



THE GREAT BEAUTY

LA GRANDE BELLEZZA

A FILM BY

PAOLO SORRENTINO

Toni Servillo

Carlo Verdone Sabrina Ferilli

ACADEMY AWARD® NOMINEE - BEST FOREIGN LANGUAGE FILM

WINNER - GOLDEN GLOBE AWARD® - BEST FOREIGN LANGUAGE FILM

WINNER - BAFTA® - BEST FILM NOT IN THE ENGLISH LANGUAGE

WINNER - 4 EUROPEAN FILM AWARDS

BEST PICTURE - BEST DIRECTOR - BEST WRITER - BEST ACTOR

2014 Film Independent Spirit Award Nomination - BEST INTERNATIONAL FILM

Italy, 2013 Running time: 142 minutes

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SYNOPSIS

Journalist Jep Gambardella (the dazzling Toni Servillo, *Il divo* and *Gomorrah*) has charmed and seduced his way through the lavish nightlife of Rome for decades. Since the legendary success of his one and only novel, he has been a permanent fixture in the city's literary and social circles, but when his sixty-fifth birthday coincides with a shock from the past, Jep finds himself unexpectedly taking stock of his life, turning his cutting wit on himself and his contemporaries, and looking past the extravagant nightclubs, parties, and cafés to find Rome in all its glory: a timeless landscape of absurd, exquisite beauty.

ON THE GREAT BEAUTY

by Piers Handling, Toronto International Film Festival

Provocative Italian auteur Paolo Sorrentino reunites with his *Il divo* star Toni Servillo for this portrait of a world-weary journalist searching for his long-lost idealism while drifting through the dolce vita of Rome's high spots and fleshpots.

Paolo Sorrentino's work becomes freer and more daring with each film he makes. *Il divo*, his brilliant, kaleidoscopic portrait of the politician Giulio Andreotti, and *This Must Be the Place*, a film about a man roaming the world in search of his past, were bold, individualistic pieces of cinema. From the striking opening shot of his new film – a shell being blasted from a cannon, followed by the party of all parties, set above Rome's Colosseum – we know we are in for a special ride. Sorrentino's subject extends well beyond the crisis his sixty-five-year-old protagonist is undergoing, for *The Great Beauty* is determined to look into the very soul of Italy ...

The Great Beauty is a grand indictment of a man, and a society, that has lost its way. Toni Servillo, as always, dazzles in the lead role, serving Sorrentino's grandly ambitious vision perfectly.

CAST

Toni Servillo as Jep Gambardella

Carlo Verdone as Romano

Sabrina Ferilli as Ramona

Carlo Buccirosso as Lello Cava

Iaia Forte as Trumeau

Pamela Villoresi as Viola

Galatea Ranzi as Stefania

with

Massimo De Francovich as Egidio

with

Roberto Herlitzka as Cardinal Bellucci

and with

Isabella Ferrari as Orietta

CREW

A Film by

Paolo Sorrentino

Written by

Paolo Sorrentino, Umberto Contarello

Produced by

Nicola Giuliano, Francesca Cima

Co-Producers

Fabio Conversi and Jérôme Seydoux

Associate Producers

Carlotta Calori, Guendalina Ponti

Associate Producers

Romain Le Grand, Vivien Aslanian, Muriel Sauzay

Line Producer

Viola Prestieri

Cinematography

Luca Bigazzi

Editing

Cristiano Travaglioli

Music

Lele Marchitelli

Production

Indigo Film

Co-Production

Babe Films

Pathé Production

France 2 Cinéma

Medusa Film

With the Collaboration of

A French-Italian Coproduction

Developed with the Support of

The Media Programme of the European Union

In Association with

Banca Popolare Di Vicenza

With the Support of

Eurimages

With the Contribution of

M.I.B.A.C. Direction Générale Cinéma

With the Participation of

Canal+ and Ciné+

With the Participation of

France Télévisions

BIOGRAPHY FOR PAOLO SORRENTINO

Born in Naples in 1970, Paolo Sorrentino is one of Italian cinema's most distinctive and stylish filmmakers. In 1998, his short film *Love Has No Boundaries* established a relationship with Indigo Films, who have produced all of his films to date. In 2001, his first feature, the dramatic comedy *One Man Up*, won the Silver Ribbon for Best Director and Best Screenplay at the Venice Film Festival. This film also marked his first collaboration with favorite actor Toni Servillo. *The Consequences of Love* (2004), Sorrentino's second film, premiered in competition at the Cannes Film Festival and won five David di Donatello Awards, for Best Film, Best Director, Best Screenplay, Best Actor, and Best Cinematography. The film *Il divo* (2008), a portrait of the Italian prime minister Giulio Andreotti, won the Jury Prize at Cannes and featured a stunning performance by Servillo. Following *This Must Be the Place* (2011), his first film to be shot in America, Sorrentino returned to his home country for the acclaimed *The Great Beauty* (2013).

PAOLO SORRENTINO IN HIS OWN WORDS

On the origins of the film

"I have long been thinking about a film which probes the contradictions, the beauties, the scenes I have witnessed and the people I've met in Rome. It's a wonderful city, soothing yet at the same time full of hidden dangers. By dangers I mean intellectual adventures which lead nowhere. Initially, it was an ambitious project without limits, which I kept putting off until I found the binding element that could bring this whole Roman universe to life. And that element was the character of Jep Gambardella, who was the last piece of the puzzle, and who made the whole concept of the film possible and less confused." —To Jean Gili, April 2013

On working with coscreenwriter Umberto Contarello

"We share a way of approaching things which now goes back more than twenty years. Our way of working is quite straightforward. It consists of chatting regularly — sometimes quite fleetingly, sometimes in more depth, depending on the ideas that daily life provides us with. Even little things, or the irrepressible need to tell each other a joke that made one of us laugh, might prompt us to write or to call up or see each other. Then, when the writing process begins, we go our separate ways. Like a long game of ping-pong, we send the script back and forth between us. I write the first version, I send it to him; he writes the second version; I do a third; and so on until the shoot, because a script can always be improved. The word *end* doesn't exist in writing." —To Jean Gili, April 2013

On the indelible influence of Fellini

"Of course, *Roma* and *La dolce vita* are works that you cannot pretend to ignore when you take on a film like the one I wanted to make. They are two masterpieces, and the golden rule is that masterpieces should be watched but not imitated. I tried to stick to that. But it's also true that masterpieces transform the way we feel and perceive things. They condition us, despite ourselves. So I can't deny that those films are indelibly stamped on me and may have guided my film. I just hope they guided me in the right direction." —To Jean Gili, April 2013

On directing

“Everything’s important in a film, not just the shots. Even the soundman’s mood or the quality of the catering. Any microcosm, in this case a set, can fall apart for the slightest, most insignificant thing. It’s absurd, but it’s a fact. A single shot, if well thought out and balanced, can enthrall and say more than ten pages of dialogue – that’s why shots can’t be left to chance or delegated to others. Because it’s my job to make the film communicate and, God willing, to enthrall the audience. I always work with the same cinematographer because, naturally, he’s very good and because an understanding with the crew, and first and foremost the cinematographer, is essential to doing a good job.”

–To Emmanuel Levy, December 2008

On working with cinematographer Luca Bigazzi

“My relationship with Bigazzi is now long-standing and established. I have total trust in him, and we are fortunate to understand each other without speaking. So I give Luca the script, and I let him interpret it and work it out in terms of lighting. He knows I’d rather go down new, unexplored paths than to rely on what we know and what we’ve already done, and so I think he works accordingly. I’m increasingly satisfied with this method, and I’m always happy to discover the lighting he has created, rather than giving him guidance in advance.” –To Jean Gili, April 2013

“I had one idea that was very clear in my mind: I wanted the lights to move in the film. I liked very much this idea. So either the lights were moving or the characters moved in and out of the lights all the time. And it was quite funny to see behind the scenes the director of photography moving around with the lights, instead of having a light source and him moving around.” –To Ariston Anderson, *Filmmaker Magazine*, June 2013

On Jep Gambardella

“A writer is constantly preoccupied with the idea of having to capitalize on his own biography on an artistic level. If that biography – as in the case of Jep Gambardella – is permanently drifting on the superficiality of high society, on futile chattering that is no more than background noise, on gossip reduced to instinctive pettiness, then that capitalization seems impossible.” –To Jean Gili, April 2013

On the influence of Ettore Scola

“The exhibition of prattling, the recourse to the lowest form of scuttlebutt, the proverbial ability to demonstrate meanness even towards one’s close friends, the disenchantment and cynicism that is currency amongst the Roman bourgeoisie – all of this borrows undeniably from Scola’s universe. That’s why I wanted to show him my film, and I was moved to see that he was deeply touched. At the end of the screening, he stroked my face for a long time, repeating how much he’d liked the film. And I, after many years, I was moved to feel again a feeling that I had completely forgotten: to feel like a son.” –To Jean Gili, April 2013

On the music in the film

“In thinking about this film – an inevitable mix of the sacred and the profane, just as Rome famously is – I immediately thought that this flagrant contradiction of the city, its capacity to miraculously combine sacred and profane, should be echoed in the music. So from the start, the idea came to me of using sacred music and Italian popular music.”

–To Jean Gili, April 2013

On the ensemble of well-known Italian actors

“Whatever you say about it, Italy has an extraordinary pool of actors of every sort. They are all very different, from many different backgrounds, but all with often underexploited potential, all just waiting to find good characters. From that point of view, I had great pleasure in calling on actors with whom I had already worked, and other very popular actors, like Carlo Verdone and Sabrina Ferilli, who usually play other types of roles. But I was sure – and this was confirmed during the shoot – that a good actor can do anything. Due to the considerable number of characters, I also had the possibility of working with actors with whom I had wanted to work for a long time but whom I had not been able to use in my previous films.” –To Jean Gili, April 2013

On Toni Servillo

“Toni Servillo is really a separate case. He’s the actor I can ask anything of, because he is capable of doing absolutely everything. I can now move forward with him with my eyes closed, not only as far as work goes, but also in terms of our friendship, a friendship which over time becomes more joyful, lighter yet deeper at the same time.” –To Jean Gili, April 2013

On the Neapolitan character

“If there is one ironic element to this film, it is certainly thanks to Naples; I have been conditioned by it, and there is an irony there I have met in no other place. The personality of Toni Servillo is tied to a type of Neapolitan close to extinction today, who is able to lightly reconcile a passion for deep things as well as for superficial ones, without being a snob. Someone who was able to go to cocktail parties with stars and then spend time with Alberto Moravia. There is also a long literary tradition of emotional disenchantment which goes with a big city, which is where he uses the strength of cynicism as a form of defence against the metropolis. But all cynics hide a sentimental side, which in the case of the film’s main character explodes in the vision and fantasy of the girl he loved when he was young.” –To Camillo De Marco, Cineuropa, May 2013

On the film’s epigraph from Céline

“This quote from Céline, which is the opening line from *Journey to the End of the Night*, is also a declaration of intent that I followed in turn in the film. It comes down to saying: there’s reality, but everything is invented too. Invention is necessary in cinema just to attain the truth. It might seem contradictory, but it isn’t at all. Fellini once said: ‘Cinema verité? I prefer the cinema of lies. The lie is the soul of the spectacle. What has to be authentic is the emotion felt in watching or expressing.’” –To Jean Gili, April 2013

On lessons learned from making films

“I’m afraid you never learn from experience, but experiences can be very funny. Luckily, from my point of view, you cannot capitalize on filmmaking. There’s no connection between what you do before and what you do after. It’s just a simple, single, wonderful experience that has no influence on what you do afterward. That’s my point of view. You can just make films and they become a beautiful memory, but you don’t learn from them.

“And I can say, because I’ve seen this from experience, that when a director says, ‘I’m going to do this because I’ve done this already, and I know it works,’ he’s making a mistake.” –To Ariston Anderson, *Filmmaker Magazine*, June 2013

PAOLO SORRENTINO SELECTED FILMOGRAPHY

2013 *The Great Beauty*

2011 *This Must Be the Place*

2008 *Il divo*

2006 *The Family Friend*

2004 *The Consequences of Love*

2001 *One Man Up*

BIOGRAPHY FOR TONI SERVILLO

“The fact that I became famous late in life, over forty, means I’ve had time to develop a sort of antidote to fame. I was able to deal with the worst part of myself, the younger one, the one full of whims. When, later, came the fame, I was immune. I believe that becoming famous when young is one of the greatest misfortunes that can happen.”

Italian *Vogue* has called Toni Servillo the “most versatile Italian actor in the history of Italian cinema,” and yet he did not star in a film until he was over the age of forty. Servillo was born in Afragola, Campania, in 1959, and still makes him home in Caserta, a suburb of Naples. Before the age of twenty, he knew that he wanted to be an actor, and in 1977, he founded the Teatro Studio di Caserta. In 1986, he began working with the group False Movement, and in 1987 was among the founders of Teatri Uniti, working as a director and an actor in the creation of an array of Neapolitan shows, such as *Partitura* (1988) and *Rasoi* (1991), by Enzo Moscato; *Ha da passà a nuttata* (1989), from the opera by Eduardo De Filippo; *Gypsies* (1993), by Raffaele Viviani; and, finally, *Saturday, Sunday and Monday* (2002), a revival of the award-winning Edwardian masterpiece, staged for four seasons and acclaimed all over Europe.

With *The Misanthrope* (1995) and *Tartufo* (2000), by Molière, and *The False Confidences* (1998/2005), by Marivaux, all translated by Caesar Garboli, Servillo realized a triptych of great French theater between the seventeenth and eighteenth centuries.

In 2007, he adapted, directed, and starred in *The Holiday Trilogy*, by Carlo Goldoni, which toured the world through 2010. Also in 2010, he directed and interpreted *Sconcerto*, a piece of “musical theater” with lyrics by Franco Marcoaldi and music by Giorgio Battistelli, for which he won the 51 Grand Prix as Best Actor at the MESS Festival 2011 in Sarajevo.

His debut as a director of musical theater was in 1999, with *La cosa rara*, by Martin y Soler, for La Fenice in Venice, followed by *The Marriage of Figaro*, by Mozart; *The Desperate Husband*, by Cimarosa; *Boris Godunov*, by Mussorgsky; *Ariadne on Naxos*, by Richard Strauss; *Fidelio*, by Beethoven (with which, in December 2005, he opened the season at the San Carlo in Naples); and *The Italian in Algiers*, by Rossini, for the opera festival in Aix en Provence.

He has been directed in the theater by Meme Perlini, Mario Martone, and Elio De Capitani, and starred in films by Mario Martone, Antonio Capuano, Paolo Sorrentino, Elisabetta Sgarbi, Fabrizio Bentivoglio, Andrea Molaioli, Matteo Garrone, Stephen Uncertain, and Claudio Cupellini.

His breakout film role was in Sorrentino’s 2001 film *One Man Up*, which garnered him several nominations in Italy and started a long, close relationship with the director. He received the David di Donatello prize and the Silver Ribbon in 2005 for another leading role with Sorrentino in *The Consequences of Love*, then again in 2008 for *The Girl by the Lake*, by Andrea Molaioli, and in 2009 for Sorrentino’s *Il divo*. In 2008, he won the award for Best Actor at the European Film Awards for his roles in both *Gomorrah*, by Matteo Garrone, and *Il divo*, after both films premiered at the Cannes Film Festival. In 2010, he received the award for Best Actor at the Rome Film Festival for *A Quiet Life*, by Claudius Cupellini.

Servillo continues to work in the theater and to run the Teatri Uniti in Naples. In June 2013, as part of the Year of Italian Culture, Servillo and thirty actors from the company traveled to Chicago for five performances of Eduardo de Filippo’s *Inner Voices*; the run sold out immediately, thanks to good reviews. The *Chicago Tribune* called Servillo “an extraordinary actor . . . a cross between Beckett, Chaplin, and Peter Sellers,” and the *Chicago Sun-Times* described him as “a sublime leading actor and director.”

PRIZES FOR TONI SERVILLO'S FILM WORK

INTERNATIONAL FILM FESTIVAL OF ROME

2010

Golden Marcus Aurelius Award Winner for Best Actor for *A Quiet Life*

CAPRI HOLLYWOOD

2010

Actor of the Year

DAVID DI DONATELLO AWARDS

2009

Winner Best Actor for *Il divo*

2008

Winner Best Actor for *The Girl by the Lake*

2005

Winner Best Actor for *The Consequences of Love*

2002

Nominated Best Actor for *One Man Up*

S.N.G.C.I. – SILVER RIBBONS

2009

Winner Best Actor for *Il divo*

2008

Winner Best Actor for *The Girl by the Lake*

2005

Winner Best Actor for *The Consequences of Love*

2002

Nominated Best Actor for *One Man Up*

EUROPEAN FILM AWARDS

2008

Winner Best Actor for *Gomorra* and *Il divo*

JAMESON PEOPLE'S CHOICE NOMINATION COMMITTEE

2005

Best Actor for *The Consequences of Love*

VENICE INTERNATIONAL FILM FESTIVAL

2007

Pasinetti Award for Best Actor for *The Girl by the Lake*

INTERVIEW WITH TONI SERVILLO

By Jean Gili, April 2013

You have worked with Paolo Sorrentino since his first film, *One Man Up*. How did you first meet?

My first meeting with Paolo Sorrentino took place in Naples in the theatrical community, with the Teatri Uniti, founded in 1987 from the union of three companies: Mario Martone's Falso Movimento, Antonio Neiwiller's Teatro dei Mutamenti, and the Teatro Studio de Caserta, which I directed. Teatri Uniti produced Martone's first films and also contributed to the production of Sorrentino's first films. Sorrentino was a young writer back then who was hanging out with the Teatri Uniti, an enterprise which had relaunched theater and cinema in Naples by creating a sort of Factory, where both were practiced. After various pieces of work, he finally offered us the script of his first feature film. Angelo Curti, who was closely involved in production work, took charge of him. I remember that, at that time, I was preparing to stage *The Misanthrope*, by Molière. When I read this script, I thought it was fantastic, and that was the start of this relationship which now takes us to our fourth film together, out of the six that Paolo has directed. We have a very privileged relationship, which has become quite singular in Italian cinema, because it seems relatively rare that a filmmaker and an actor work together over such a long time.

Do you stay in touch between films?

We have something in common which we both cultivate, and that's a taste for mystery. That has something to do with esteem, with a sense of irony and self-mockery, with certain similar sources of melancholy, and certain subjects or themes of reflection. These affinities are renewed each time we meet, as if it were the first time, without there being any need for a closer relationship between one film and the next. We meet and it's as if we've never been apart. And that means there's a deep friendship between us, and that's what is so great. When a necessity emerges, it's this necessity that becomes a film. This is fed by silences and by something mysterious that we like to leave as it is. The foundation of our relationship has this element of mystery that we don't want to unravel. We don't try to explain it.

Did you discuss the script before the shoot?

As with all the films I've done with Paolo, he keeps the surprise of the script for me. He calls me and says: "I've written a film, and I'd like you to play the lead character." Then he sends me the script right away. He does that every time. Afterwards, we discuss the script together. Once he sends it to me, I take part in the initial readings. He doesn't only want to rouse my curiosity about my character, he also wants an opinion on the script. From that point on, a conversation starts about the character and the film, which doesn't stop and carries on throughout the creative process. For my part, while I like suggesting or adding things, I think that Paolo has a great talent for writing a script and dialogue. When you read the script, you can already visualize the film. Paolo is one of those directors who has the whole film in his head. He arrives on set very well prepared, none of which stopped us having conversations beforehand to develop the character. For this film in particular, I'm very pleased with the character. I think it's Paolo's most personal film, his most free.

Does he have a particular way of directing actors?

He chooses the actors according to the talent he sees in them, and the esteem he has for them. Then he expects a certain interpretation from them. He counts on the actor he has selected; he has backed him, and so he expects the maximum. He doesn't just maintain a lasting relationship with me, although we have a deep connection running through four films. He really gambles on all the actors he picks, like you bet on a horse, thinking it will win. Most of the time, he chooses an actor and imagines the character embodied by that actor. Naturally, on set there can be a small margin for improvisation, depending on circumstances. But what's special about him is this dimension for gambling, which makes him choose an actor for a given character and gamble everything on his talent. So, for example, in the

film, I think Sabrina Ferilli and Carlo Verdone are really very good. They are very well-known actors in Italy, and they exactly illustrate what I was explaining. Their talent and their nature had to serve the characters that Paolo had in mind. Personally, in this film, more so than in the others, I felt as though I was passing the baton from the writer to the character. With deep affection, I felt that Paolo really needed this character, this Gambardella he'd invented, to have my face. And he passed the baton onto me. He told me: "Put your face, your body, your way of being into it." What's more, he's a Neapolitan character who lives in Rome, with a Naples style that we both know well.

For the other characters, he also makes this kind of bet. There are, for example, some other Neapolitans, such as Iria Forte and Carlo Buccirosso. It's a film with a very rich cast, a spectrum of characters which goes from Neapolitans to Romans, but not just that: Galatea Ranzi, Massimo Popolizio, Pamela Villosesi, Franco Graziosi, Roberto Herlitzka, Isabella Ferrari, Serena Grandi, and Giulio Brogi. Even more than with *Il divo*, Paolo relied on actors with stage experience – in other words, actors who, for the main part, currently act in theater in Italy, and lots of them for many years. Paolo really appreciates the discipline of stage actors, the absolute preparation with which they arrive on set, a preparation comparable to his own. He demands the same thing from all his actors.

It's clear that, for you, acting onstage and in the movies is not the same game.

To me, they are two quite different things. They are two profoundly different languages which are employed in completely different spaces and times. In my relationship with Paolo, the fact that he's been a very attentive spectator of my stage work for many years naturally enriches our relationship in cinema, which explains our great complicity.

Do you think that Sorrentino has, in a certain way, gained in maturity over the course of the years?

Yes, I've noticed that his writing ability, whether for a screenplay or dialogue, which was already remarkable in *One Man Up*, has become increasingly refined, and at the same time, he has developed his directing skills as a creator of images. I think this latest film, *The Great Beauty*, is the most accomplished demonstration of this. Over the years, he has become more of a director, whereas for his debut with *One Man Up*, he was more of a writer, an inventor of extraordinary stories and dialogue, but less a creator of forms. But in the course of his career, including his U.S. experience, his writing has matured. Paolo makes films with an absolute liberty, without taking into account the expectations of the market or any career strategies. Paolo has great freedom as an artist and, even when he has some huge opportunities, like with his American film, or for this one, which is a European coproduction with a major budget, it doesn't change anything about his way of filmmaking, nor his dimension as a writer. This has even grown over the years. Instead of his creative freedom softening or becoming anesthetized, it has augmented.

The film can be seen as a homage to Fellini.

Paolo has never made a secret of his profound love for Fellini. And I, like all the actors of my generation, have never hidden my love for Mastroianni, nor for Volonté. They are key references for us. I think this film and *8 1/2*, Fellini's masterpiece, are linked to the same word: *dissipation*. They are both films which develop this theme in an extraordinary way, the dissipation of the personality, of talent, of feelings, his own personal story, his social role. Gambardella has total indifference to his great talent, and instead squanders and destroys it. In my opinion, these two films, which are completely different, from two different writers – an acknowledged master and a young talent who's carving out his reputation – share this same rhythm, this pacing linked to the theme of dissipation.

The film also conveys a certain anxiety.

It is in some ways the film which recounts the end of an era, without knowing what awaits us in the future. For me, it's the definitive film which recounts the last thirty years in Italy, with the worrying consequences it displays. The anxiety also comes from the fact that it's a film which doesn't look towards a future. Because we're all quite lost in the face of this uncertain future.

The terrace is the film's emblematic setting.

Yes, it's a magnificent terrace, in an authentic apartment, in a red building which is easy to recognize, located in front of the Colosseum. You feel as if you could touch the monument with your fingertips from the terrace. It's Gambardella's apartment, the symbolic terrace where numerous important conversations take place on the themes we mentioned earlier. Gambardella has hosted lots of stupid and vulgar parties there. Every emotion finds a place there.

At the start, there's the death of a Japanese tourist; by the end, you feel that the spectator might succumb too.

I interpreted that death as one of the many manifestations of the effects of beauty. We know that beauty can also kill. And I'd be pleased if the film attains that objective.

In *Il divo*, you acted with a mask; here, you act with your face revealed: two traditions of Italian theater.

Yes, despite the fact that I have a haircut, which changes me, I'm perfectly recognizable in this film. I used no mask. The character often hides – he is often almost dislikable due to his cynicism – but he's also very sentimental. When he has the opportunity, he reveals deep feelings. He's very human. I'd say my performance is the opposite of *Il divo*. Instead of working on the mask, I stripped myself bare in the circumstances which presented themselves.

Do you prefer either of those two films?

That depends on the aims, on the vision one has of the finished work. For me, both experiences were exciting, each having their own requirements in terms of the film's objectives. Each time I work with Sorrentino, it gives me the opportunity to express myself in a very different way. That's also a demonstration of Paolo's rich inventiveness. The four films I've made with him – *One Man Up*, *The Consequences of Love*, *Il divo*, and *The Great Beauty* – are by the same director but, in a certain way, they are four self-sustaining universes, with characters which have nothing to do with one another. The only thing in common in the four films is a note that I really like in his movies: a disturbing sense of melancholy, which is also very seductive, and which corresponds to Paolo's deep personality. In one way, I feel a strong irony in my way of looking at life, but in another, this melancholy is something which binds us deeply, even though we never talk about it.

TONI SERVILLO SELECTED FILMOGRAPHY

- 2013 *The Great Beauty*, by Paolo Sorrentino
- 2013 *La bella addormentata*, by Marco Bellochio
- 2011 *It Was the Son*, by Daniele Ciprì
- 2011 *The Jewel*, by Andrea Molaioli
- 2010 *A Quiet Life*, by Claudio Cupellini
- 2010 *Noi credevamo*, by Mario Martone
- 2010 *Gorbaciof*, by Stefano Incerti
- 2010 *A View of Love*, by Nicole Garcia
- 2008 *Il divo*, by Paolo Sorrentino
- 2008 *Gomorrah*, by Matteo Garrone
- 2007 *La scia perdere Johnny!*, by Fabrizio Bentivoglio
- 2007 *The Girl by the Lake*, by Andrea Molaioli
- 2004 *Notte senza fine*, by Elisabetta Sgarbi
- 2004 *The Consequences of Love*, by Paolo Sorrentino
- 2001 *Luna rossa*, by Antonio Capuano
- 2001 *One Man Up*, by Paolo Sorrentino
- 1998 *Teatro di guerra*, by Mario Martone
- 1993 *Rasoi*, by Mario Martone
- 1992 *Morte di un matematico napoletano*, by Mario Martone

MUSIC FROM *THE GREAT BEAUTY*

Soundtrack Listing

- "I Lie," composed by David Lang, performed by the Torino Vocal Ensemble
"World to Come IV," composed by David Lang, performed by Maya Beiser
"My Heart's in the Highlands," composed by Arvo Pärt,
performed by Else Torp and Christopher Bowers-Broadbent
"Time," from the score by Lele Marchitelli
"The Beatitudes," composed by Vladimir Martynov, performed by Kronos Quartet
"Dies irae," from *Requiem for My Friend*, composed by Zbigniew Preisner
"The Lamb," composed by John Tavener, performed by the Temple Church Choir
Symphony in C Major: II. Adagio, composed by Georges Bizet,
performed by the New Zealand Symphony Orchestra
"River Flows," from the score by Lele Marchitelli
Symphony no. 3: III. Lento - Cantabile-semplice, composed by Henryk Górecki,
performed by the London Symphony Orchestra with Dawn Upshaw
"Beata viscera," composed by Magister Perotinus, performed by Vox Clamantis
- "Far l'amore (Club Mix)," performed by Bob Sinclar and Raffaella Carrà
"More Than Scarlet," performed by Decoder Ring
"Take My Breath Away," performed by Gui Boratto
"Brain Waves," from the score by Lele Marchitelli
"Everything Trying," performed by Damien Jurado
"Parade," performed by Tape
"Color My World," from the score by Lele Marchitelli
"Forever," performed by Antonello Venditti
"Surge of Excitement," from the score by Lele Marchitelli
"Water from the Same Source," performed by Rachel's
"Settembre non comincia," from the score by Lele Marchitelli
"Ti ruberò," performed by Monica Cetti
"Trumeau," from the score by Lele Marchitelli
"Que no se acabe el mambo," performed by La Banda Gorda
"We No Speak Americano," performed by Studio Allstars
"Discoteca," performed by Exchpoptrue
"Mueve la colita (2012 Remix)," performed by El Gato DJ
"Ramona," from the score by Lele Marchitelli