

Document Citation

Title	'Mimi the metalworker his honor betrayed
Author(s)	
Source	<i>Euro International Films</i>
Date	
Type	press kit
Language	English
Pagination	
No. of Pages	7
Subjects	Giannini, Giancarlo (1942), La Spezia, Italy Wertmüller, Lina (1928), Rome, Italy Melato, Mariangela (1941), Milan, Italy
Film Subjects	Mimi, metallurgico ferito nell'onore (The seduction of Mimi), Wertmüller, Lina, 1972

The Seduction of Mimi

EURO INTERNATIONAL FILMS

GIANCARLO GIANNINI

"MIMI' THE METAL WORKER HIS HONOR BETRAYED"

MARIANGELA MELATO

Agostina Belli Luigi Diberti Elena Fiore

Tuccio Musumeci Ignazio Pappalardo

and as guest star TURI FERRO

A picture of

LINA WERTMULLER

Produced by Daniele Senatore *and* Romano Cardarelli

for

"Euro International Films"

Music by

PIERO PICCIONI

Eastmancolor of Technochrome

MIMI' THE METAL WORKER HIS HONOR BETRAYED

Technical cast

<i>Story and screenplay</i>	LINA WERTMULLER
<i>Director assistant</i>	GIOVANNI ARDUINI
<i>Cameraman</i>	BLASCO GIURATO
<i>Editor</i>	FRANCO FRATICELLI
<i>Art director</i>	AMEDEO FAGO
<i>Set director</i>	EMILIO BALDELLI
<i>Sound engineer</i>	MARIO BRAMONTI - ANTONIO BRAMONTI
<i>Costumes for Miss Mariangela Melato designed by</i>	ENRICO JOB

Roles

Carmelo
Fiore
Tricarico
Rosalia
Pippino
Amalia
Pasquale
Massaro 'Ntoni

Artistical cast

GIANCARLO GIANNINI
MARIANGELA MELATO
TURI FERRO
AGOSTINA BELLI
LUIGI DIBERTI
ELENA FIORE
TUCCIO MUSUMECI
IGNAZIO PAPPALARDO

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MIMI' THE METAL WORKER HIS HONOR BETRAYED

Carmelo Mardocheo, a sicilian sub-proletarian with a family full of aunts dressed in black and a wife who is a kind of boring little animal, decides to vote without obeying the orders of the local mafia. And the all-knowing mafia obliges him to emigrate to Turin.

In the North, after going through the traumatic experiences of the immigrant exploited as a piece-worker by the mafia, he manages to find a job in a large factory. Becoming a metallurgist and trade-unionist, he meets Fiore, a girl with whom he falls head over heels in love, and with whom he sets up a second household in Turin. In order to be faithful to Fiore, he avoids going back to Sicily, so as not to have contacts with his wife Rosalia.

During her husband's absence, Rosalia gradually changes: she works in a large factory, she learns to dance, to smoke and to dress in a more modern way.

Carmelo and Fiore have a baby. On the day of the christening, in the café where they are celebrating the happy event, a massacre takes place. A setting up between members of the mafia. And the murderer is the same one that Carmelo met on his arrival. Carmelo is saved by a miracle - but he does not reveal the murderer's name to the police. Also because his archaic fear makes him see strange resemblances between the member of the mafia and the police superintendent.

Not long afterwards Carmelo is transferred from Turin to Catania, a few miles from his home. He sees his old friends and his wife Rosalia, from whom he continues to hide his relationship with Fiore, all the more so since Fiore has joined him with her son at Catania. Carmelo's double life is of short duration, however. Rosalia, finding her husband so cold and indifferent, becomes the lover of Amilcare Finocchiaro, a revenue officer with a wife and five children. During a heated explanation Rosalia confesses to Carmelo that she is expecting a baby from the other man.

Carmelo, wounded in his honour but a civilized metallurgist, does not feel like revenging the outrage as his fathers did, with a shot from the "lupara", nor does he have the moral freedom to accept his position as betrayed husband. So he plans a vengeance of his own: he woos and seduces Amilcare's fat wife and then when she has given in to him, he confesses his vindictive intentions to her. He makes her pregnant, and then publicly communicates the scandal to the town. One Sunday morning, in the main square, in front of the Church, he stages the scene. Amilcare, who is armed, reacts and a killer, whom the mafia has ordered to tail Carmelo to see what he is up to, kills him, leaving his pistol in Carmelo's hands, however. Thus Carmelo is accused and arrested.

When he gets out of prison, after serving the sentence for that murder he had not committed, he finds the three families waiting for him. Carmelo is terrorized and would like to go back to prison but in the end he agrees to fall in with the mafia's plans and no longer oppose the state of affairs that had forced him to leave his home at the beginning: corrupt power, capitalist exploitation and the mafia.

WERTMULLER LINA

DIRECTOR

Arcangela Wertmüller Von Egg was born of a family of Swiss origin.

After the war, she enrolled in P. Sharoff's courses on direction.

In 1952 she became G. Salvini's assistant. After years of work in the theatre and T.V., in 1962 she produced her first film "I Basilischi" (The Lizards), followed in 1965 by her second film "Questa volta parliamo di uomini" (Let us speak of men this time).

She made her début as a playwright in 1969 with "Due più due non fa più quattro" (Two and two are no longer four), and with the adaptation of Wesker's "Kitchen", staged at the Valle theatre in Rome in December 1970.

Biographical note :

GIANCARLO GIANNINI

Born at La Spezia on August 1, 1942, Giancarlo Giannini enrolled at the Academy of Dramatic Art in Rome at the age of 18. He attended classes at the academy for a year and a half. He was first signed up by the Piccolo Teatro of Florence, where he played the part of Puck in "Midsummer's Night's Dream" during the summer. Co-starring with him were Carla Fracci, and Gina Maria Volontè. The play was directed by Beppe Menegatti.

Soon afterwards he was signed up by Francesco Rosi, who gave him a part in "In memoria di una signora amica" of Patroni Griffi, and then Zeffirelli gave him the male lead in "Romeo and Juliet". He made his debut at the Verona Arena and played the part of Romeo for two years. He continued to play Romeo even afterwards, and the role has always given him great satisfaction. At the same time Giancarlo Giannini was playing in Zeffirelli's production of "La Lupa" with Anna Magnani".

Then came TV. Giannini made his debut in Marco Praga's play, "La porta chiusa", in which he co-starred with Sarah Ferrati. Not long afterwards he scored a rousing personal success with "David Copperfield", as directed by Anton Giulio Majano.

Meanwhile, the motion picture world began to reach out to him. "Rita la zanzara" and "Non stuzzicate la zanzara" with Rita Pavone were Giancarlo Giannini's first films, both directed by Lina Wertmuller.

But then almost immediately afterwards he was back at his beloved theater again, starring in "Black Comedy", directed by Zeffirelli and co-starring Anna Maria Guarnieri. At virtually the same time he scored another sensational television success in "Lo Squarciagola", directed by Squarzina.

After playing in a few more films of little importance, he was given a part in Mauro Bolognini's "Arabella", with Virna Lisi and Terry Thomas; "Lo sbarco di Anzio" of Dmitrik, with Mitchum; "Fraulein Doctor" of Alberto Lattuada with Suzy Kendall, and "Il segreto di Santa Vittoria".

Giannini continued up to a short time ago to alternate his motion picture activity with that in the theater, but this latter came to a halt with "La promessa", directed by Zurlini, and "2+2 non fa più 4" by Lina Wertmüller, directed by Zeffirelli .

The cinema world realized Giannini's full potential in "Dramma della gelosia" with Mastroianni and la Vitti , and began offering him more and more important parts. He played in "Mio padre monsignore" of Racioppi, "L'Iliade Moderna" of Castellari, "Una prostituta al servizio del pubblico ed in regola con le leggi dello Stato" with Giovanna Ralli, directed by Zingarelli, "La tarantola dal ventre nero" and lastly "Mimi' metallurgico ferito nell'onore".

MARIANGELA MELATO

Agile and full of zip in her acting, Mariangela Melato is a starlet who is constantly climbing, more and more in demand by directors and producers. She had had an "itch" for the theater since she was a little girl. Little by little she has drawn close to it, with help from no one, in the end passing her examinations with flying colors. It had not been easy, young as she was, to get her family to accept the idea that she wanted to be an actress, and after many small family dramas, Mariangela finally decided to leave home. Time went by and she worked ceaselessly, and at last she got her first contract: with Dario Fo.

Later on Mariangela appeared with the Permanent Theater Company of Triest and with that of L'Aquila. Eriprando Visconti signed her up for "La monaca di Monza", and she played in L'Inserzione" of Natalia Ginzburg. By now she was working fulltime, and after other plays in the theater, such as "I lunatici" and "L'Orlando furioso", as directed by Luca Ronconi, she made her debut in the movies. "L'invasione" of Yves Allegret was her beginning? This was followed by "Contestazione generale" of Zampa, "Il prete sposato" of Vicario, "Basta guardarla" of Salce ; "Per grazia ricevuta" of Manfredi, and up to "La classe operaia" of Petri, "Mimi metallurgico ferito nell'onore" of Lina Wertmüller, "La polizia ringrazia" of Stefano Vanzina, and "Violenza : quinto potere", in all of which she played outstanding parts, demonstrating a mastery of the art of acting. At present she is playing part in "Lo chiameremo Andrea", directed by De Sica.