

## Document Citation

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**La Luna**  
Italy, 1979

H.K.  
The 5th International Film Fest. 1981. of

PP 73-54

**Director:**  
**Bernardo Bertolucci**

**Screenplay:**  
Giuseppe Bertolucci,  
Clare Peploe, Bernardo  
Bertolucci

**English adaptation:**  
George Malko

**Photography**  
(Eastmancolor);  
Vittorio Storaro

**Editor:**  
Gabriella Cristiani

**Art Directors:**  
Gianni Silvestri, Maria  
Paola Maino

**Music/Songs:**  
extracts from *Il Trovatore*,  
*Rigoletto*, *La Traviata* and  
*Un Ballo in Maschera* by Giuseppe  
Verdi; *Night Fever* by The Bee-Gees;  
*St. Tropez Twist* performed by  
Peppino Di Capri

**Sound:**  
Mario Dallimonti,  
Fausto Ancillai,  
Michael Billingsley

**Cast:**  
**Caterina Silveri**  
Jill Clayburgh  
**Joe**  
Matthew Barry  
**Giuseppe**  
Tomas Milian  
**Giuseppe's Mother**  
Alida Valli  
**Marina**  
Veronica Lazar  
**Communist Man in Parma**  
Renato Salvatore  
**Man in The Zanzibar**  
Franco Citti  
**Mustafa**  
Stephane Barat

Produced by Giovanni Bertolucci for Fiction Cinematografica. A Twentieth Century-Fox release.

142 minutes.  
English and Italian dialogue.

Source: Twentieth Century-Fox & Columbia Co. Ltd., Loong San Building, 6/Floor, 140-142 Connaught Road C., Hong Kong.

**The Film**

In a Mediterranean villa, Caterina feeds her baby son some honey, then dances with a young man in the evening light; later, the baby rides in the basket of Caterina's bicycle under the full moon. Years later, in New York City, Caterina is about to part for a singing engagement with the Rome opera when her husband dies of a heart attack. She leaves with her neglected son Joe (now aged 14) instead, and throws herself into her work to help herself get over the tragedy. At Joe's birthday party, Caterina catches him shooting up heroin, and realises suddenly how distant they are from each other. Their fraught attempts to effect a new beginning climax when Caterina takes Joe on a drive through Parma; after visiting Verdi's villa and other spots that Caterina remembers from her youth in Italy, she leaves Joe outside a small school, where a middle-aged teacher is dismissing his class for the summer. Joe follows the man home...

**From an Interview with Bernardo Bertolucci**

A child, not yet two years old, is in a wicker basket fastened to the handlebars of his mother's bicycle. It is a summer evening. What does the child see? His mother's face, as she pedals and pedals... And the rising moon. The child looks at his mother and looks at the moon. Gradually, the two images blend. His mother's face, so young, becomes the ageless face of the moon. This is, perhaps, the earliest memory of my life. It resurfaced recently, obscure and fascinating, and provided me with the title, the idea for the picture.

The impulse to incest is an obligatory stage in all mother-son relationships, a fundamental taboo from which the mother-son couple cannot escape. Ordinarily, this impulse remains on an unconscious level. But at times – and much more often than one might think – it is a perfectly conscious phantasm for both of them. Conscious or unconscious, it is an archaic fact, inevitable for one and all, but different for everyone.

If I adopted the formula of melodrama, it was above all to create two complementary worlds around Caterina. Her singer's career is pursued in an operatic, melodramatic universe;

then, when she leaves the stage, she heads into another melodramatic world: her life, her relationship with her son. She is caught up in melodrama on all sides. But it's no accident that a woman decides to become a dramatic soprano, that she decides to sing Verdi. It is due to her unconscious seeking for that sort of excitement. I do not believe in fate, nor in chance. I believe that the force of destiny is nothing but the force of the unconscious.

– from an interview published by Twentieth Century-Fox

**Bernardo BERTOLUCCI**

was born in Parma, 16 March 1940. His father, the poet Attilio Bertolucci, wrote a regular film column for the local newspaper. The family moved to Rome in 1953. He began writing poetry, and made his first amateur film at the age of 15. He befriended Pier Paolo Pasolini, and entered the University of Rome to study Literature, but abandoned his studies in 1961 to work as Pasolini's assistant on *Accatone*. In 1962, his poetry collection *In Cerca di Mistero* won the Viareggio Prize. In addition to co-scripting and directing his own shorts and features, he has worked on three screenplays for other directors: *Ballata di un Miliardo* (Gianni Puccini, 1966), *Once Upon a Time in the West* (Sergio Leone, 1968), and *L'Inchiesta* (Gianni Amicco, 1971).

Films: *Morte di un Maiale* (short, 1955), *La Teleferica* (short, 1956), *La Commare Secca* (*The Grim Reaper*, 1962), *Prima della Rivoluzione* (*Before the Revolution*, 1964), *La Via del Petrolio* (three-part documentary for TV, 1965/66), *Il Canale* (short, 1966), *Amore e Rabbia* (*Love and Anger*, episode *The Protest* only, 1967), *Partner* (1968), *La Strategia del Ragno* (*The Spider's Stratagem*, 1970), *Il Conformista* (*The Conformist*, 1970), *I Poveri Morino Prima* (agit-prop short, 1971), *Ultimo Tango a Parigi* (*Last Tango in Paris*, 1972), *Novecento* (1900, 1976), *La Luna* (1979).





貝南杜·貝托魯奇是最富豪情與詩意的義大利導演，他的作品一向關注性和心理的問題，《月亮》偏重母子之間愛恨交纏的情感探索，影片沒有政治和社會的問題，把要探討的焦點集中在家庭倫理，以大團圓的結局來作為個人心理隕落的救贖。《月亮》大胆的題材，在七九年紐約影展中推出時，受到毀譽參半的評價，但貝托魯奇豐富的創作力，繽紛奪目的表現手法，足以彌補一切內容上的不足之處。

故事的主線環繞着芝露·姬拉寶和馬修·巴里母子的一段複雜感情。芝露·姬拉寶在片中飾演的卡蒂蓮娜，年青時期曾在義大利攻讀女高音，與一名義大利男子結婚，生下了祖。卡蒂蓮娜與丈夫分手，帶着小孩回美。多年後，卡蒂蓮娜再婚，自己已是著名的歌劇明星，因常外遊演唱，將兒子冷落。祖性格內向，逐漸感受到母親的忽視，產生排斥的心理。祖的後父突然心臟病發而逝，卡蒂蓮娜決定携子赴義大利演唱。祖在羅馬交上一女子，同時逐漸染上毒癮。卡蒂蓮娜忙於演出歌劇，又受到男仕的追求，爲了彌補母子之間的感情隔膜，卡蒂蓮娜特意爲兒子安排生日會。祖受不了母親的虛情假意，溜出去注射毒品，卡蒂蓮娜發現兒子染上毒癮，大爲傷心，母子間終於爆發衝突。兩人經過多次的爭吵，卡蒂蓮娜用盡各種方法去挽回母子的感情，不惜替祖購買毒品，幫他熬毒膏，但仍然無效。兩人無法溝通，關係陷於崩潰邊緣。卡蒂蓮娜決定將秘密告訴兒子，他的生父另有其人，仍在羅

馬教書。於是一段尋父的搜索過程展開，祖跟踪生父回到童年時代的祖居，他偷看屋內情形，勾起了兒時的印像。祖去到露天劇場觀看卡蒂蓮娜的演出，父親出現，看見笙管齊鳴的排演場面，在卡蒂蓮娜正在引吭高歌的時候，狠狠打了兒子一記耳光。三個人相對微笑，彷彿一切問題已經獲得解決，這段破碎的家庭悲劇就在高亢的歌劇聲中完結。

《月亮》無疑是貝托魯奇目前爲止最個人化的一部作品，月亮的意象是來自貝托魯奇童年時代對母性的懷念，在片中月亮象徵母親在兒子心中的形象，恰如天際皎月，遠望慈藹柔和，伸手捉摸却是冷若冰霜。貝托魯奇過往作品裏充滿對政治的猶豫，兩性的情慾鬥爭，心理纏繞等問題等都在《月亮》裏被家庭團聚的處理一一化解，貝托魯奇終於在最基本的倫理親情中取得答案，因此《月亮》在整體上是吻合了貝托魯奇的創作心態。

伯南杜·貝托魯奇生於一九四〇年義大利的巴馬，在藝術氣氛的家庭中長大，曾經從事寫詩和影評的工作，十五歲拍了第一部業餘電影，而第一部詩集獲得過義大利重要的文學獎。貝托魯奇當過柏索里尼的助導，早期頗受柏氏和高達作品的影响，作品一共有《凶狠的持鐮刀者》（一九六二），《革命之前》（一九六四），《同伴》（一九六八），《蜘蛛策略》（一九七〇），《同流》（一九七〇），《巴黎最後的探戈》（一九七二），《一九〇〇》（一九七六）及《月亮》（一九七九）。

導演：  
貝南杜·貝托魯奇

製片：  
祖安梵尼·貝托魯奇

編劇：  
吉拉斯·貝托魯奇，  
克麗爾·派魯，  
伯南杜·貝托魯奇

攝影（彩色）：  
城陀里奧·史達拉奴

剪接  
姬貝娜·基絲汀妮

音樂：  
威爾第 / 比知樂隊 /  
巴比奴·迪·卡比

音响：  
馬利奧·達里蒙特

藝術指導：  
瑪莉亞·寶娜·曼奴，  
贊尼·史維哲舒

服裝：  
蓮娜·塔雲妮

佈景：  
費南杜·祖安梵奧尼

主演：  
芝露·姬拉寶，馬修·  
巴里，湯馬士·米倫，  
雲妮嘉·納莎，  
連納杜·薩梵多尼

片長：142分

1979 紐約 / 威尼斯  
電影節

1980 密爾砵電影節

