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the conformist



CAST

Marcello	JEAN LOUIS TRINTIGNANT	The Minister	BENEDETTO BENEDETTI
Giulia	STEFANIA SANDRELLI	Secretary	GIO VAGNI LUCA
Anna Quadri	DOMINIQUE SANDA	Raoul	CHRISTIAN ALEGNY
Nino Seminara	PIERRE CLEMENTI	Priest	ANTONIO MAESTRI
Manganiello	GASTONE MOSCHIN	Gypsy	CHRISTIAN BELEGUE
Prof. Quadri	ENZO TARASCIO	Marcello as child ...	PASQUALE FORTUNATO
Italo	JOSE QUAGLIO	Marcello's daughter	MARTA LADO
Marcello's Mother	MILLY	Male Nurse	PIERANGELO GIVERA
Marcello's Father	GIUSEPPE ADDOBBATI	Hired Killers	CARLO GADDI, FRANCO PELLERANI, CLAUDIO CAPPELLI, UMBERTO SILVESTRI
Giulia's Mother	YVONNE SANSON		
The Colonel	FOSCO GIACHETTI		

CREDITS

Directed by	BERNARDO BERTOLUCCI
Produced by	MAURIZIO LODI-FE
Screenplay by	BERNARDO BERTOLUCCI
Based on the novel by	ALBERTO MORAVIA
Music by	GEORGES DELERUE
Costumes by	GITT MAGRINI
Decor	FERDINANDO SCARFIOTTI
Photography	VITTORIO STORARO
Executive Producer	GIOVANNI BERTOLUCCI
Editor	FRANCO ARCALLI
Hair styles	ROSA LUCIANI
Assistant director	ALDO LADO
Set decorator	NEDO AZZINI
Props	OSVALDO DESIDERI
Production manager	ALDO ULISSE PASSALCQUA
Production assistant	NICOLA VENDITTI

Close-ups



Jean Louis Trintignant



Stephania Sandrelli



Dominique Sanda

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JEAN LOUIS TRINTIGNANT (*Marcello*) was born December 11, 1930 in Pont-Saint-Esprit near Nimes. In 1950 he came to Paris to work in the theatre and appeared in plays by Shakespeare, Moliere and Ionesco before entering films. His screen debut was in 1955 in *Si Tours les Gars du Monde*. His first big role was in Roger Vadim's *And God Created Woman*, as the husband of Brigitte Bardot. His screen work has ranged from comedy to tragedy under some of Europe's finest directors including Rene Clement, Costa-Gavras, Claude Lelouch, and Claude Chabrol. His most recent appearances have won him international acclaim as one of the finest young actors on the screen—Dino Risi's *The Easy Life*, Claude Lelouch's *A Man and A Woman*, in Costa-Gavras' *Z* and *Sleeping Car Murder* and Eric Rohmer's *Ma Nuit Chez Maud*.

STEFANIA SANDRELLI (*Giulia*) was born in 1946. She was discovered at the age of 14 by a magazine photographer on the beach of her native Viareggio. Director Luciano Salce saw her photo and took her to Rome where she appeared in his film *Il Federale*. Pietro Germi then cast her opposite Marcello Mastroianni in *Divorce Italian Style* which established her in motion pictures. Germi featured her again in his *Seduced and Abandoned* and she next signed with Bernardo Bertolucci as the leading lady in *Partner*.

DOMINIQUE SANDA (*Anna*) was born Dominique Varaigne in Paris, March, 1951. She studied interior decoration which she left for fashion modeling. Her film debut was a matter of chance when she met Robert Bresson who was seeking a leading lady for his film adaptation of Dostoevsky's *A Gentle Spirit* (*Une*

Femme Douce). The success of her debut led to her appearance in Maximilian Schell's *First Love* based on Turgenev novella. The role of Anna in *The Conformist* is the most complex in her gallery of intriguing characters.

PIERRE CLEMENTI (*Nino*) was born in Paris in 1942 and majored in dramatic arts at the university in that city. He made his film debut in Michel Deville's *Adorable Menteuse* where he was spotted by Luchino Visconti who cast him as Alain Delon's brother in *The Leopard*. Clementi is one of the most versatile of the young actors in film today. He has been cast in diverse roles in important motion pictures by such distinguished directors as Costa-Gavras (*Shock Troops*), Luis Bunuel (*The Milky Way* and *Belle de Jour*), Pier Pasolini (*Pig Pen*) and Michel Deville's (*Benjamin*).

MILLY (*Marcello's Mother*) was born in 1910 and achieved success in Italy as a chanteuse and leading lady in the Italian cinema of the 1930s. She sang in New York in the mid-thirties at the Rainbow Room and the Blue Angel, going to Hollywood in 1937 for several films. Returning to Europe, she appeared in Brecht-Weill's *Three Penny Opera* with great success as *Jenny* among other musical plays and recitals. Her screen appearances have been infrequent due to the demand for her services in cabaret and for recordings.

BERNARDO BERTOLUCCI (*Director*) began directing his own films in 1961 and has become a leading contender in the sweepstakes of Italian filmmakers as a challenger with the contemporary giants—Fellini, Visconti and Antonioni. Prior to

the appearance of *The Conformist*, the films of Bertolucci were acclaimed only at the film festivals of the world and exalted by the international film buffs. His motion pictures were based on distinguished literary works, with which Bertolucci took great liberties, but were not easily accessible to the ordinary audience. Born in Parma in 1941, Bertolucci completed his formal education studying modern literature at the Rome University. The son of a poet/film critic, it seemed only natural that his career should be in the arts. Before Bertolucci received his university degree, his friend Pier Paolo Pasolini asked him to serve as his assistant director on Pasolini's first film *Accatton*. In turn Pasolini wrote the story for Bertolucci's first film *La Commare Secca*. The year *La Commare Secca* premiered, Bertolucci won the coveted Premio Viareggio literary award for his collection of poetry *In Search of Mystery*. His second film *Before The Revolution*, was shown at the Cannes Festival and won the Max Ophuls prize and the Prix de la Jeune Critique. Next, he made three one-hour documentaries entitled *The Petroleum Road* for television and an episode of a three-part film, *Love and Anger*, with the Living Theatre. This was followed by *Partner* starring Pierre Clementi. His last work before *The Conformist* was a color feature made for Italian television, *The Spider's Stratagem*, based on a short story by Jorge Luis Borges and starring Alida Valli. *The Spider's Stratagem* was shown at the 1970 Venice and Edinburgh Film Festivals and *The Conformist* appeared at the 1970 Berlin Film Festival. His work for television has elicited acclaim and a recent TV film screened to a capacity audience at the Museum of Modern Art.



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Excerpts from Interview with Bernardo Bertolucci by Robert Colaciello reprinted from Inter/VIEW, Andy Warhol's Film Journal.

BERTOLUCCI: I do not tell my actors how to play a character. The character is the actor. I do not know the characters of my films until the film is finished. They are created by the actors; they are inventions in collaboration. With Pierre Clementi in *Partner* I had almost complete identification—this is good, but rare . . . The actors contradict themselves because the psychological definition of what a character will be is based on what the actor ate the night before. We make a cinema based on food. Food, and who we sleep with the night before.

COLACIELLO: Just the opposite of Hollywood acting, right?

BERTOLUCCI: No, that is a great mistake, a great commonplace. Everyone says in Hollywood there is psychological direction of actors, but Howard Hawks' films are just like Andy Warhol films. Humphrey Bogart is always Humphrey Bogart. And Garbo always plays Garbo. It is the American independent cinema that went wrong—they are the sons who have not understood anything about the fathers.

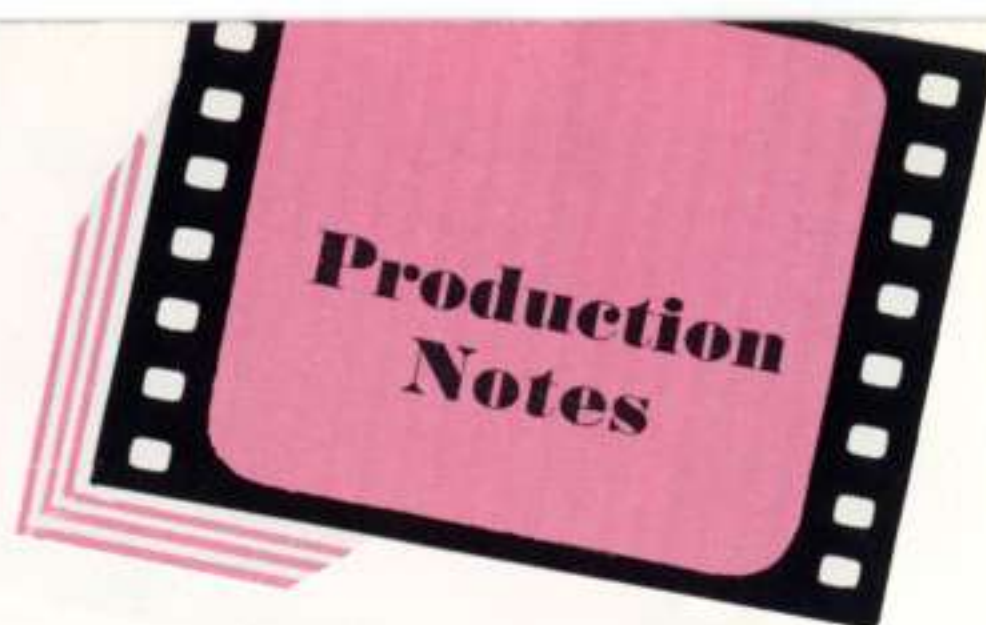
COLACIELLO: Shall we discuss things like the connections and contradictions between Fascism and Homosexuality as evidenced both in Victonti's *The Damned* and Bertolucci's own *The Conformist*?

BERTOLUCCI: First, I like to contradict myself . . . I am very complex, like all decadent personalities.

COLACIELLO: But a decadent monogamist?

BERTOLUCCI: Decadence is something you inherit; monogamy is something you choose. The most important thing is to be aware that you are decadent. Decadence is the most ancient thing in the world. I can't say if it is good or bad because I never say if something is a fault or not. Something is. That's all.

COLACIELLO: What about your revolutionary ideals, your membership in the Italian Communist party?



BERTOLUCCI: The most important thing that some New Left youth have not understood, that the Maoists have not understood, is that the revolution one makes for himself—one should not think of revolution as a humanitarian cause. I used to think I was making revolutionary art out of pity for the poor. But now I know I desire change for myself first. The Maoist slogan is "Serve the people"—it is a Catholic idea—you must serve yourself.

COLACIELLO: We turn to Godard, the influence of whom is strong in Bertolucci's films.

BERTOLUCCI: I admire Godard but one should not start from zero—it is a stupid phrase—when Godard said it it was a game, he said it in bad faith.

COLACIELLO: One name leads to another can we discuss Pasolini, Antonioni, Fellini?

BERTOLUCCI: Pasolini is so decadent in real life—he is even a polygamist—he tries to cover it up by making his films austere—by never moving his camera. I am not so decadent so I am not concerned with morality and God—my camera can move, can be sensual.

COLACIELLO: But what about *Teorema*, the erotic colors, the relentless emphasis of Terence Stamp's beige pants?

BERTOLUCCI: If you are excited by a pair of pants then you are still a schoolboy—*Teorema* is erotic only for schoolboys.

COLACIELLO: Antonioni?

BERTOLUCCI: Antonioni makes films about ashtrays. He is a great poet of objects.

COLACIELLO: Fellini?

BERTOLUCCI: *Satyricon* is like a big cadavre that doesn't smell. There is nothing wrong with making a cadavre, but a cadavre that doesn't smell . . . !

COLACIELLO: And back to your films.

BERTOLUCCI: They are conflicts between life and death. I am attracted to life. I am attracted to death.