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« THE TRAGEDY OF A RIDICULOUS MAN »

directed by
Bernardo BERTOLUCCI
with
Ugo TOGNAZZI **Anouk AIMÉE**
and
Laura MORANTE
Victor CAVALLO
Riki TOGNAZZI

Olympia CARLISI
Vittorio CAPRIOLO
Renato SALVATORI

Screenplay	Bernardo BERTOLUCCI
Director of Photography	Carlo Di PALMA
Art Director	Gianni SILVESTRI
Costumes	Lina TAVIANI
Music	Ennio MORRICONE
Editing	Gabriella CRISTIANI

produced by
Giovanni BERTOLUCCI
For Fiction Cinematographica S.p.A.

THE CAST

Primo Spaggiari	Ugo TOGNAZZI
Barbara (his wife)	Anouk AIMEE
Laura	Laura MORANTE
Adelfo	Victor CAVALLO
Chiromant	Olympia CARLISI
Giovanni (Primo's son)	Ricardo TOGNAZZI
Marshal	Vittorio CAPRIOLI
Colonel	Renato SALVATORI
Crossing Keeper	Don BACKY
Magistrate	Cosimo CINIERI

PRODUCTION STAFF

Producer	Giovanni BERTOLUCCI for FICTION FILMS S.P.A.
Director	Bernardo BERTOLUCCI
Screenplay	Bernardo BERTOLUCCI
Director of Photography	Carlo di PALMA
Music composed by	Ennio MORRICONE
Production designer	Gianni SILVESTRI
Costume designer	Lina TAVIANI
Production manager	Mario de BIASE
Ladd Company representative	Solly Victor BIANCO
Unit manager	Augusto MARABELLI
Production secretary	Vittorio FORNASIERO
Assistant production secretary	Maurizio MATTEI, Rossella FERRERO
Assistant director	Antonio GABRIELLI, Fiorella INFASCELLI
Camera operator	Massimo di VENANZO
Film editor	Gabriella CRISTIANI
Sound engineer	Mario DALLIMONTI
Continuity	Suzanne DURREMBERGER
Set dresser	Luigi URBANI
Assistant production designer	Beatrice CARACCIOLO
Designer	Amedeo BROGLI
Make-up	Giuseppe BANCHELLI
Hair styles	Jole CECCHINI
Assistant camera operator	Sandro RUBEO, Michèle PICCIAREDDA
Sound Boom operator	Decio TRANI
Assistant film editor	Elvio SORDONI
Assitant make-up	Ludovico GRECO
Wardrobe mistress	Maura ZUCCHEROFINO, Diana BRUNI
Chief electrician	Elmiro RUBEO
Chief grip	Vladimiro SALVATORI
Prop man	Luciano TARQUINI
Special effects	Franci CELLI
Electricians	Alfio AMBROGI, Francesco CINTI, Claudio FROLLAMI, Remo CARTOCCI
Assistant accountants	Silvana OLASIO, Claudio SABATILLI
Still photographer	Angelo NOVI
Unit publicist	Lilietta BERTOLUCCI

The Hero of **The Tragedy of a Ridiculous Man** : Primo Spaggiari.

And who is Primo Spaggiari ?

He is a man from a rural background, the son of peasants of the Po Valley. He runs a small cheese factory, where he turns milk into golden Parmesan cheese and, selling it, earns the money that permits him to rise above his modest beginnings.

He is one of the numerous small businessmen who uses his hard work, imagination and shrewd business sense to make his own contribution toward keeping the precarious Italian economy alive.

Primo never loses his sense of wonder at the miracle of milk turning into cheese. He is a happy man. And then, one day, drama strikes his son...

Bernardo BERTOLUCCI

THE TRAGEDY OF A RIDICULOUS MAN

Bertolucci says "I realized when I began shooting the film that I was surrounded by ridiculous people, and when I looked into the mirror, I saw one." Anti-hero might be a better name for the father. Primo is a self-made man, of the sort who form the backbone of the Italian economy. "The man is a former peasant" the director explains, "a type I know very well. He's used a degree of cunning, a certain commercial flair, perhaps even a touch of dishonesty, to build up his business (a Parmesan cheese factory) and run it. He is a typical Italian. Even though he will never appear on the cover of Fortune magazine, it is his kind of small entrepreneur who keeps Italy's economy running in the midst of anarchy."

Having witnessed the kidnapping of his son, Primo is not one hundred percent certain the boy did not have a part in the planning of the crime; and, in fact, as he sets about selling off everything he has worked for — his factory, like a Fort Knox with its stocks of golden Parmesan cheeses, his luxurious house and the pretentious yacht that bears witness to his social and economic ascension — he is not at all sure that his son will not be pocketing part of the receipts. In short, he realizes that he has never really had the faintest idea what was going on in the boy's mind.

Primo, with his peasant background, is revolted at the idea of playing fair with the kidnappers. As Bertolucci explains it, "He turns negative into positive." Primo has the innocence and the vitality of an idealist, an Utopian. Bernardo Bertolucci admits that he created the character of Primo with Ugo Tognazzi in mind. "I'd met him three or four times before writing the script," he says, "but I had not seen many of the movies he made when this idea came to me. Tognazzi (who was born in Cremona, only 50 kilometers from Parma, where the film was shot) makes something real out of what began as a fantasy."

As for the great Italian actor, he had played in more than one hundred and fifty pictures and under great directors, but he had never before had the occasion to act for Bernardo Bertolucci and he seized the opportunity to do so. Concerning the feminine lead played by the Italian-speaking French actress, Anouk Aimée, Bertolucci goes on to say: "Primo's wife is from a very different kind of social background. Tognazzi has his roots in the earth, while she comes from a bourgeois background. I like this combination. She is very elegant, graceful, light. He is much more basic, down to earth, but with a grace of his own too. There is something magic about her face, and mysterious."

And yet, paradoxically, for all of his down to earth qualities, Primo, in the end, may be less practical than his wife. The man is unable to accept the logic of Italian violence, where a human being may be stolen and then bought back. His wife, on the other hand, simply believes that you get what you pay for in this world, whether it is cheese, a villa, or one's own son. She says in effect: "Give them the money and we will get our son back."

Could it be said, then, that **The Tragedy of a Ridiculous Man** is a film about money and how it is used and abused in everyday life? Yes, of course, and it is also a picture about that phenomenon that dominates Italian society in our time: terrorism. "But, please understand," insists Bertolucci, "it is not, repeat not, a film about terrorists." Sometimes citizens may have as much to fear from the law as from the lawless: that is the conditioned reflex of a society that accepts terrorism as a daily penance. And the phenomenon appears to be not only one of social class or background but also of generations.

Bertolucci, in spite of the fact that he has a long list of accomplishments behind him, is still very young, only forty. Nevertheless, he says that he is aware of a new generation of strangers and he wants, with the help of his film, to clarify what differentiates today a man of forty from one of twenty. He wants to understand the silence of the young. Primo Spaggiari says "They talk less than my generation did, and from their silence you can't figure out if they are asking for help or getting ready to shoot you. To me, our children represent the dreadful ambiguity of our life today."

The Tragedy of a Ridiculous Man gives no conclusive answer to that question, but it does illustrate how the most tragic commonplace of modern Italian life, the threat of terrorism, divided Primo's family. It is a wise parent in Italy today — and in many other countries, too — who can predict his children's behaviour under certain circumstances. Bertolucci looks at Italy's younger generation and confesses he finds them enigmatic and a little frightening. Primo says, "To me our children reflect the dreadful ambiguity of life today, as we created it."

Ugo Tognazzi's son on the screen, seen but briefly, is played by the actor's own son, Riki. But for the more substantial roles of the boy's friends, Bertolucci scouted for off-beat actors. Laura Morante had made but one previous screen appearance, for Bertolucci's brother, Giuseppe. She has played for television and is a dancer. As for Victor Cavallo, who plays a go-between for the kidnappers, he is a third-year philosophy drop-out, who was born in a working class quarter of Rome. "These kids have dark, introspective, secretive looks I like," says Bertolucci.

And he concludes, "The film reflects an ambiguousness I feel to be typical of Italian society — and life in other countries, too. There are no certainties left. No one knows any longer what the truth is — concerning the Kennedy assassinations or the British spy scandals or the murder of Aldo Moro in Italy."

As over the years, Bertolucci has remained faithful to his crew of technicians. "A satisfactory film is a miracle of synchronized effort," he says.

As a result, it was a matter of tremendous adjustment for him when he had to film **The Tragedy of a Ridiculous Man** without the collaboration of his long-time Director of Photography, Vittorio Storaro, who was in Hollywood working with Francis Coppola.

Carlo di Palma took his place. He is, of course, no mere novice. Di Palma has worked with Antonioni, Pasolini and Rossellini, and he is famous for refusing commercial projects without artistic interest. But he has a

personality of his own, and he lent the film a feeling that is in some ways the opposite of the Storaro style. Things are obsessively in focus, and the lighting is rather harsh. Says Bertolucci, "It looks raw, like the weather and the emotions."

And he goes on to explain, "This movie has a new style in my work. It is certainly not operatic, and written in plain prose. In my earlier pictures, the camera was doing complex shots, labyrinthine set-ups.

"... This time the camera is the character, and it must have the solidity of a man like Tognazzi who stands on his own two feet and feels he's at home. In fact I wrote the screenplay in the first person."

To pin down and consolidate the mood he sought, the director asked Ennio Morricone to start composing the film music before the shooting began. On location, Bertolucci went around with a headset on, constantly absorbing that music into his consciousness, explaining, "That way I would hear my film as I was making it." And the band used to play that music in the dance sequence was no smooth and sophisticated recording studio group but a small brass band that has existed since 1800, and whose members come over the generations from the same Parma families.

The picture promises to surprise many spectators who have come to expect certain familiar reactions to a Bertolucci production. But it is precisely when there are such expectations that it is important for a director to refuse to be pigeonholed, to jar the expectations of his audience. That is part of what Bertolucci has tried to do in **The Tragedy of a Ridiculous Man**.

UGO TOGNAZZI

Ugo Tognazzi could be described as a veteran of the Italian cinema, but the adjective belies his strength and virility. A star for over twenty years with a list of credits numbering something like a hundred, Tognazzi has been described as "an actor who is irreplaceable in certain roles." His name, well known in Italy, reached a wider and more international audience when in 1978 he starred in Molinaro's "**La Cage aux Folles**." Now, with his starring role in Bertolucci's "**The Tragedy of a Ridiculous Man**," Tognazzi feels that his career is taking on a new dimension.

Tognazzi is Primo in Bertolucci's new film "**The Tragedy of a Ridiculous Man**." Primo is a man of the soil made successful through his own endeavours. He owns a company manufacturing cheese and ham and is married to the elegant bourgeois, Barbara. Life for this complacent pair is shattered when their son Giovanni is kidnapped.

"I was capable of playing this type of character years ago," says Tognazzi, "but I have always been tied to silly roles. Now, after the success of "**La Cage aux Folles**", I have been given the chance of this film.

"Primo is a man with a background of work, work, work. He is self-made. Even though he is an industrial man, he is a man always concerned with the cows, milk, salami and cheese of his early years.

"Primo is very close to the earth, he is a man full of fantasy. The kidnapping of his son sets free not one, but many feelings, because the kidnapping is not death, but a shock which changes his way of life. He is a man who worked for thirty years and in one moment discovers that he must destroy all his industry and past life to pay the ransom. In addition, there is also the pain that comes from the knowledge that he has never really understood his son, and from the occasional conflict in his relationship with his wife.

"This is the best thing that could have happened to me. I was ready to make a picture of this kind with a director like Bertolucci much earlier. I was always sure the opportunity would come. Ten years ago, I had discussions with Fellini, but in the end didn't work with him on a film. Now my chance to work with important directors has come, as I knew it would."

Tognazzi is an actor with his own niche in Italian life and to appear in a Bertolucci film could cause controversy. Tognazzi gave no consideration to such thoughts. "I was not worried," he says, "because the life of an actor depends for success on the value and importance of directors."

Italy is a country struggling to find financial and political stability in an increasingly anarchic society. Tognazzi agrees that the dilemma of Bertolucci's hero, Primo, in many ways reflects the problems of his native land. "It is a story of feeling and social conflict — the real struggle of Italy at this moment, the confusion there is in politics and society."

Working with Bertolucci is a unique experience. He is relaxed and shows few outward signs of pressure. The pace is easy and the script is not sacrosanct. Italian film-makers are not known for their discipline, but Bertolucci's approach could have been irritating to an actor of Tognazzi's standing and experience. Tognazzi, however, is delighted with the atmosphere. "With Bernardo, you are more involved than with other directors," he says. "Every shot is a search, it is not conventional. Bernardo is a young director and he loves the actors. Many directors use actors, they don't love them, they use them like objects. Bernardo uses you as an actor. It is a very good feeling. There is good co-operation, much more than I thought there could be. Bernardo wants to know what you think about every scene, he talks to you and the other actors, we exchange ideas and feelings. When Bernardo has a doubt he doesn't keep it to himself, he likes to speak about it to others — even changes of script."

Tognazzi has himself directed several films for cinema and television and he acknowledges fully Bertolucci's unique way of working. "I don't love the actors like Bernardo," he says, "not in the same way. I have less concentration, also I am less complicated in the way I shoot a film, with the camera movements. I use the camera completely differently."

ANOUK AIMEE

Anouk Aimee is an actress once described as a princess with a "heart touched with ice." The ice has since melted and revealed an erotic and endearing warmth, but a certain mystery still remains to shroud the inner person.

At the end of 1980 Anouk Aimee is to be found in Parma, Italy, living in a villa with four dogs and ten cats. She is in Italy: acting in Bernardo Bertolucci's "**The Tragedy of a Ridiculous Man**," and wherever Anouk goes, so do the animals.

In the Bertolucci film she plays Barbara, the bourgeois wife of Primo, a self-made, successful manufacturer of cheese and ham. The life of the family is completely convulsed when their only son is kidnapped.

Anouk Aimee is a lady difficult to know. She is a shy, introverted person with an enigmatic charm that does not lend itself to unfettered intimacy.

Barbara is a woman Anouk feels she understands. "She is a **grande bourgeoisie**," she says. "She is a little difficult, but she could be French. There are fewer persons of that sort in France, but there is not such a big difference between the French and the Italians. Barbara does not believe that her son is dead and she has a certain quality of survival."

Although French, Anouk Aimee speaks fluent Italian and language presents no serious problem. "It is a little difficult playing in Italian," she says, "there are some words and sounds which are not easy, which means that I must work a bit harder."

The film is set in Northern Italy, in the region of Emilia known as Padane. The Italian accent, like most, varies from area to area. "I am not trying too much for a regional accent," says Anouk. "Barbara was supposed to have been educated in Switzerland and so she would have lost the roughness."

Anouk Aimee has worked with a wide range of directors, from the classical George Cukor to Sydney Lumet, Philippe de Broca and Claude Lelouch. The unorthodox ways of Bertolucci hold no surprises. "Every director works differently," she says. "I rather like Bernardo's way; it is nice, exciting, and more real. I met Bernardo years ago, but didn't really know him.

"Bernardo is interested in the personality of the person and uses that personality. He changes things subtly and drastically... with dialogue it is sometimes difficult for me, because of the Italian, but Lelouch, all the directors are the same. Bernardo warned me beforehand that he would do this, but it doesn't worry me."

After years of living in London, Anouk Aimee has returned to Paris, where she now has a house. "You keep going from place to place and you forget what you are," she says: "It is good to return to your roots." America is the

place she likes to visit and where she would like to work. "I don't care where I work, really, as long as the director is good," she says. As for the future, who knows? But Woody Allen and Stanley Kubrick are two directors with whom she would like to work.

BERNARDO BERTOLUCCI

Bernardo Bertolucci was born near Parma, Italy, on March 16th, 1941, the son of Attilio Bertolucci, a poet and retired film critic of *La gazzetta di Parma*. "It was a golden childhood, a house in the country, understanding parents and a pursuit of intellectualism," he recalls.

Bertolucci went to a small country school until he was eleven, was thirteen when the family moved to Rome, became a school dropout at twenty. That year he published a book of poems, "In Search of Mystery," which, in 1962, won Italy's highest honour, the Viareggio prize.

His real schooling, however, was in film theatres. As a boy he went to screenings with his father, often seeing two or three films a day.

At fifteen, while holidaying in the mountains, Bertolucci wrote, photographed and edited a ten-minute 16 mm. film, "**Cable Car**," and a year later he wrote and directed a fifteen-minute short about the slaughter of pigs at Christmastime.

His family were not surprised when Bertolucci abandoned college to work as assistant director to Pier Paolo Pasolini on "**Accattone**." It was Bertolucci's first real film experience and his job was to teach dialogue to actors who were not professionally trained.

In 1962 Bertolucci directed his first film, "**The Grim Reaper**," based on a Pasolini outline. The film was premiered at the Venice Film Festival and four years later was shown at the New York and London Film Festivals. In 1964 Bertolucci directed his second film, "**Before the Revolution**," which won first prize in the "Young Critics" section at the Cannes Film Festival and the Max Ophuls Prize in France.

Bertolucci then completed a three-part documentary about petroleum (**La Via del Petrolio**) for RAI; wrote the screenplay for Sergio Leone's Italian western, "**One Upon a Time in the West**" and directed "**Agony**," an episode of the Omnibus film "**Love and Rage**." In 1968 he wrote and directed "**Partner**"; premiered at the Venice Film Festival, it was also shown at the New York and London Film Festivals. "**The Spider's Stratagem**," made for Italian Television, was also premiered at Venice and later shown at the Edinburgh, New York and London Film Festivals.

Bertolucci moved into the international cinema with "**The Conformist**." Filmed from his own screenplay based on Alberto Moravia's novel and first shown at the 1970 Berlin Film Festival, "**The Conformist**" won the Best Director award of the National Society of Film Critics in 1971, an Academy nomination for Best Screenplay and appeared on most lists of the Ten Best Films of 1971 compiled by American critics.

If "**The Conformist**" brought Bernardo Bertolucci an international reputation, "**Last Tango in Paris**," his next film, was to make him the year's most

controversial director. He was nominated for the second time for the Best Screenplay Oscar by the Hollywood Academy in 1973.

In 1974-75 he directed "**1900**." Two years in the writing, a year and more in the filming, a year in editing, and two more years in the preparation of Italian, French, and English language versions, it was premiered at the New York Film Festival in 1977 and subsequently shown commercially in the U.S. and Great Britain.

In 1978 Bertolucci directed "**La Luna**" with Jill Clayburgh, and it was premiered at the New York Film Festival in November, 1979.

Bertolucci's methods of creating films have been described by many writers: the time taken in writing or collaborating on the script, the great flexibility he allows his actors in changing the dialogue. Through a number of "takes," director and actor build and create in front of the camera.

BERNARDO BERTOLUCCI

FILMOGRAPHY

Feature Films (Director)

- 1962 **La Commare Secca (The Grim Reaper)** (Also collaborated on the subject)
- 1964 **Prima Della Rivoluzione (Before the Revolution)** (Also collaborated on the subject)
- 1968 **Partner** (co-scenarist)
- 1970 **Strategia Del Ragno (The Spider's Stratagem)** (Also co-scenarist). For RAI.
Il Conformista (The Conformist). (Author of the scenario)
- 1972 **Ultimo Tango a Parigi (Last Tango in Paris)** (Also co-scenarist)
- 1976 **Novecento (1900)** (Also co-author of scenario)
- 1979 **La Luna**

Short Subjects and Medium-Length Films

- 1965 **Morte di un Maiale**
- 1956 **La Teleferica (Cable Car)**
- 1965 - 66 **La Via Del Petrolio** (a series of three tele-films for RAI entitled : **Le Origini**, **Il Viaggio** and **Attraverso l'Europa** (plus the scenarios).
- 1966 **Agonia (Agony)** (The third episode of the films **Amore e Rabbia (Love and Rage)** (Plus the scenario).
- 1971 **La Salute E' Malate** or **I Poveri Morino Prima.**

Participation on the scenarios :

- 1966 **Ballata di un Millardo** (Gianni Puccini)
- 1968 **C'Era una Volta il West (Once Upon a Time in the West)** (Sergio Leone)
- 1971 **L'Inchiesta** (Gianni Amicaio)

BIOGRAPHY

UGO TOGNAZZI

Ugo Tognazzi was born in Cremona, Northern Italy, in 1922, and after World War II began his career on the variety stage. He made his first film in 1950 in **I Cadetti di Gascogna** and during the years since has made some 100 films. Film-making has brought him great personal satisfaction, as well as the most prestigious awards the business can bestow.

It is said that it is the dramatic talent of Tognazzi which reveals the exact measure of his qualities and command as an actor. This strength enables him to range from exasperated parody of certain social classes and milieus, to very comic interpretations of prototype characters. While making a mark in films, Tognazzi has retained his links with the theatre, appearing with Masiero and Caprioli, performers well known to the Italian audience.

Tognazzi has starred on television and directed several films which include **I Viaggiatori della sera**. His many films include **La Marcia su Roma**, by Dino Risi; **Una donna moderna**; **l'Ape regina** by Marco Ferreri; **Rogipac**, by Ugo Gregoretti; **I mostri**, by Dino Risi; **Venga a prendere il caffè da noi**, by Alberto Bevilacqua; **La Grande Bouffe**, by Marco Ferreri; **Amici miei**, by Mario Monicelli; **La stanza del Vescovo**, by Dino Risi; **Primo Amore**, by Corbucci; **Il vizietto**, by Molinaro; **La terrazza**, by Ettore Scola; **Arrivano i bersagliery**, by Luigi Magni; **I seduttori**, by Dino Risi and **Il Vizietto 2**, by Molinaro. He is the author of two cookery books, **L'Abuffine** and **Il Rigettario**.

BIOGRAPHY:

ANOUK AIMEE

Anouk Aimée was born and educated in Paris. At the age of 14, while out walking with her mother, she was spotted by director Henri Calef. This chance meeting led to Calef's casting Anouk as a young serving girl in his film **La Maison sous la Mer** starring Viviane Romance.

When filming was completed Anouk returned to school, and then Marcel Carne appeared and offered her a test for the film he was preparing based on a Jacques Prévert script, **La Fleur de l'Age**. Anouk won the part, but after three months work, shooting was interrupted and the film was never completed.

The film may have collapsed, but the experience left Anouk with a new name... Carne and Prevert decided she should be called Anouk Aimee (Beloved).

In 1949 Jacques Prévert began work on the script of **Romeo and Juliet**, to be directed by Andre Cayatte. Anouk Aimée was chosen for the part of Juliet, and with the film came success.

Anouk was still studying, and her English lessons became vital when director Ronald Neame chose her to star in **The Golden Salamander** with Trevor Howard, filmed in London. Her career is a matter of record, and her unique qualities of mystery and magic have been used by directors such as Fellini, Aldrich, de Sica, Lattuada, Litvak, De Broca, Cukor, Lelouch and Lumet. Her many films include **Tous peuvent me tuer**, **La Dolce Vita**, **Otto e Mezzo**, **The Journey**, **Justine**, **Pot-Bouille**, **Le Farceur**, **Sodom & Gomorrah**, **Lola**, **Un Homme et Une Femme**, **The Appointment**, **My First Love**, and **Si c'était à refaire**.

BIOGRAPHY:

LAURA MORANTE

Laura Morante is a young dancer and actress. She studied with Patrizia Cerroni and spent two years with **I Danzatori Scalzi (The Barefoot Dancers group)**.

In 1978 Laura moved into acting and worked with Carmelo Bene in the S.A.D.E. productions in Paris and the Italian tour of **Richard III**.

On television, Laura appeared in Bene's productions of **Hamlet** and **Richard III** and in 1979 played the daughter in **George Sand** directed by Giorgio Albertazzi. This year she has completed **The Wings of the Dove**, a three-part series directed by Luigi Calderone, and Chekov's **Ivanhoe** directed by Franco Giraldi.

Laura Morante made her first film appearance in Giuseppe Bertolucci's **Lost and Found**, with Mariangela Melato and Bruno Ganz, before being cast by Bernardo Bertolucci in a leading role in **The Tragedy of a Ridiculous Man**.

BIOGRAPHY:

VICTOR CAVALLO (ADELFO)

Victor Cavallo was born in Rome in May, 1947. His early life was spent in one of the poorer working-class districts on the outskirts of the town of Garbatella, and he knew years of true hunger. Cavallo tried many different experiences before emerging as an actor.

In 1969 he dropped out of the Philosophy Faculty where he was in his third year of studies, and started work with the M.E.V. (Musica Elettronica Viva - Live Electronic Music) group, to which Alvin Curran, Frederick Rzevskiy and Fabrizio Bertolucci belonged.

In 1970 Cavallo worked with Giuliano Vasilico on **120 Giornate di Sodoma (The 120 Days of Sodom)** and **L'uomo di Babilonia (The Man of Babylon)**. These were his first experiences in the avant-garde theatre of Rome and were immediately followed by work with Meme Perlini (**The Departure of the Argonaut**), **Tradimenti (Betrayals)**, and **Il risveglio di primavera (Spring Awakening)**.

Cavallo made his first film, **Grand Hôtel des Palmes**, for Perlini, and, in 1978, decided to produce his own work, written and directed by himself. His first production **Kriminal Tango** appeared at the Beat 72, followed by **Scarface** and **L'altro amore (The Other Love)**. In 1980, again at the Beat 72, Cavallo produced **Kabiria - minicolossal in 12 puntate (Kabiria - a Minicolossal in 12 Episodes)**. Spread over twelve evenings there, were twelve episodes from which Cavallo emerged as an exceptional entertainer, following Benigni and Carlo Verdone as one of the new comedians to emerge from the experimental basement theatres of Rome.

For the Third Channel (Terza Rete Televisiva) of Italian National Television, Cavallo appeared on a special programme about himself called **Cavallo 1 × 2**. With his role in Bertolucci's **The Tragedy of a Ridiculous Man**, Cavallo has taken the big step from basement theatre to feature films.

BIOGRAPHY:

GIOVANNI BERTOLUCCI

Giovanni Bertolucci was born in Parma on June 24, 1940, and, like his cousin Bernardo, grew up with a love for films. After graduating in law at the University of Parma, he came to Rome in 1963 and began his film career producing commercials and short subjects for television.

His partnership with Bernardo began in 1968 when Giovanni, aged 28, was Italy's youngest film producer. In collaboration with the State-funded Italo-noleggio he brought **Partner** to the screen and subsequently co-produced **The Spider's Stratagem** with RAI, Italy's National Television. In 1969 he produced **The Conformist** and in 1979 **La Luna**. He is now producing **La Tragedia di un Uomo Ridicolo (The Tragedy of a Ridiculous Man)** with Ugo Tognazzi and Anouk Aimée.

In addition to the five Bernardo Bertolucci films, Giovanni sponsored Visconti's last two films, **Conversation Piece** and **The Intruder**; Giuseppe Patroni Griffi's **One Evening at Dinner**; Monica Vitti's **Teresa the Thief**, and **Fantozzi**; Dino Risi's **The Bishop's Room** with Ugo Tognazzi and Ornella Muti and Alberto Lattuada's **Stay as you are**, with Marcello Mastroianni and Nastassia Kinski. For Italian Television Giovanni Bertolucci also produced the four last films of Anna Magnani.

BIOGRAPHY :

CARLO DI PALMA (Director of photography)

Among those belonging to the art of cinematography, Carlo di Palma is undoubtedly not of the common lot. He is an outsider whose cultural, technical and spiritual development was gradually achieved and enriched within the framework of a specific artistic milieu.

Di Palma's family circumstances did not allow him to study beyond evening classes, where he reached mid-secondary level ; but from the age of twelve, he spent all his free time in a film production company where his father worked as a technician. The family was not rich and there was no money to support di Palma while he gained an academic knowledge of his art. Di Palma is completely self-taught. He used his own strength and resources, together with his overwhelming urge to learn, to achieve his present stature.

Di Palma's conversation, his way of talking and moving, illustrate his great vitality, his deep knowledge of his work, authentic love and intense passion for the film he is helping to create. He has worked with great masters of the cinema, such as Visconti, De Sica, Rossellini, Antonioni, Germi, Pasolini and Monicelli, and has contributed his own nuances, and refined technique, giving each film a sense of measure and a deep significance.

"Nobody taught me a criterion for selecting my reading, yet by listening to people I admired as they quoted from works they had read, I instinctively understood in which direction my literary and artistic tastes should move and acted in consequence," says di Palma. "It is in this same way that I approached music, painting, theatre and other forms of art. I was fortunate to be unconsciously propelled towards the masterpieces and what was best in each field. I did not have to pay the toll of my curiosity and my research by going through mediocre and useless expressions of art.

"My personal contacts during the first years of my career were the best of all schools, and the conversations I listened to and in which I joined were, without the slightest doubt, the best book anybody could possibly read." From his mother, who was a flower seller, comes di Palma's love of flowers and, as a consequence, of colour. In every circumstance of his daily life, even outside his work, his attention to colour is always at a high point. He cannot avoid seeing and noting the colour of everything around him. Di Palma's participation as director of photography has turned certain films into works which will remain as milestones in the history of cinema and its use of colour, notably Antonioni's **Red Desert**.

Di Palma makes scrupulous and detailed preparation. His participation is that of a professional, observing and analyzing the light and colours at

different times of the day in every type of weather, wherever a film is being shot.

Di Palma's artistry leaves an unmistakable imprint that can easily be recognised in each film on which he works.

In 1965, when Von Karajan wanted to produce a film of Beethoven's Fifth Symphony, to be directed by himself, he asked di Palma to direct the photography. Di Palma spent almost two months in the conductor's company, between Berlin and Vienna, and he observed and listened to him directing rehearsals. This way he got a precise and detailed idea of the way the shooting would have to be done. He also attended several concerts and during one, as he was slightly late, he was pleased to note that Von Karajan did not begin the concert until he was properly seated and that he was greeted with a friendly smile by the great musician.

There was no established shooting script for the filming, but with true genius, di Palma used the music score and the conventional signs contained in it, thus enabling him to place the lights and cameras to frame in turn each group of instruments and musicians. When the film was finished, the maestro made a present of the score to di Palma. It contained Von Karajan's notes, his erasures, remarks and other hieroglyphics incomprehensible to a person who did not participate in the work, and, as a mark of gratitude, the following words: "To Carlo di Palma, the sole and true interpreter of this symphony."

BIOGRAPHY:

ENNIO MORRICONE (Composer)

Ennio Morricone, one of Italy's most celebrated musicians, has created the music for Bertolucci's **The Tragedy of a Ridiculous Man**. Morricone who wrote the scores for the Bertolucci films, **Before the Revolution; Partner and 1900**, has the soundtracks of some 90 films to his credit, as well as the composition of a number of distinguished concert pieces.

Born in Rome, November 10, 1928, Ennio Morricone earned his diploma in composition at the Conservatory of the Accademia di Santa Cecilia. His first professional work was as an orchestrator and conductor of recordings, and before he began writing for films he had composed three works for oboe, cello, orchestra and piano.

His first score was for Luciano Salce's **The Town Official**. His reputation as a composer of film scores was greatly enhanced by the music he wrote for five Sergio Leone westerns: **For a Fistful of Dollars** (for which he won the Italian Film Critics Silver Ribbon Award in 1964); **For a Few Dollars More; The Good, The Bad and The Ugly; Once Upon a Time in the West** and **Duck, you Sucker**. Practically every major Italian director underlined his drama, or his comedy with a Morricone score in the late Sixties and the Seventies, including Dario Argento, Marco Bellocchio, Mauro Bolognini, Liliana Cavani, Luigi Comencini, Damiano Damiani, Marco Ferreri, Alberto Lattuada, Carlo Lizzani, Giuliano Montaldo, Pier Paolo Pasolini, Giuseppe Patroni-Griffi, Elio Petri, Gillo Pontecorvo, Salvatore Samperi, Vittorio and Paolo Taviani, Lina Wertmuller, Valerio Zurlini and Luigi Zampa.

Morricone has also scored films by John Boorman, Terence Young, Don Taylor, Henri Verneuil, Yves Boisset, Philippe Labro, the Yugoslavian director Petrovic and the Russian Kalatozov.

BIOGRAPHY:

GIANNI SILVESTRI (Art Director)

Gianni Silvestri was born on the island of Ponza, January 12, 1946. He entered films after studying architecture and painting at the University of Rome and, in 1964, this led to a set dressing assignment for Patroni Griffi's **One Evening at Dinner**.

After creating the designs for three stage productions for the theatrical company "Compagnia dei Giovani" and others for Anna Proclemer and Luchino Visconti, Silvestri returned to films and worked with the Art Director Ferdinando Scarfiotti on Peter Bogdanovich's **Daisy Miller**.

Silvestri's recent work in film design includes: **A Simple Heart; Honey-moon for Three** and **Maternal**.

Silvestri began his collaboration with the director Bernardo Bertolucci during the year-long filming of **1900**, on which he served as set dresser. After this he worked as art director on the last two Bertolucci films, **La Luna** and **The Tragedy of a Ridiculous Man**.

BIOGRAPHY:

LINA TAVIANI (Costume Designer)

Lina Taviani is the wife of Vittorio Taviani, the younger brother of Paolo. The director brothers' "Father, Master" made for RAI, Italy's National Television, in 1977, took top honours at the Cannes Film Festival. When Paolo and Vittorio Taviani directed their first film **A Man for Burning**, in 1962, Lina designed the costumes, and she has done so for all their subsequent films: **Marriage Outlaws**, **The Subversives**, **Under the Sign of Scorpio**, **San Michele**, and **Allonsafan**.

Born in Pisa, Lina Taviani graduated in literature from the city's university. She came to Rome in 1958 and, after further studies in design and painting, spent four years as editorial secretary for the Italian bi-monthly magazine "Il Contemporaneo."

Other films amongst Lina Taviani's 35 credits as costume designer, are three by Marco Ferreri: **The Seed Man**, **The Audience**, and **Don't Touch the White Woman**; Jean-Luc Godard's **Wind from the East**; Carlo Lizzani's **Requiescant**; Giuliano Montaldo's **The Beautiful Sulker**; Nanni Moretti's **Ecce Bombo**; and Valentino Orsini's **The Earth's Damned** and **Corbari**.

For RAI - Italy's television, Lina Taviani also created the costumes for Gianni Amico's adaptation of Goethe's **Elective Affinity**.