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Peter -

awkward obvious  
translation from  
Italian - don't  
quote it.

GIAN MARIA VOLONTE' in

LA CLASSE OPERAIA VA IN PARADISO

*See The Working Class  
Goes To Heaven*

A film by

ELIO PETRI

with

MARIANGELA MELATO

GINO PERNICE LUIGI DIBERTI DONATO CASTELLANETA

and with

SALVO RANDONE

Subject and screenplay : ELIO PETRI - UGO PIRRO

Executive producer : UGO TUCCI

Chief Cameraman : LUIGI KUVEILLER

Music : ENNIO MORRICONE

Produced by EURO INTERNATIONAL FILMS

Foreign sales : EURO INTERNATIONAL FILMS  
Dr. Walter Bedogni (Viale Rossini, 7 - Roma)

EASTMANCOLOR SPES - WIDESCREEN



## THE SUBJECT

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Massa, a workman in the BAN, a factory on the outskirts of the city, is a zealous and conscientious worker, to the point of losing the sympathy of his companions, who see in him a dangerous model, a kind of robot which establishes frenzied production times, which everybody has to follow.

Outside the factory, Massa leads a somewhat conventional life, even though he lives with a woman: Lidia isn't his wife, and her son lives with them. All the same, his companions' hostility is really a thorn in his side.

Everything changes one day when he remains a victim of his machine at work. Part of his finger is taken off by the machine. The physical damage is not very serious, but the conflict of conscience that is aroused in him, is more serious, which is also caused by the sudden solidarity of his companions, who declare a strike because of his accident.

When he goes back to work, Massa has changed completely. The worm of reform has entered his brain. Even if Massa, not having any political training, shows that he is full of confused ideas, he joins up with the trade unionists of the interior commission, but then he quarrels with them, and goes to a group of Maoist students, forming a revolutionary committee called the CUB, which goes to more and more extreme positions. For these reasons he becomes a dangerous element for the directors of the factory, and in consequence he is fired. The fact doesn't pass unobserved. His companions sympathise with him once more, making his re-installation as a condition in the negotiations for the renewal of their contracts. Massa ought to be pleased with the way things are going, but instead he feels a deep discontent, a vague fear; the fear of slowly slipping into madness, like his companion Militina, now in an asylum.

The movement in favour of Massa's re-installation goes on, with processions marches, struggles and yet more strikes, but without achieving any result. Thus after days of struggle, the trade unionists decide at a certain point to leave aside Massa's re-assumption for the question of the renewal of contracts.

Meanwhile Massa is alone. Alone with the overwhelming desire for "his" factory, for the world that is closed for always to him, while the symptoms of his lack of balance grow more and more evident.

Thanks to the trade unions Massa is taken on again in the factory, but the struggle goes on despite this victory, and the students outside the factory incite the workers to rebellion.



## ELIO PETRI

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Elio Petri is one of the busiest Italian directors, and is in the front rank. Careful about those themes which can be developed as a critical comment with regard to society, Petri does not, however, indulge in controversy for its own sake. Modern solutions, hypothetical formulas and judgements - in other words, he looked around with intelligence, as the success of his films demonstrates, both in Italy and abroad.

Born in Rome in 1929, Petri was soon interested in the cinema, working as a critic, organizing cineclubs and then writing screenplays for films with directors of importance (Lizzani, De Santis, Pontecorvo, Puccini). He first directed a film in 1961, "L'assassino" (The Assassin), which demonstrated his qualities of an acute observer of character and situation, qualities which were seen again in what remains one of his most successful works "I giorni contati" (The Days Are Numbered), which won first prize at the San Sebastiano Festival, and the "Nastro d'argento" for the best original subject.

If what came forth here was a kind of existentialist portrait, in the following work, "Il maestro di Vigevano" (The Teacher of Vigevano) and then in the science fiction film "La decima vittima" (The Tenth Victim) a certain kind of controversy began to take shape. This is clear in "A ciascuno il suo" (To Each His Own) (Nastro d'Argento for the best director and the best screen play), where the time, the Mafia, was a pretext for a careful, stern criticism of the ills which afflict modern Italian society. It is a harsh, violent film, striving for deep human meaning which is evident in every sequence.

"Un tranquillo posto di campagna" (A Quiet Place in the Country) is instead an amplification of the concept in which by way of a parable, Petri tries to focus on the crisis of the values of western society, which has been going on for some time. But his human and civil commitment returns without any metaphor, immediate and vibrant in "Indagine su un cittadino al di sopra di ogni sospetto" and in "La classe operaia va in paradiso" where the work in itself is a subtle investigation of a sociological character. In fact the two films have had great success everywhere because of the fusion of elements which Petri has achieved, avoiding exaggeration with the intention of giving a dramatic and intense profile, which in fact is evident in all his past films, and which will undoubtedly be present in will his future films.



## GIAN MARIA VOLONTE'

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This valient Italian actor has yet again given proof of his unusual talent. He has succeeded in interpreting the character of Lulu with great naturalness and without any forced recitation. Volonté does not behave like an actor who is impersonating a workman, on the screen he, "is" the workman as he has eliminated any artificial element, as for example, the language (workmen cannot speak the faultless language which screenplay writers always make them use: his cultural origin is very different and Volonté has understood this).

Gian Maria Volonté was born in Milan and in 1957 he got his diploma from the National Academy of Dramatic Art, then worked as an actor in the theatre, TV and cinema. His first appearance on the screen was in 1960 ("Sotto dieci bandiere") but soon his outstanding character, his emotional and many sided temperament caused him to be given increasingly important roles. Among the films he acted in during this period one remembers "Un Uomo da Bruciare" by Paolo and Vittorio Taviani and Valentino Orsini, in which Volonté reveals a very interesting actor-personality; "Svegliati e uccidi" by Lizzani, "Le stagioni del nostro amore", by Vancini, but above all "A ciascuno il suo", by Petri, "Banditi a Milano", by Lizzani, "L'Amante di Gramigna", also by Lizzani mark his success with the public and the critics.

He is a strong, full-blooded actor with great talent which can be seen in such films as "Indagine su un cittadino al di sopra di ogni sospetto", by Petri, "Uomini contro" by Rosi, "La classe operaia va in paradiso", again by Petri, "Sacco e Vanzetti", by Montaldo, and the very recent "Il caso Mattei", by Rosi, but Volonté has not appeared only in films of social content, he was also the pistoler in "Per un pugno di dollari" and "Per qualche dollaro in più" with the pseudonym of John Wells. He was the rival of Clint Eastwood, directed by Sergio Leone (Bob Robertson) in the film which was the first of the fortunate series of Italian style westerns (also known as "Spaghetti Westerns").

Damiani wanted him in another Western of a certain importance and which had a notable success, "Quien Sabe?" set in the Mexican Revolution.

Clearly Volonté is an actor of great worth and the numerous prizes he has been awarded are a demonstration of this (Nastro d'Argento for "A ciascuno il suo"; Globo d'Oro awarded to him by the Foreign Press). In other words he is a first class actor.



## MARIANGELA MELATO

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Mariangela Melato, with her energetic ease of acting is an actress who is becoming increasingly popular and more in demand with directors and producers.

From an early age she was very interested in the theatre to which she arrived without any help, preparing for the examinations by herself, which she passed with full marks. After that it was not easy, due to her age, to make her parents accept the idea that she wanted to be an actress; there were many family quarrels until she decided to leave home. She worked unceasingly for some time until, at last, the first contract: with Dario Fo.

Then Mariangela appeared with the Teatro Stabile of Trieste and that of l'Aquila. Eriprando Visconti called her for "La monaca di Monza" (The Nun of Monza), then she acted in "L'inserzione" (The Advert), by Natalia Ginzburg. She worked hard and, after other experience on the stage such as "I lunatici" and "L'Orlando furioso", directed by Luca Ronconi, she made her first appearance in the cinema.

"Thomas", by Pupi Avati, was her first film; then followed "Contestazione generale" (General Contestation), by Zampa, "Basta guardarla" (It's Enough to Look at Her), by Salce, up to "La classe operaia" (The Working Class) by Petri, "Mimi metallurgico ferito nell'onore" (Mimi, the Metal-Worker, Honour Wounded), by Lina Wertmüller and "La polizia ringrazia" (The Police Say Thanks), by Stefano Vanzina in which she had important roles where she showed her mastery.

At present she is acting in "Lo chiameremo Andrea" (We'll call him Andrew), directed by De Sica.

## SALVO RANDONE

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In the film Salvo Randone has the role of a character seemingly comical but really profoundly human. His madness reflects a certain situation of man today, therefore, as a symbol, a clever actor was needed. Randone was born at Syracuse in 1910 and made his first appearance in the repertory theatre of his town when still very young, then he went to act in famous stage companies. During the war and soon after it he strengthened his acting capabilities, and made his name by the solidity and precision he gave to the parts he portrayed in the theatre, and later on in films and TV.

His first film was in 1948 ("Cuore" - Heart), but only in 1961 did he make a great hit with the public and the critics with "L'assassino" (The Assassin) by Petri, first work of this director. That success was repeated with "I giorni contati" (The Days are Numbered), again by Petri, in which the leading character was outlined with really uncommon vigour and sensitivity at the same time. "I giorni contati" has remained one of the best characterizations of the Sicilian actor, together with those, equally effective, given in "Salvatore Giuliano", by Francesco Rosi, "Il processo di Verona" (The Trial of Verona), by Carlo Lizzani, "La parmigiana" (The Woman from Parma), by Antonio Pietrangeli, "Le mani sulla città", again by Rosi, "A ciascuno il suo", by Petri, and, of course, "La classe operaia va in paradiso".