was what it was, to be sure I'm speaking personally. I'm not

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in a position, nor does it interest me, to draw general conclusions. For me, '68 was the moment when for the first time I verified but without daring to shatter, the frailty of our fathers, their hypocrisy, the fact that they are not all-powerful and that we shouldn't live our lives necessarily following their example and identifying ourselves with them. It is not the only fate that is left to us. But then what happened? It happened that, as always happens in history, slavish or rather blind revolts, marked exclusively by rage, with no theoretical basis, no general knowledge, end badly. So much so that after '68 there was this need for appropriating political theories, but which were theories that came from the outside. These Marxist-Leninist ideologies were superimposed on reality. They sought as well to understand the individual, but the fact is that we experienced them masochistically. So what they were were violent ideologies, that's why the change and the ideals one hoped to fulfil ran up against a blank wall, quite simply because they no longer coincided with reality, did not express a deep knowledge of reality. It was most of all a process of self-punishment. You put yourself in the hands of madmen, quite possibly in good faith, in order to be flogged.

Now what interests me most is to resume my revolt but - how can I put it? - by "sexualizing" (rejecting, rebelling through the "sexual investment" and thanks to the recovery of the original ego, as Massimo Fagioli would say, and which Ferrari also seems to be familiar with or at least to have heard of) the rejection of fathers, but a rejection precisely of a very authoritarian moment in which unfortunately fathers are making headway and in which unfortunately one witnesses the fact that the figure of the father, of different fathers, is in the process of re-establishing itself as in all situations of great panic, of great fear, which almost inevitably become authoritarian. The time has come to say no to a whole series of fathers, even the good ones.

Naturally, if we go on saying this angrily and blindly, tearing apart the furniture like in I pugnì in tasca (or worse shooting and killing) the outcome will be inevitable, one will forever fall into this let's say sado-masochistic relationship and we ourselves will inevitably turn into the fathers we have tried to destroy. In the film, this process of the rebellious marionette is represented by the figure of the actor who on the one hand possess this vitality which makes the judge's sister fall in love with him and on the other is already corrupt, disenchanted, cynical. He finds himself in a delicate balance which he cannot keep for ever.

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What led to your choice of actors?

In the beginning we were supposed to have Philippe Noiret, for the usual reasons of co-production. Later Noiret couldn't take part because of other engagements. To play the role of the sister I first thought of Susannah York. And in fact it was only at the last moment that we arranged for Piccoli and Aimée, and I must confess that they are two excellent actors, though completely different, for she is an actress that can be nothing, what I mean is that she is not an academic actress; she can be nothing but technique, yet when she feels involved, when she lets herself be carried away by the film, she can become quite exceptional. He in return is a veritable film monster. The two leading characters are both bourgeois and there is nothing more bourgeois than certain French actors, in the best sense of the term, naturally.

From an interview with Callisto Cosulich

(Paese Sera, January 26, 1980)

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TRY CONJUGATING WITH ME:

I HOPE, YOU HOPE...

Conversation with Marco Bellocchio

You go on being obsessed by the obsession of "I pugni in tasca", running the risk of seeming a little passé, nowadays when, for example, Ronald Laing, after having said for years "Down with the family," starts declaring "Long live..."

Yes, Laing, sure... But the fact is that the family represents without question the first basic institutional experience within which a man is destroyed or strictly speaking saves himself. And if he is destroyed as a child it does not necessarily follow, of course, that he will be for all his life, but he will certainly have to pay a price: he remains blinded. Consequently, other institutions will be superimposed on or will reinforce the family institution.

From "I pugni in tasca" to this "Salto nel vuoto": considering the similarity of the subject matter and fifteen years later, then you were twenty-five, now you're forty, what has changed, if anything?

In I pugni in tasca there was the description of a family despair against which the leading character violently rebelled, eliminating physically and symbolically all the members of his family which, according to him, represented concrete obstacles to his happiness: it was a mixture of rebellion and Nazism. Later it was pointed out to me, quite rightly, that the film was almost completely lacking in sexuality and sensuality. Leap Into the Void is a more chaste film but in which a sensuality emerges, at least I think so, that makes it possible to go beyond the blind rage of I pugni in tasca: it is this sexual investment that makes it possible to go beyond blind rage... If one flies into a passion without a plan he can only go on killing: I pugni in tasca did not go any further. With Leap Into the Void I have the feeling I've progressed: there's a plan and it's a plan that has something to do with Eros.

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Love as revolution and onward with Alberoni...

I haven't read him, I don't know... But what I mean, I think, is something else. It's a problem of overthrowing Oedipus: I try to explain and to recount that the question isn't killing your father and then going to bed with your mother, because in that case you only perpetuate the role of the father and the tyrant he represents, by taking his place.

You do a lot of thinking and you try to recount your thoughts in your films. What goes nowadays are escapist movies, movies that cause no problems...

Well, I'm convinced to the contrary that never as now, following the example of the German cinema, has it been more necessary to give proof of a certain courage and a certain perseverance. You have to believe in your own identity and defend it at all costs, without inhibitions. I still believe there are spaces to work in, to commit yourself and to hope in, and it seems to me that I am much more a part of my times, of our times, than all those people who, wedged between a violent extremism on the one side and the reflux on the other, fall back on the latter, on the countless kinds of drugs of which motion pictures may well be a part.

To get back to your "Leap Into The Void". It's a film that greatly, enormously reminds one of the thematics of feminism, even going so far as to embrace them. Except for a conclusion like Marco Ferreri's in "L'Ultima Donna": "yes, yes, you women are right, without question, but in the end the weakest, the ones who, pay, who die are us men: have pity on us"....

In my film I say that paradoxically women have the advantage over men in terms of a hypothetical future and revolution. But the difference between me and Ferreri is the hopelessness or the resignation with which he approaches this kind of subject matter and which I do not possess. In my Leap Into The Void I recount the death of a man and of the birth of a child as a token of hope. In his Chiedo Asilo Ferreri starts off in the same direction, then denies it: the little aphasiac boy at a certain moment succeeds in speaking, but Ferreri has him die, gratuitously in my opinion. For his problem is to deny. Mine today is to hope.

What will happen is that the men, and especially the women who see your film will not fail to say that you have ransacked the ideal and ideological baggage of feminism...

My idea is that I'm a man with all the boring problems inherent in that condition, and, as a man, it goes without saying that I owe something to feminism. A few years ago I admitted this with much greater irritation than today. Today, I've reached the conviction that I don't want to give up women and I hope that women don't want to give me up as a man. That's why my challenge, as it were, consists in succeeding in doing my work without giving up my life, without falling into that meanness, that "male" narrow-mindedness that consists of sacrificing your child, love and, in general, life for a work of art.

It's curious today how movies, and for the first time if you come to think of it, begin to be crammed with children...

It's a step ahead. Compared to the "normal" adult, children represent the diverse, like madmen and women. To open the screen to children, madmen and women, and not as before for purely decorative reasons, means at last not being so afraid, as in the past, of people who are different. And this also means opening yourself to the future and to hope, for that is precisely the meaning of the child in my Leap Into The Void.

Speaking of the film, you frequently refer to "plan" and to "hope"; the people who have seen it so far speak rather of anguish...

It's a film that starts a sentence without finishing it, that describes a despair and gives a glimpse of a hope. I have no idea of the percentage of one or the other.

So far you've said a lot about the explicit or implicit contents of your "Leap Into The Void": from the point of view of the styles, the methods, what does it represent in your career as a film director?

In the past I was a director who gave his most during the shooting and stopped at the moment of editing, I confess with a sort of repulsion entrusting this part of the job to others. This film is the first one in my life for which I assumed full responsibility for what appears on screen, from the beginning to the end of the various stages of its making.

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Two leading actors: Michel Piccoli and Anouk Aimée, both French: is there any particular reason for this, aside from the obvious demands of a co-production?

I wanted to tell a bourgeois story and Italian actors, however good or even very good, are better at portraying the petty bourgeois or the sub-proletariat...

With your latest film, you enter the field of themes preferred by Bergman.

Yes, that could be so. But whereas in him there is a deep pessimism that is always linked up with a transcendent dimension, in other words he's someone who sees nothing but cemeteries, whereas I claim the possibility of being happy, here in this limited space that our life represents.

The quality of life, the individual and politics, the right to happiness... you go on believing it?

I do, and in my refusal to lose hope, I have the feeling I'm in the vanguard, there's nothing older than despair. And this continual attempt to limit oneself to redescribing and propounding still again the European man, his decline and his despair is all old too.

Your final solution is not, to all appearances, that of "Prova d'orchestra"...

Not in the least, obviously. I don't stand there with the Bible in my hands or the Little Red Book, I speak through feelings, proposing as a starting point my personal experience. But by doing this, I believe I'm in a position to tell people that it's false, that the solution suggested by Fellini and his film is not the only one. As for myself, I conjugate: I hope, we hope and I hope you hope...

From an interview with Anna Maria Mori
(La Repubblica, , 1980)

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FOUR QUESTIONS FOR MARCO BELLOCCHIO

"Leap Into The Void" returns to the subject of the relationship between brother and sister. Are there any points in common with "I pugnì in tasca"?

The style is different. Somebody kills and somebody is killed in both films, but here the goals are different and the characters are adults.

In your film, the sister who has always played the role of mother and servant for her brother, feels on the threshold of menopause that she has thrown away her youth, she is sick at heart, depressed, and her brother fears she may be going mad. Why have you recently given so much attention to madness?

Simply to say madness means nothing. So far the subject has been handled through generalizations and given rise to a lot of nonsense: madmen are the psychiatrists, madmen are the repositories of freedom, one must become mad, madness does not exist...

Taking an interest in madness is a necessity, an obligation and you don't have to enter an insane asylum in order to take an interest in madness. For taking an interest in madness means taking an interest in pain, in human suffering, in frustrated desires, in violence imposed and endured, in the contents of life, in other words in this society. I have dealt with madness lovingly and that's my battle.

The world is full of madmen, the indifferent person is a madman, the exhibitionist is a madman, the terrorist is a madman, almost all politicians are madmen in the sense that they no longer have any contact with reality and work only to preserve things as they are and though on television or in public they appear as the most thoughtful and wisest of men, they are actually dangerous psychotics.

Contrary to the present-day tendency to see incest everywhere, you have carefully avoided it, but how do you see the brother-sister couple compared to the husband-wife couple?

I'm against incest for everyday use. But incest can also be an act of revolt against the dictatorship of fathers. In order to kill the

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father, to reject him, to not become like him after you've killed him, you first have to go to bed with the mother (unlike Oedipus, who first killed his father and then went to bed with his mother).

I'm not the one who says this, it's Massimo Fagioli in Psychoanalysis of Birth and Human Castration. In the film, brother and sister act like man and wife, they simply don't go to bed together. For that matter, married couple aren't united because they go to bed together but because they depend on material needs and illusions.

Why are you so interested in the family as a subject?

Whatever I do, the family concerns me. Current affairs don't interest me (in the "journalistic" sense of the term). As with Pascoli, family ghosts will accompany me all my life. With this difference: I do not renounce life and I don't want to be possessed by ghosts.

From an interview with Mimmina Quirico
(Amica, February 19; 1980)

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MARCO BELLOCCHIO

Born in Piacenza near Milan on November 9, 1939, Bellocchio studied letters and philosophy at the Catholic University of Milan, after a childhood and adolescence spent in various convent schools (see Nel nome del padre). He attended acting courses in Milan and in 1962 graduated in direction and interpretation from the Centro Sperimentale di Cinematografia in Rome.

Having obtained a scholarship, he then attended courses at the Slade School of Fine Arts in London.

After making several shorts (and having one of his screenplays turned down by the Italian Television!), he made his first feature-length film in 1965: *I PUGNI IN TASCA* with Lou Castel.

Shorts:

1961	LA COLPA E LA PENA
1961	ABBASSO LO ZIO
1962	GINEPRO FATTO UOMO

Features:

1965	I PUGNI IN TASCA
1967	LA CINA E' VICINA
1968	AMORE E RABBIA (La Contestation): episode: DISCUTIAMO, DISCUTIAMO
	The others episodes by:
	Pier Paolo Pasolini (La Sequenza del Fiore di Carta)
	Bernardo Bertolucci (L'Agonia)
	Carlo Lizzani (L'Indifferenza)
	Jean-Luc Godard (L'Amore)
1969	PAOLA (political film, group project)
1969	VIVA IL PRIMO MAGGIO ROSSO (political film, group project)
1971/71	NEL NOME DEL PADRE
1972	SBATTI IL MOSTRO IN PRIMA PAGINA
1974	MATTI DA SLEGARE co-directed with Silvano Agosti, Sandro Petraglia, Stefano Rulli
1976	MARCIA TRIONFALE
1976	IL GABBIANO, produced by the Italian Radio & Television

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1978 LA MACCHINA CINEMA, co-directed with Silvano Agosti, Sandro
Petraglia, Stefano Rulli
1979 SALTO NEL VUOTO

Scripts:

1972 IL PIANETA VENERE by Elda Tattoli

Interpretations:

1966 FRANCESCO D'ASSISI by Liliana Cavani

Stage Productions:

1969 TIMON OF ATHENS by Shakespeare, with the company of the
Piccolo Teatro of Milan

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ANOUK AIMEE

Born in Paris in 1932, the daughter of Actor Henri Murray, Anouk was a school girl in Paris when at the age of 14, the film director Henri Calef noticed her while she was out walking with her mother.

Following this chance encounter, Henri Calef gave her the part of an innkeeper's daughter in his film La Maison Sous La Mer starring Viviane Romance.

When the shooting was over, Anouk returned to her studies and enrolled in an acting course (with Bauer Thérond).

Then Marcel Carné gave her a screen test for the film he was preparing on a screenplay by Jacques Prévert entitled La fleur de l'âge, for which she was engaged. But the shooting was soon interrupted and the film remained unfinished. It was during this time that Marcel Carné and Jacques Prévert invented her last name: Aimée.

Then in 1949, Jacques Prévert wrote the script of Les amants de Vérone and André Cayatte, the director, gave Anouk Aimée the part of Juliet. It was a success.

While continuing her studies, English in particular, Anouk Aimée was engaged by Ronald Neame for the film The Golden Salamander which was shot in English in London, with Trevor Howard as her partner.

She solidified her career with Le Rideau Cramoisi, directed by Alexandre Astruc (awarded a prize at the 1952 Cannes Festival) and Les Mauvaises Rencontres by the same director.

Anouk Aimée has appeared in films directed by Jacques Becker ("Montparnasse 19"), Duvivier, Litvak, Franju, Mocky, De Broca, Demy ("Lola" and "Model Shop"), Aldrich, Lelouch ("Un homme et une femme"), Lumet, Cukor ("Justine") and enjoyed a prodigious career in Italy between 1959 and 1965, under the direction of Fellini ("La Dolce Vita" and "8 1/2"), De Sica ("Il Giudizio Universale"), Lattuada ("L'Imprevisto"), Festa Campanile ("Le Voci Bianche"), Blasetti, Vincini, De Bosio ("Il Terrorista")

Her interpretation of Marta, the judge's sister, in Marco Bellocchio's "Salto Nel Vuoto" is unquestionably her greatest screen performance down to the present day.

ANOUK AIMEE

Filmography:

1947	LA MAISON SOUS LA MER LA FLEUR DE L'AGE	Henri Calef Marcel Carné
1949	LES AMANTS DE VERONE	André Cayatte
1950	THE GOLDEN SALAMANDER	Ronald Neame
1951	LE RIDEAU CRAMOISI	Alexandre Astruc
1953	ICH SUCHE DICH	O.W. Fischer
1955	LES MAUVAISES RENCONTRES	Alexandre Astruc
1957	TOUS PEUVENT ME TUER POT BOUILLE MONTPARNASSE 19	Henri Decoin Julien Duvivier Jacques Becker
1958	THE JOURNEY LA TETE CONTRE LES MURS LES DRAGUEURS	Anatole Litvak Georges Franju Jean-Pierre Mocky
1959	LA DOLCE VITA	Federico Fellini
1960	L'IMPREVISTO LE FARCEUR LOLA QUAI NOTRE DAME	Alberto Lattuada Philippe de Broca Jacques Demy Jacques Berthier
1961	SODOM AND GOMORRAH IL GIUDIZIO UNIVERSALE	Robert Aldrich Vittorio De Sica
1962	OTTO E MEZZO LES GRANDS CHEMINS	Federico Fellini Christian Marquand
1963	LIOLA IL SUCCESSO IL TERRORISTA LE VOCI BIANCHE	Alessandro Blasetti Mauro Morassi-Dino Risi Gianfranco de Bosio Pasquale Festa Campanile Massimo Franciosa
1964	LA FUGUE LO SCANDALO IL MORBIDONE	Paolo Spinola Anna Gobi Massimo Franciosa
1965	LE STAGIONI DEL NOSTRO AMORE	Florestano Vancini

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1966	UN HOMME ET UNE FEMME	Claude Lelouch
1967	UN SOIR UN TRAIN	André Delvaux
1968	THE APPOINTMENT MODEL SHOP JUSTINE	Sydney Lumet Jacques Demy George Cukor
1976	SI C'ETAIT A REFAIRE	Claude Lelouch
1978	MON PREMIER AMOUR	Elie Chouraqui
1979	SALTO NEL VUOTO	Marco Bellocchio

Television:

1979	UNE PAGE D'AMOUR	Elie Chouraqui
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MICHEL PICCOLI

Jean Daniel Michel Piccoli was born in Paris on December 27, 1925. His parents, of Italian origin, were both musicians (the father a violinist, the mother a pianist). He went to school in Corrèze where his parents, fleeing the occupation of Paris, had taken refuge in 1940. Country life was tempting for the young man, but he returned to Paris and continued his studies at the Collège Sainte-Barbe, where he got his degree.

It was at the Collège d'Annel that he discovered his vocation as an actor by appearing in plays with his companions Jean-Claude Pascal and Michel Auclair.

After studying acting for a year, he made his stage debut in Tobacco Road, La Maison Brulée, Le Matériel Humaine, etc.

For two years he managed the Théâtre de Babylone where he appeared in, among other things, Miss Julie, Les Naturels du Bordelais, Les Aveux Les Plus Doux. Michel Piccoli then joined the Renaud-Barrault Company with which he appeared in La Soirée Des Proverbes by Shéhadé, Irene Innocente and La Reine des Insurgés by Ugo Betti, and various other plays. He took part in productions in a number of other theaters in Paris and at Jean Vilar's Théâtre National Populaire, where he appeared in Phèdre.

Michel Piccoli approached the cinema at about the same time as the theater. It was Louis Daquin who gave him his first studio roles in Le Point du Jour and Le Parfum de la Dame en Noir in 1940 and 1949. Paul Paviot engaged him for several parodistic shorts in which the young actor revealed his gifts as a comedian.

But his stage career absorbed him completely and he was forced to give up a promising beginning in films. He returned to films around the mid-1950s and before long it was the screen to which he was devoting most of his time. He played bit parts and leading roles, minor figures and Latin lovers, without every exaggerating or over-acting.

"There are actors who fall into a trance," he says, "who take pleasure in themselves, who like being seen. I like people to see the character I'm playing. I don't do my number, I don't believe actors have something to say. Their presence is indispensable. I yield, I disappear. To be an actor, you have to be flexible."

This flexibility, this gift for adapting himself to the greatest variety and the most contradictory of roles explains why Michel Piccoli today has more than 50 plays and nearly 90 films to his credit. Agnès Varda, who directed him in Les Créatures, describes him as "A marvelous actor who knows how to hide his skill because he has the gift of being simple and speaking true."

Among the countless films made under countless directors, from the least known to the greatest - Renoir, Hitchcock, Ferreri and Buñuel, with whom he has worked on many occasions, Godard, Bellocchio, Resnais, Petri, Malle, Sautet, Clément, Melville, Demy - among the countless roles, which are to be considered the best? Whatever the importance of the role, the nature of the character, Piccoli's interpretations stand out for their truthfulness, their presence. His performance of Saccard, in La Curée by Roger Vadim, won him the Film Academy Award in 1967.

With this actor, positive or negative heroes no longer exist, he is a man thrown into the action, in a drama or a comedy, and in both instances the interpretation has the ring of truth. He has worked not only in France, but also a great deal in Italy, in Germany and even in America, with Hitchcock.

Lastly, mention must be made of a third career, no less fruitful and remarkable, which Michel Piccoli undertook a number of years ago on French Television where for millions of spectators he was the starring hero of Montserrat, Rien Que La Vérité, L'Eté en Hiver, Molière's Dom Juan, Tu Ne M'Echapperas Jamais, Le Héros et Le Soldat, Sylvie et Le Fantôme, Crime et Châtiment, La Nuit de Tom Brown, Les Joueurs, Koenigsmark, Le Bonheur Dans Le Crime, etc.

Michel Piccoli has always encouraged young film-makers, not hesitating to appear in their works and, since setting up his own production company, to take considerable financial risks on certain films which he believed in. Marco Bellocchio's Leap Into The Void was, in fact, co-produced by M.K.2 and Films 66 (Michel Piccoli).

He has done his best to shake off the conventional label of charmer. And when he does so, it is not only at the cost of great commercial risks (neither Ferreri before La Grande Bouffe, nor Berlanga, Faraldo, Girod or others were at the time commodities on the market), but by involving himself personally in most of these ventures as producer and above all by hazarding his image as a star. Witness, for example, the often

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venomous campaign unleashed in the press against La Grande Bouffe and which, along with Themroc, then with Trio Infernal, before reaching Grandeur Nature, gave the actor the reputation of scandalousness, whose films were generally not meant for family audiences...

Preferable to this image, no less false than that of the fifty-year old charmer and lady-killer, is the image of a great actor as well as a great professional: knowing how to chose his roles and his directors, managing his career by taking risks that always move in the direction of quality and boldness, and taking active part in the professional problems of his category with his important position in the actor's union. Of how many French film actors can the same be said?

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MICHEL PICCOLI

Filmography:

1945	SORTILEGES	Christian-Jaque
1949	LE POINT DU JOUR	Louis Daquin
	LE PARFUM DE LA DAME EN NOIR	Louis Daquin
	SAN LAISSER D'ADRESSE	Jean-Paul Le Chanois
1951	TERREUR EN OKLAHOMA (c.m.)	Paul Paviot
1952	CHICAGO DIGEST (c.m.)	Paul Paviot
	TORTICOLA CONTRE FRANKENSBERG (c.m.)	Paul Paviot
	St-TROPEZ, DEVOIR DE VACANCES (c.m.)	Paul Paviot
1953	INTERDIT DE SEJOUR	Maurice de Canonge
	DESTINEES	Jean Delannoy
	RAFLES SUR LA VILLE	Pierre Chenal
1954	MARIE-ANTOINETTE	Jean Delannoy
	TOUT CHANTE AUTOUR DE MOI	Pierre Gout
1955	FRENCH CANCAN	Jean Renoir
	LES MAUVAISES RENCONTRES	Alexandre Astruc
	ERNEST THAELMANN, FUHRER SEINER KLASSE	Kurt Maetzig
1956	LA MORT EN CE JARDIN	Luis Bunuel
1957	NATHALIE	Christian-Jaque
	LES SORCIERES DE SALEM	Raymond Rouleau
	TABARIN	Richard Pottier
1959	LA BETE A L'AFFUT	Pierre Chenal
	LA DRAGUE HAUTE	Jean Kerchner
1960	LE BAL DES ESPIONS	Michel Clément
1961	LA CHEVELURE (c.m.)	Ado Kyrrou
	LES VIERGES DE ROME	Vittorio Cottafavi
	LE RENDEZ-VOUS	Jean Delannoy
	CLIMATS	Stellio Lorenzi
	LE RENDEZ-VOUS DE NOEL (c.m.)	André Michel
1962	LE DOULOS	J.P. Melville
	LE JOUR ET L'HEURE	René Clément
	FUMEE, HISTOIRE ET FANTAISIE (c.m.)	F. Villiers et E. Berne
1963	LE MEPRIS	Jean-Luc Godard

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	LE JOURNAL D'UNE FEMME DE CHAMBRE MARIE-SOLEIL	Luis Bunuel Antoine Bourseiller
1964	LA CHANCE ET L'AMOUR (c.m.) DE L'AMOUR PAPARAZZI (c.m.) MASCARADE	Charles Bitsch Jean Aurel Jacques Rozier Basil Dearden
1965	CAFE TABAC (c.m.) LE COUP DE GRACE LADY L COMPARTIMENT TUEURS LES RUSES DU DIABLE LES CREATURES LA CUREE	Claude Guillemot Jean Cayrol Peter Ustinov Costa Gravas Paul Vecchiali Agnès Varda Roger Vadim
1966	LA VOLEUSE PARIS BRULE-T-IL? LA GUERRE EST FINIE LES DEMOISELLES DE ROCHEFORT UN HOMME DE TROP	Jean Chapot René Clément Alain Resnais Jacques Demy Costa Gravas
1967	BELLE DE JOUR DIABOLIK BENJAMIN MON AMOUR, MON AMOUR	Luis Bunuel Mario Bava Michel Deville Nadine Trintignant
1968	LA CHAMADE LA VOIE LACTEE TOPAZ L'ETAU DILLINGER EST MORT	Alain Cavalier Luis Bunuel Alfred Hitchcock Alfred Hitchcock Marco Ferreri
1969	L'INVITEE LES CHOSES DE LA VIE L'INVASION	Vittorio de Seta Claude Sautet Yves Allégret
1970	MAX ET LES FERRAILLEURS	Claude Sautet
1971	L'AUDIENCE LA POUDRE D'ESCAMPETTE LA DECADE PRODIGIEUSE LIZA	Marco Ferreri Philippe de Broca Claude Chabrol Marco Ferreri
1972	LE CHARME DISCRET DE LA BOURGEOISIE L'ATTENTAT THEMROC	Luis Bunuel Yves Boisset Claude Faraldo

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	LA FEMME EN BLEU LES NOCES ROUGES	Michel Deville Claude Chabrol
1973	LA GRANDE BOUFFE LE FAR WEST	Marco Ferreri Jacques Brel
1974	TOUCHE PAS LA FEMME BLANCHE GRANDEUR NATURE LE TRIO INFERNAL LE FANTOME DE LA LIBERTE VINCENT, FRANCOIS, PAUL ET LE AUTRES LA FAILLE	Marco Ferreri Luis Berlanga Francis Girod Luis Bunuel Claude Sautet Peter Fleischman
1975	LEONOR SEPT MORTS SUR ORDONNANCE	Jean-Luis Bunuel Jacques Rouffio
1976	MADO RENE LA CANNE LES ENFANTS GATES LA PART DU FEU	Claude Sautet Francis Girod Bertrand Tavernier Etienne Périer
1977	LA DERNIERE FEMME TODO MODO	Marco Ferreri Elio Petri
1978	L'ETAT SAUVAGE LE SUCRE LE DIVORCEMENT	Francis Girod Jacques Rouffio Pierre Barouh
1979	LE MORS AUX DENTS	Laurent Heyneman

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34.

MICHELE PLACIDO

Born in Ascolo Satriano on May 19, 1947. At the age of 18, he enrolled in the police, then entered the Centro Sperimentale di Cinematografia in Rome and the "Silvio D'Amico" Academy of Dramatic Art, where he remained two years. He made his stage debut in 1969 in Shakespeare's "A Midsummer Night's Dream".

Films:

1972	IL CASO PISCIOTTA	Dir. Eriprando Visconti
	LA MANO NERA	" Antonio Raccoppi
	TERESA LA LADRA	" Carlo di Palma
	PROCESSO PER DIRETTISSIMA	" Lucio de Caro
1974	ROMANZA POPOLARE	" Mario Monicelli
	MIO DIO, COME SONO CADUTA IN BASSO!	" Luigi Comencini
	PECCATI DI FAMIGLIA	" Bruno Gaburro
1975	DIVINA CREATURA	" Giuseppe Patroni Griffi
	LA ORCA	" Eriprando Visconti
	MARCIA TRIONFALE	" Marco Bellocchio
1976	E' TANTA PAURA	" Paolo Cavara
	L'AGNESE VA A MORIRE	" Giuliano Montaldo
1977	CASOTTO	" Sergio Citti
	LA RAGAZZA DEL PIGIAMA GIALLO	" Flavio Mogherini
	KLEINHOF HOTEL	" Carlo Lizzani
	IO SONO MIA	" Sofia Scandurra
1978	ERNESTO	" Salvatori Samperi (Silver Bear Award for the best actor, Berlin Festival, 1979)
	CORLEONE	" Pasquale Squitieri
	IL PRATO	" Paolo and Vittorio taviani
1979	LETTI SELVAGGI	" Luigi Zampa (two episodes)
	UN UOMO IN GINOCCHIO	" Damiano Damiani
	SALTO NEL VUOTO	" Marco Bellocchio
	SABATO DOMENICA E VENERDI	" Pasquale Festa Campanile (one episode)
	LULU	" Walerian Borowczyk
1980	FONTAMARA	" Carlo Lizzani

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Radio:

IL BARONE RAMPANTE
IL CROMWELL DELLE LANGHE

Fortunato Simone
Guido Sacerdote

Television:

1971	VOCE DEL VERBO NON HO TEMPO	A. Bertini Ansano Giannarelli
1972	INDAGINE SU UNA GANG ORLANDO FURIOSO PETROSINO	Giampiero Calasso Luca Ronconi Daniele D'Anza
1973	IL PICCIOTTO MOSE	Alberto Negrin Gianfranc- De Bosio
1975	LO STRATAGEMMA DEI BELLIMBUSTI	Mario Missiroli
1977	VOLONTARI PER UNA DESTINAZIONE IGNOTA YERMA	Alberto Negrin Marco Ferreri

Theater:

1969	SOGNO DI UNA NOTTE DI MEZZA ESTATE VITA E MORTE SEVERINA ORLANDO FURIOSO	Orazio Costa Fortunato Simone Luca Ronconi
1970	LA CUISINE LA GUERRA L'ACCORDO and IL DISSENZIENTE CHI DICE SI, DICE NO XX	Lina Wertmuller Giorgio Pressburger Fortunato Simone Fortunato Simone Luca Ronconi
1972	IL BARONE RAMPANTE DEMAIN LA VEILLE RE GIOVANNI	Armando Pugliese Armando Pugliese Fortunato Simone
1973	IL BARONE RAMPANTE	
1977	LA POTENZA DELLE TENEBRE	Paolo Giuranna
1978	LA TEMPESTA	Giorgio Strehler