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Leap Into The Void

(Salto nel Vuoto)

Italy/France, 1980

The 5th H.K. International Film Fest.

pp69-70

1981.04

Director:

Marco Bellocchio

Screenplay:

Marco Bellocchio,
Piero Natoli, Vincenzo
Gerami

Photography

(Eastmancolor):
Beppe Lanci

Editor:

Roberto Perpignani

Art Directors:

Amedeo Fago,
Andrea Crisanti

Costumes:

Lia Morandini

Music:

Nicola Piovani

Sound:

Remo Ugolinelli,
Adriano Taloni

Cast:

Judge Mauro Ponticelli
Michel Piccoli (dubbed
by Vittorio Caprioli)

Marta Ponticelli
Anouk Aimée (dubbed
by Livia Giampalmo)

Giovanni Sciabola
Michele Placido

Anna
Gisella Burinato

Quasimodo
Antonio Piovaneli

Marilena
Anna Oreo

The Insane Brother
Giampaolo Saccarola

Sonia
Adriana Pecorelli

Produced by Enzo
Porcelli for Clesi Cine-
matografica (Rome)/
MK 2/Films 66 (Paris),
in collaboration with
RAI and Polytel Inter-
national. Executive Pro-
ducers: Silvio Clemen-
telli, Anna Maria
Clementelli, Marin
Karmitz.

120 minutes.
Italian dialogue/
English subtitles.

Source: Clesi Cinematografica, Via Francesco Carrara 24, 00196 Rome, Italy.

The Film

Judge Mauro Ponticelli and his sister Marta live in morbid (through not incestuous) isolation in their gaunt Rome apartment. Marta feels that she has squandered her life on her brother, and forms a tenuous attachment to her maid Anna and Anna's small son Giorgio. Both Mauro and Marta vividly recall a difficult childhood with an insane brother. Mauro fears that Marta, too, will go insane, and hopes to be rid of her. He makes the acquaintance of an unstable young actor, Giovanni Sciabola, and introduces him to Marta, expecting that the neurotic young man will drive her to suicide. But his plan rapidly goes awry. . . .

Director's Notes

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 younger 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 (not seen in true flashbacks in the film, but glimpsed in brief 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 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 palpable 'flashes of life', which the male character is unable to accept. The story consists of a series of inversions 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

Marco BELLOCCHIO

was born in Piacenza, near Milan, 9 November 1939. He graduated in Literature and Philosophy from the Catholic University of Milan, then attended acting courses before entering the Centro Sperimentale film school in Rome. On completing his studies there in 1962, he spent three years at the Slade School of Fine Art in London University, then returned to Italy to direct his first feature in 1965. In addition to his work as a solo director, he has worked on four films as a member of a political collective. He acted in Liliana Cavani's 1966 film *Francis of Assisi*, scripted Elda Tattoli's 1972 film *Il Pianeta Venere* and produced *Timon of Athens* on the Milan stage in 1969.

Films: *La Colpa e la Pena* (student short, 1961), *Abbasso lo Zio* (student short, 1961), *Ginepro Fatto Uomo* (student short, 1962), *I Pugni in Tasca* (*Fists in the Pocket*, 1965), *La Cina e' Vicina* (*China is Near*, 1967), *Amore e Rabbia* (*Love and Anger*, episode *Discutiamo, Discutiamo* only, 1967), *Paola* (collective project, 1969), *Viva il Primo Maggio Rosso* (collective project, 1969), *Nel Nome del Padre* (*In the Name of the Father*, 1971), *Sbatti il Monstro in Prima Pagina* (*Slap the Monster on the Front Page*, 1972), *Matti da Slegare* (documentary, co-directors Silvano Agosti, Sandro Petraglia and Stefano Rulli), *Marcia Trionfale* (*Triumphal March*, 1976), *Il Gabbiano* (*The Seagull*, 1976), *La Macchina Cinema* (4-part documentary, co-directors Agosti, Petraglia and Rulli, 1978), *Salto nel Vuoto* (*Leap into the Void*, 1980).

Supporting Short:

STANLEY
UK, 1979

An animated film by Thalma Goldman.
4 minutes.

The adventures of an erotic cat.

兄妹情

義大利 / 法國

1980

《兄妹情》在去年康城電展中獲得最佳男女演員獎，貝諾奇奧憑本片獲得去年勒蘇里獎之最佳義大利導演和最佳義大利影片兩項。影片的故事描述一段不尋常的兄妹關係，米修·柏哥尼和安諾·愛美扮演一對自幼相依為命的兄妹。哥哥是地方法官，與妹妹居住在一座羅馬高尚寓所，兩人生活在一個隔絕封閉的世界。妹妹已過結婚年齡，還沒有男朋友，她對哥哥照顧入微，花了大部份時間在處理家務方面。兩兄妹曾經有一個不愉快的童年，並且要照顧神經不正常的弟弟，童年的陰影成為妹妹的心理纏繞。哥哥恐怕妹妹陷於這種不良的精神狀態，於是威迫利誘另一名疑犯和妹妹認識，豈料那名年輕而落魄的演員却與妹妹產生愛情，而妹妹則慢慢與其兄疏遠。妹妹不惜變賣家傳珠寶幫助青年，哥哥感覺被出賣，終與青年發生衝突。青年在盛怒下，偷入法官家裏搗亂一番。哥哥大受打擊，終於跳樓自盡。《兄妹情》以義大利家庭的人際關係作為主題，與貝諾奇奧過去的作品頗為相似，《袋中拳》，《中國近矣》及《以天父為名》均寫家族之間的一段不尋常關係，年青的成員雖然胸懷大志，但往往受某種外來力量所毀。在《兄妹情》裏，這種力量便是童年時代不愉快的經驗，男女主角一直活着在過去生活的影子裏。貝諾奇奧的處理手法並不煽情，片中的兩兄妹好像夫婦般生活在一起，但沒有進一步發展亂倫的關係。貝諾奇奧以沉重的映象，呈現這個家庭悲劇，並強調成年人的痛苦和心理問題的根源都是

在童年時代便種下，彷彿家庭問題直接反映出整個社會問題。《兄妹情》的題材不算新鮮，波洛里尼和維斯康提的電影便拍得最多，如果將本片結合整個義大利文化和民族觀念來看，將會提供一個比較有趣的角度的去評價這部片的成績。

馬哥·貝諾奇奧生於一九三九年，在米蘭天主教大學的文學和哲學系畢業後，繼續在羅馬電影中心研讀電影課程。一九六五年才執導第一部電影《袋中拳》，並在幾部義大利電影中擔任編劇和演員的工作。貝諾奇奧是新一代義大利導演的重要人物，作品一向探討意大利社會問題，手法細膩。他的作品包括：《袋中拳》（一九六五），《中國近矣》（一九七六），《愛與憤怒》（一九六七其中一段），《以天父之名》（一九七一），《打擊魔鬼》（一九七二），《勝利的軍操》（一九七六），《海鷗》（一九七六），及《兄妹情》（一九八〇）等。貝諾奇奧亦有拍攝紀錄片，除了《兄妹情》之外，他的近期作品有《海鷗》在第三屆香港電影節放映過。

加映短片：

史丹利

英國 1979 4分 彩色

導演 / 剪接 / 攝影：泰默·高曼

泰默·高曼是在英國工作的以色列動畫片工作者，《史丹利》敘述一隻貓的有趣經歷，生動活潑，樂而不淫。

導演：

馬高·貝諾奇奧

製片：

安素·波捷尼

編劇：

馬高·貝諾奇奧，彼盧·納杜尼，雲辛蘇·謝勒米

攝影（彩色）：

比皮·蘭西

剪接：

羅拔圖·邦柏真那尼

藝術指導：

亞米度·費哥，安捷娜·基斯珊蒂

音樂：

妮歌拉·柏奴維

音響：

里摩·尤高那里尼，亞仙里奧·塔奴尼

服裝：

蓮娜·莫蘭迪尼

主演：

米修·柏哥尼，安諾·愛美，米格·柏西度，姬莎娜·布拉尼奧

片長：120分

1980 希臘 / 倫敦電影節 / 康城影展最佳男女演員獎

