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Monsignor, with great cunning, brings the situation to its inevitable and extremely pleasurable climax. When the elevator is fixed, the Monsignor lightly explains that what happened between them is no sin because they were prisoners, unable to use their free will and ability to make choices. He then enters the apartment of the elegant woman who lives on the floor above Donatella's. She is, of course, his mistress.



1977

A Very Little Man

Un borghese piccolo piccolo

by Mario Monicelli

Story: based on the novel by Vincenzo Cerami. Adaptation: Vincenzo Cerami. Screenplay: Sergio Amidei, Mario Monicelli. Photography (Technospes): Mario Vulpiani. Art Director: Lorenzo Baraldi. Set Decoration: Massimo Tavazzi. Costumes: Gitt Magrini. Music: Giancarlo Chiaramello. Editor: Ruggero Mastroianni. Producers: Luigi and Aurelio De Laurentiis. Production: Auro Cinematografica. Distribution: Cineriz. Origin: Italy.

CAST

Alberto Sordi (Giovanni Vivaldi), Shelley Winters (Amalia, his wife), Romolo Valli (Dr. Spaziani, Vivaldi's boss), Vincenzo Crocitti (Mario, Vivaldi's son), Renzo Carboni (robber), Renato Malavasi (cemetery director), Renato Scarpa (the priest), Pietro Tordi (a Freemason), Ettore Garofolo (the young man on the street).

A robber shoots and kills Vivaldi's son. He recognizes the killer but says nothing. He does not want him to escape justice or get off with a light sentence... (in A Very Little Man)



SYNOPSIS

Giovanni Vivaldi is a modest, cynical, obsequious civil servant from Rome. He is nearing retirement and his only concern is to "settle" his son, Mario, an apathetic, dreary young man. Mario has just received an accounting diploma and his father dreams of finding him a job in the Ministry where he has worked for years, knowing that his son would be taken care of for life. Placement exams are to be given soon, but Vivaldi knows that there are only 600 jobs available and that 30,000 people will be applying. He is ready to try anything to get his son a job. He speaks to Dr. Spaziani, his boss for many years. Spaziani gives him to understand that being a Freemason can bring a host of advantages: a member of the Masonry might come to know the written exam questions in advance. In spite of his wife's opposition, Giovanni Vivaldi applies for membership and is initiated in a grotesque ceremony. During the rites he recognizes many of his fellow-workers from the office. His hysterical dedication, and his groveling bent to use every opportunity to succeed are finally rewarded. Mario passes the written exam. A triumphant Giovanni accompanies him to the oral exam, now only a formality. As father and son get out of their car, a robbery takes place at a nearby bank and a fleeing robber shoots and kills Vivaldi's son. Mario's death

transforms him. During the police line-up he recognizes his son's killer but says nothing. He does not want him to escape justice or get off with a light sentence. He follows him, spies on him and then, one evening, stops him and drags him off to the little cabin in the country where he used to go fishing with Mario. There he tells the man who he is, gags him and tortures him until he dies. Time passes

and a retired Giovanni Vivaldi takes loving care of his wife, who was paralyzed with shock when Mario was killed. One day, as the old pensioner is taking a stroll in the park, he is beat up and senselessly threatened by a young man on the street. A light of revenge glows in Vivaldi's eyes and the old man gets into his car and starts to follow him, just as he once followed his son's murderer.