

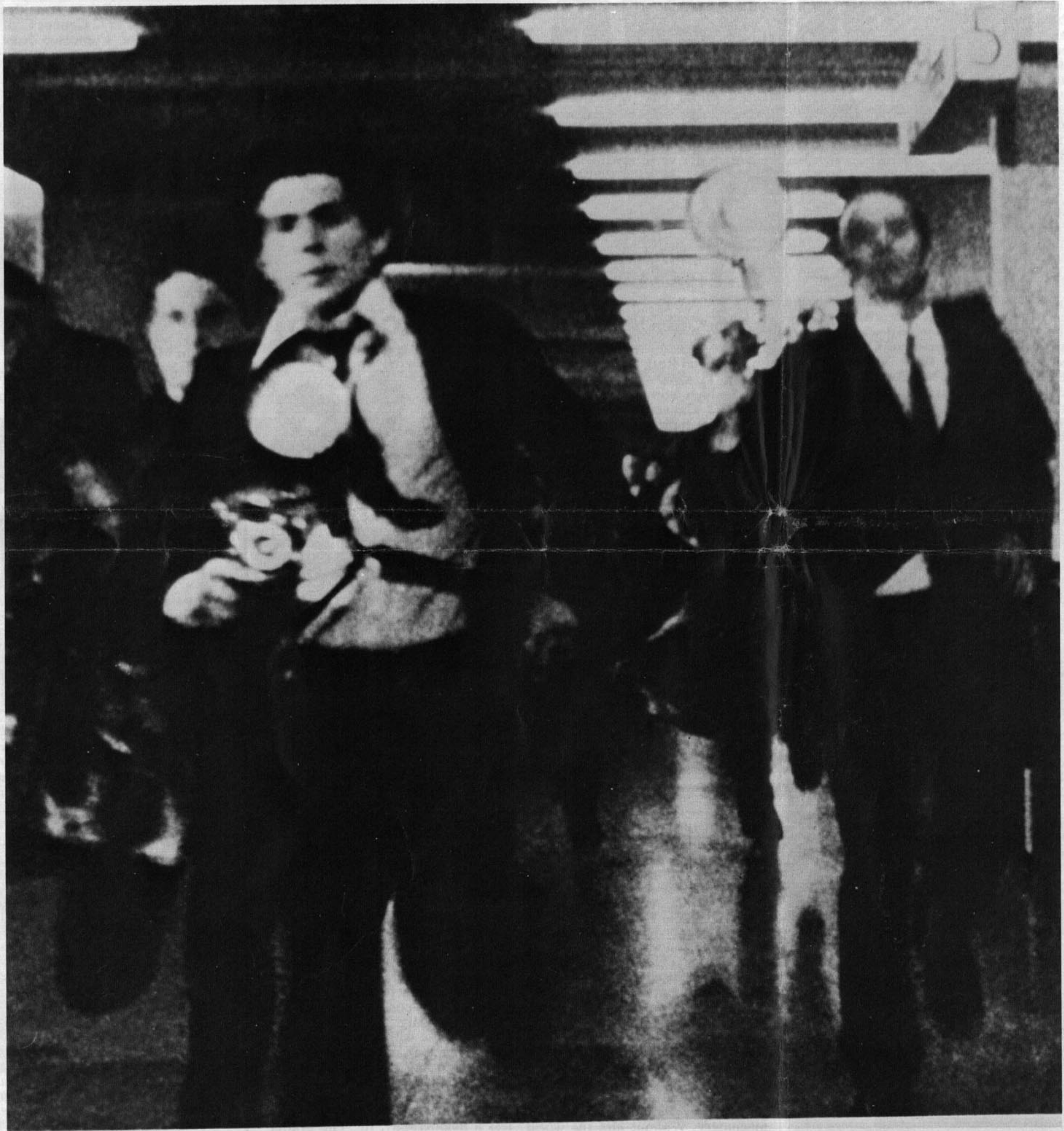
Document Citation

Title	The Mattei affair
Author(s)	
Source	<i>Paramount Pictures</i>
Date	
Type	exhibitor manual
Language	English
Pagination	
No. of Pages	8
Subjects	
Film Subjects	Il caso Mattei (The Mattei affair), Rosi, Francesco, 1972

Paramount Press Book

AND MERCHANDISING MANUAL





THE MATTEI AFFAIR

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Publicity

New Francesco Rosi Film Examines Mysterious Death

Enrico Mattei was the most powerful and feared man in post-war Italy. A shroud of mystery still surrounds his death when his plane exploded in mid-air one minute before it was due to land at Milan Airport. Did one of a legion of enemies maneuver his death or was it, as official reports termed it, an "accident"?

Paramount Pictures' "The Mattei Affair," director Francesco Rosi's "open-ended" film which was winner of the Grand Prize at the Cannes Film Festival of 1972, explores the enigmatic life and work of Mattei, forming a mosaic of real-life interviews with a dramatic counterpoint.

Mattei was one of the most outstanding personalities on the Italian post-war scene, indeed on the international level. He was born poor and pulled himself into power and wealth. A partisan leader, he rose to be head of Italy's AGIP, which had been set up to prospect for oil. The discovery of methane gas at an abandoned well was the impetus for the creation of E.N.I., headed by Mattei, which enabled Italy to compete against the strong private companies that wanted rights to the methane deposits in Italy.

Mattei set out to turn Italy from an agricultural to an industrial country, wheeling and dealing in fierce competition to outwit both his trade and political rivals in the lucrative oil market. Mattei negotiated with Iran, Saudi Arabia, Egypt, Tunisia, Libya and Morocco, offering terms that were more attractive to them—a 50/50 share. He bent the rules of the game to suit himself.

As he rose to power, Mattei's circle of enemies mushroomed. "There was no limit to his ambitions," an associate recalls. "He was eaten up by the desire for action."

As he accumulated a vast personal wealth, he also paid for the upkeep of an orphanage, having no home base because he was constantly travelling around the world negotiating new contracts. His grand passion was oil and what it could do for his country.

Many groups wanted him dead. To gain a foothold in Algeria, Mattei supported the war of independence and the OAS threatened to kill him. But the OAS was not the only body that wanted to eliminate him. If his death was plotted (and there is strong supportive evidence that he was assassinated), it might have been by anyone, even the CIA, the Mafia or a rival group.

"The Mattei Affair" is also an adventure film, shifting from the post-war period to our own time as



Still #MA-5 MAT 1C

Gian Maria Volonte portrays Enrico Mattei, who changed the course of destiny for Italy, in Paramount Pictures' "The Mattei Affair," the winner of the Grand Prix at the Cannes Film Festival. Director Francesco Rosi's film about the most powerful man in Italy during the post-war era is a Cinema International Corporation production for Vides-Verona Films. Opens in color _____ at the _____ Theatre.

it takes for its framework the actual locations where Mattei forged his energy and power—from Milan to Russia, from North Africa to Iran, from Monte Carlo to Sicily where Mattei spent the last day of his life, promising this most-underdeveloped area of Italy the hope of employment and well-being.

Mattei was termed everything from "the oil czar" to "the white communist" to "the emperor of the Republic." One thing is clear. He wielded his power with thunderous drive and ambition, changing the economic and social course of Italy.

Death silenced him, but it added new mystery to his life, work and tragic end. Reporters and historians continue to sift through the facts of his life, putting the jigsaw puzzles into place. "The Mattei Affair" puts these pieces together, enveloping the audience to become judge and jury of what really happened and why.

The story of Mattei is not yet finished. History has absorbed, but not yet explained, him.



Still #MA-2 MAT 2B

Gian Maria Volonte as Enrico Mattei assures the citizens of Sicily that work and well-being will be theirs in Paramount Pictures' "The Mattei Affair," the winner of the Grand Prix at the Cannes Film Festival. Director Francesco Rosi's film about the most powerful man in Italy during the post-war era is a Cinema International Corporation production for Vides-Verona Films. Opening in color _____ at the _____ Theatre.



Still #MA-1

MAT 2A

Gian Maria Volonte as Enrico Mattei raises his hands in victory after discovering methane gas in a well in the village of Caviaga in Paramount Pictures' "The Mattei Affair," the Grand Prix winner at the Cannes Film Festival. Director Francesco Rosi's film about the most powerful man in Italy during the post-war era is a Cinema International Corporation production for Vides-Verona Films. Opens in color _____ at the _____ Theatre.

Director Francesco Rosi Discusses Film's Concept

Francesco Rosi, director of Paramount Pictures' "The Mattei Affair," which won the Grand Prix at the 1972 Cannes Film Festival, is one of the most acclaimed international personalities. His films have found world-wide acceptance. He was awarded the "Leone d'Oro" at the Venice Film Festival of 1963 for "Mani sulla città," and his other awards include the special prize of the Jury for his first film "La Sfida" and the "Orso d'Argento" at the Berlin Festival for "Salvatore Giuliano." Here the famous director explains his concept for "The Mattei Affair," which deals with the life, work and mysterious death of Enrico Mattei, the most powerful force in post-war Italy.

Enrico Mattei, who changed the course of Italy's history, is a famous character but, in my opinion, nothing is known about him, like so many myth-figures of our times. Of course when I speak of myths I am referring to Italy, the country in which Mattei was born and operated. But when I speak of our times, I intend to leave the frontiers of Italy because Mattei brought his challenge to the oil world and this world, as is known, concerns all the continents. On the one hand, the oil-producing countries, on the other hand, the consuming countries, and in the middle the companies that look for oil, dig it out and sell it.

My film, "The Mattei Affair," released by Paramount Pictures, deals on many levels with Mattei, embracing documented facts with a dramatic counterpoint.

Paul H. Frankel, an Englishman who knew him well and also criticized him a great deal, wrote about him in "Mattei: Oil and Power Politics": "Whatever may be the final count of Mattei's merits and faults, he claimed the part that man can play in this age of machines and machinery. Without him the world has become a duller place."

What was important for me in "The Mattei Affair" was to get the public to know him and at the same time to get to know him myself. This is what I have done to some extent in all my films—it is a way of getting into touch with the reality of surrounding me and of telling others what I have seen and what I thought was worth knowing in order to think about it and, as in this film, to discuss it.

There are about twenty years of Italian life which are also the years when the Third World bursts onto the world stage to put forward its just claims to shake off imperialistic slavery. And Mattei slips into the "Third World" to try to get round



Still #MA-4

MAT 1B

Gian Maria Volonte as Enrico Mattei says good-bye to the leaders of Sicily after a dramatic visit in Paramount Pictures' "The Mattei Affair," the winner of the Grand Prix at the Cannes Film Festival. Director Francesco Rosi's film about the most powerful man in Italy during the post-war era is a Cinema International Corporation production for Vides-Verona Films. Opening in color _____ at the _____ Theatre.

the rules that have always been accepted. It is not for me to reckon up the sum of his achievements, just as it is not for me to express a judgment on the consequences of his ventures in Italy.

Even those with more reasons to pass judgment on the matter—I mean historians, economists, politicians—are cautious and are still inclined to drop it like a hot potato. I have not attempted a biography, far less a hagiography, in "The Mattei Affair." My subject is a character and the problems he tended to stir up continually in an unbroken dialectical relationship between himself and reality.

A film, then, with an open structure, problematic in its search for all the possible historical and political connections with the Mattei myth and ambiguous in that it raises questions was my aim with "The Mattei Affair." The discussions that arise from the film are the best answer to this type of proposal of mine. A film-maker, above all, has, in my opinion, the role of testifying to his own times and therefore of indicating and then suggesting the terms of a discussion. That was my aim in this film.

Paramount's Mattei Affair Based On Real Life Drama

Enrico Mattei died one week before he was to appear on the cover of Time Magazine. His plane crashed one minute before it was due to land at the Milan Airport under mysterious and still-unexplained circumstances.

Paramount Pictures' "The Mattei Affair," which opens _____ at the _____ Theatre, is a dramatic reconstruction about the real-life Enrico Mattei, the most powerful and feared man in post-war Italy.

"The Mattei Affair" won the Grand Prix at the 1972 Cannes Film Festival. Director Francesco Rosi explains that his is a true story, weaving first-person recollections with a dramatic counterpoint reconstructing Mattei's tragic death and bold life. It is an "open-ended" film brimming with adventure and suspense, a mosaic recounting the world of one of the century's most controversial and powerful men.

Enrico Mattei changed the course of Italy's history, injecting his energy and passion to convert the country from an agricultural to an industrial power.

"The Mattei Affair" was filmed in the actual locations where Mattei lived and worked—Milan, Rome, Sicily, the plains of Lombardy, North Africa, the Persian Gulf and France. Gian Maria Volonte enacts the role of Mattei in the film, and he is joined by a distinguished group of professional actors and real-life adversaries and friends who recall the myth and reality of Mattei.

"The Mattei Affair" was produced by Franco Cristaldi for Vides in Technicolor. The director of pho-



Still #MA-3

MAT 1A

Gian Maria Volonte as Enrico Mattei makes a political speech assuring an age of prosperity for Italy in Paramount Pictures' "The Mattei Affair," the winner of the Grand Prix at the Cannes Film Festival. Director Francesco Rosi's film about the most powerful man in Italy during the post-war era is a Cinema International Corporation Production for Vides-Verona Films. Opens in color _____ at the _____ Theatre.

tography was Pasquale de Santis. Production manager was Gino Millozzo and Marco Guarnaschelli served as assistant to the director.

COLUMN ITEMS

Enrico Mattei, the most powerful and feared man in post-war Italy, is the focus of Paramount Pictures' "The Mattei Affair." In efforts to change Italy from an agricultural to an industrial country, Mattei used his country's oil resources as a powerful negotiating point, penetrating as far as the seas of the North, Russia and China to develop oil contracts. Chou-En-lai said of him: "China has had two great visitors from Italy, Marco Polo and Enrico Mattei."

* * * * *

Gian Maria Volonte, who stars as Enrico Mattei in Paramount Pictures' "The Mattei Affair," got into prestige dramatic roles by taking the route many other actors have had to go—playing villains. He first established his international reputation playing bandit roles in such films as "A Fistful of Dollars," "For a Few Dollars More" and "Bandits in Milan."

* * * * *

Director Francesco Rosi's "The Mattei Affair" for Paramount Pictures release examines the life, work and death of Enrico Mattei, the most powerful man in post-war Italy whose mysterious death has never been resolved. The film, states Rosi, is a mosaic that will stir talk. "A film-maker has the role of testifying to his own times," Rosi says, "and therefore of indicating and then suggesting the terms of a discussion. That was my aim in the film."

* * * * *

Franco Cristaldi, producer of Paramount Pictures' "The Mattei Affair" hopefully has a giant mantle for all the international prizes his films have won. He's produced 70 motion pictures during 25 years of activity in the cinema. Vides Productions, which Cristaldi heads, has been the recipient of: the Oscar for best screenplay awarded to "Divorce—Italian Style"; a "Leone d'Oro" and two silver "Leone" awards at the Venice Film Festival, and other awards at international festivals at Cannes, Berlin and San Sebastian. He has also been presented with over 30 "Nastri d'Argento" awards from Italian film journalists in various categories for films from Vides. He has personally won the award three times as the best producer of the year.



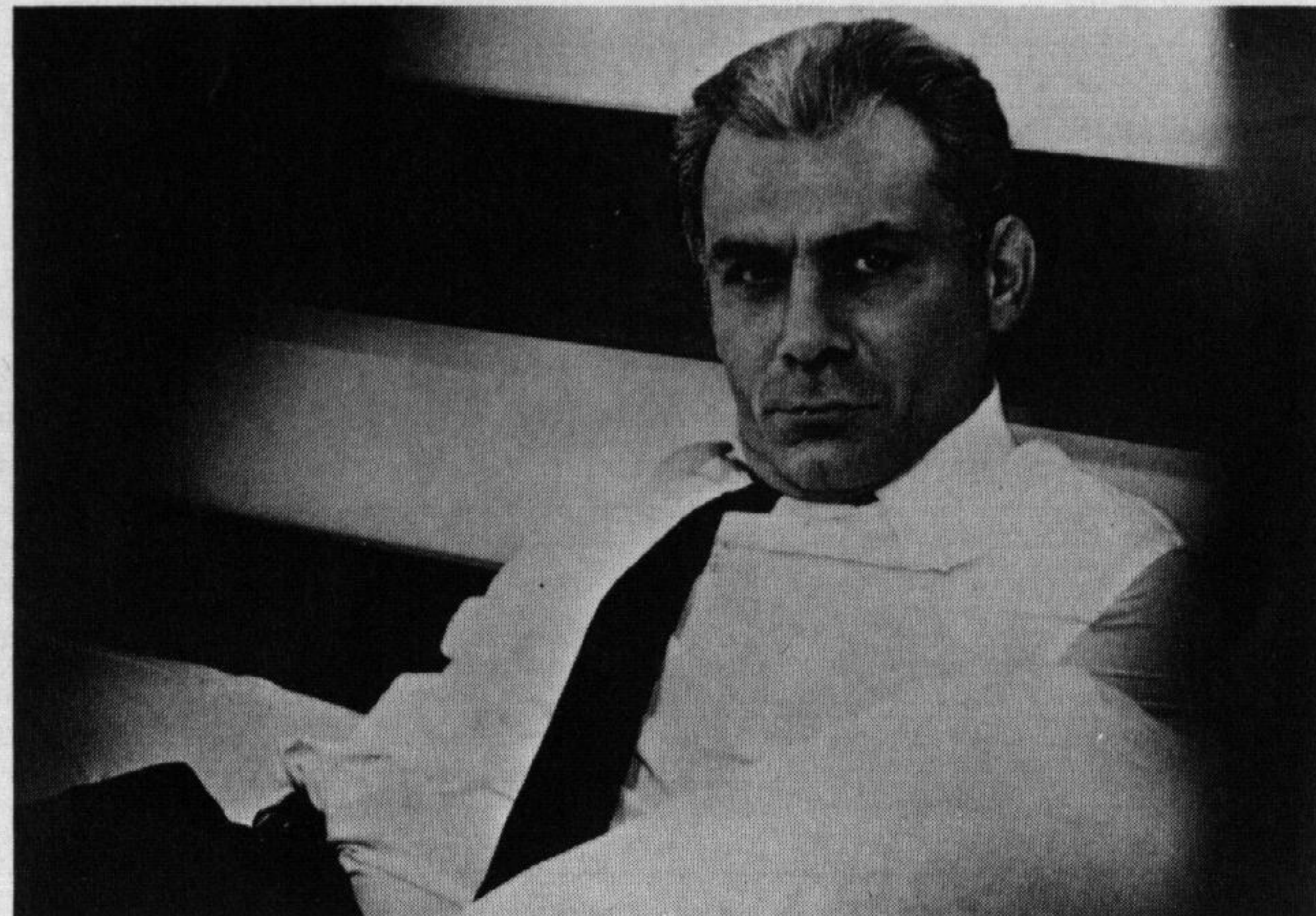
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Stills



MA-838 Gian Maria Volonte



MA-18/16 Gian Maria Volonte (center)
and featured players



MA-34/23 Gian Maria Volonte (foreground)
and featured players



MA-15/31 Gian Maria Volonte (left)
and featured player



MA-12/2 Gian Maria Volonte



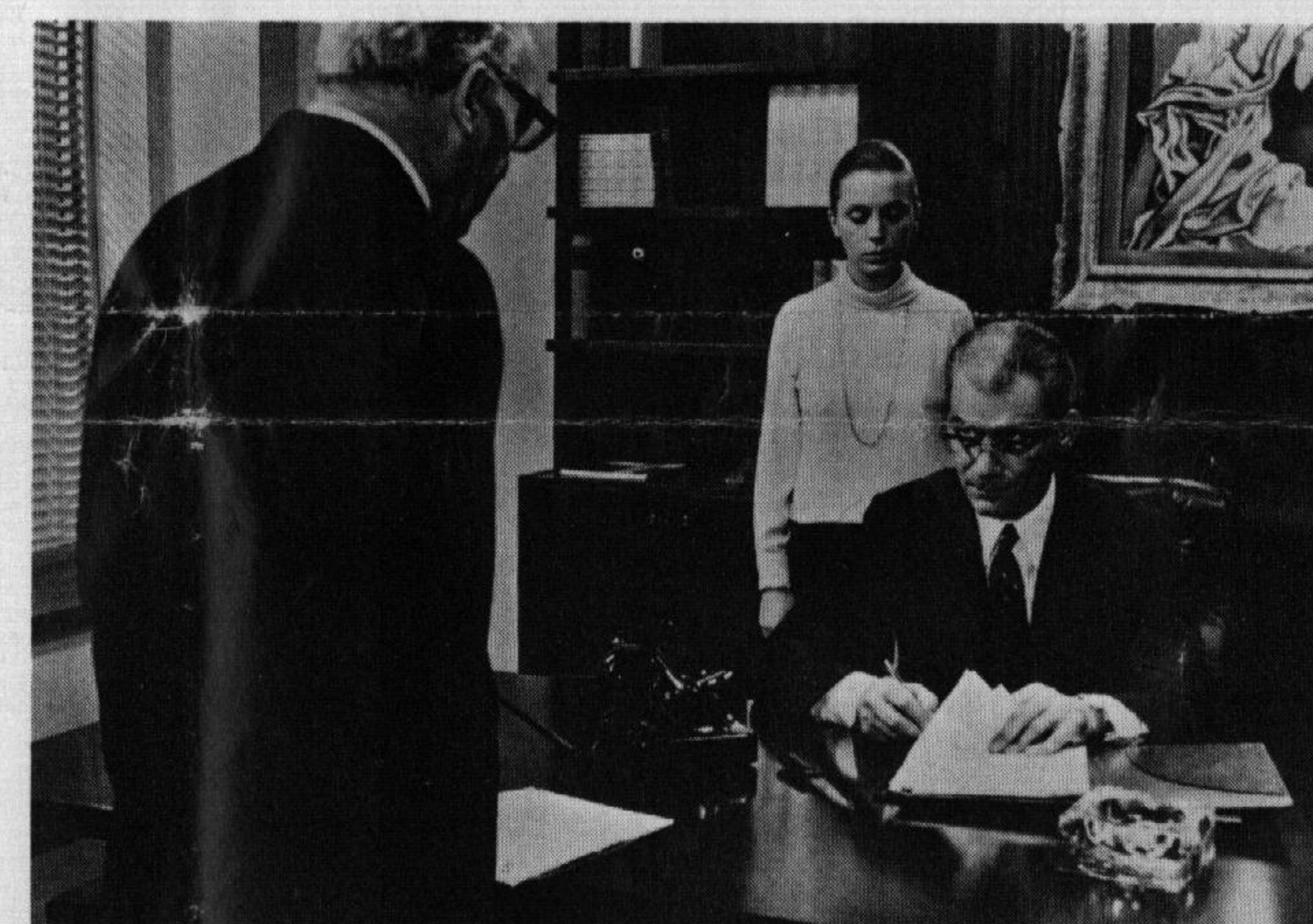
MA-1559 Gian Maria Volonte (center)
and featured players



MA-1135 Gian Maria Volonte (shaking hands)
and featured players



ME-1413 Gian Maria Volonte (right)
and featured players



MA-79 Gian Maria Volonte (seated)
and featured players

8 x 10 STILLS
AVAILABLE
FROM
NATIONAL
SCREEN
SERVICE



MA-31/32 Gian Maria Volonte (center)
and featured players



MA-524 Edda Ferronao (center)
and featured players



MA-19/34 Gian Maria Volonte (center)
and featured players



MA-1145 Gian Maria Volonte (left)



MA-992 Gian Maria Volonte



MA-2174 Gian Maria Volonte

The Story (Not for Publication)

On October 27, 1962, Enrico Mattei (GIAN MARIA VOLONTE), the President of E.N.I., the Italian national hydrocarbon body, was killed in tragic and mysterious circumstances. He was the man whom one American newspaper had called “the most powerful Italian since Caesar Augustus.” One minute before his plane was due to land at Milan Airport, the private twin jet aircraft fell to the ground and disintegrated at Bascapé. The pilot, Bertuzzi (LUCIANO COLITTI), and an American journalist for Time-Life, McHale (PETER BALDWIN), who was writing a cover story on Mattei, were killed with him.

Officially it was an accident, but the theory that it was a criminal act has never been dropped. Mattei had many powerful enemies, he had been the target of threats and attacks on his life. Many burning questions have remained unanswered; in addition, Italian journalist Mauro De Mauro, who was reconstructing the last hours of Mattei’s life, disappeared mysteriously a year ago. Although there is no concrete proof that the two incidents are connected, they seem strangely connected.

The mystery of Mattei’s death followed a life that had been enigmatic. Mattei was one of the most outstanding personalities on the Italian post-war scene, indeed on the international level. He was born poor and pulled himself into power and wealth. A partisan leader, he rose to be the head of AGIP, the state organization set up to prospect for oil—he was appointed at first to wind the body up as it had produced nothing. But on April 26, 1946 at four in the afternoon, methane gas sprang up from a “Christmas tree” (as Italian engineers call the wells because of the gifts they bring). From the village of Caviaga, Mattei took wing. There was not much money in the methane gas, but it provided the impetus for the creation of E.N.I., it enabled him to compete against the private companies which were also interested in the methane deposits in Italy, to outwit both his trade and political rivals and then, as a contractor to the State, to conquer the oil markets.

These were the years that marked an awakening of the “third world,” the world that includes the oil-producing companies that had always bowed to the conditions imposed on them by the major companies—the “seven sisters.” Mattei negotiated with Iran, Saudi Arabia, Egypt, Tunisia, Libya and Morocco, offering terms that were more attractive to them—a 50/50 share. He bent the rules of the game to suit himself. It was provocation and he knew it, but his watchword was “provoke and break, break and go forward.”

Mattei penetrated as far as the seas of the North, Russia, China. Chou-En-lai said of him: “China has had two great visitors from Italy, Marco Polo and Enrico Mattei.”

His power was immense and he used it and, perhaps, abused it. It was said of him that “had he lived longer, he would have destroyed Italian democracy.” And also that “he was eaten up by the desire for action, he was excited by obstacles and enemies, there was no limit to his ambitions.” He paid his salary towards the upkeep of an orphanage, he had no home, he only liked modern art and trout fishing. His grand passion was oil. One night, looking at the moon, he said to a friend, “Perhaps there is oil up there, too.”

AGIP’s trademark used to include a cat because Mattei liked to identify with that helpless animal, surrounded by the mangy dogs of economic and political power. To gain a foothold in Algeria, he supported the war of independence and the OAS threatened to kill him. But the OAS was not the only body that wanted to see him dead. If his death was planned, it might have been by anyone, even the CIA, the Mafia or a rival group. The order may have been issued in Italy or in a distant country. We do not know who killed him just as we do not know for certain who killed Kennedy or other world leaders, but we know that many people hoped for their deaths.

This is the enigma and the mystery surrounding Mattei. “The Mattei Affair” could not be told in a traditional way because this is not a traditional film. It is a mosaic which surrounds a narrative film—not chronological but emotional—of the enigma and the mystery. It ranges from the post-war period to our own time, from Milan to Russia, from North Africa to Iran, from Monte Carlo to Sicily where Mattei spend the last day of his life, promising this most-underdeveloped area of Italy the hope of work and well-being. “The oil czar,” “the white communist,” “the emperor of the Republic,” “the man of disorder”: in “The Mattei Affair” he will attempt to explain himself and his motivating force. The film is open-ended, as open-ended as the history of economic and social progress in Italy, as the history of the third world, the capital, oil, revolutions and wars.

The story of Mattei is not yet finished.

RUNNING TIME 118 MINUTES

CAST

Enrico MatteiGIAN MARIA VOLONTE
JournalistLUIGI SQUARZINA
McHalePETER BALDWIN
JournalistRENATO ROMANO
MinisterFRANCO GRAZIOSI
Engineer FerrariGIANFRANCO OMBUEN
Official Of The Inquiry CommissionELIO JOTTA
Mrs. MatteiEDDA FERRONAO
BertuzziLUCIANO COLITTI
Sicilian PersonalityACCURSIO DI LEO
Police OfficerTERENZIO CORDOVA
OfficialGIUSEPPE LO PRESTI
JournalistCAMILLO MILLI
JournalistALDO BARBERITO
French JournalistJEAN ROUGEUL
Carabinieri OfficerDARIO MICHAELIS
JournalistVITTORIO FANFONI
JournalistNINO DRAGO
JournalistNESTOR GARAY

with the kind participation of

Sicilian PersonalityFELICE FULCHIGNONI
JournalistSENNUCCIO BENELLI
Assistant Of MatteiFURIO COLOMBO
JournalistUGO ZATTERIN
American Oil IndustrialistBLAISE MORRISSEY
JournalistGIANNI FARNETI
Journalist Of “Time”ALESSIO BAUME
JournalistUMBERTO D’ARRO
JournalistSALVO LICATA
JournalistGIUSEPPE ROSSELLI

Testimonies and contributions

Sen. FERRUCCIO PARRI, Hon. MICHELE PANTALEONE,
ARRIGO BENEDITTI, THYRAUD DE VOSJOLI, F. BELLINI, A. PREVIDI
(authors of “The Murder of Enrico Mattei”)
NATIONAL AND FOREIGN PRESS

CREDITS

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DirectorFrancesco Rosi
StoryFrancesco Rosi, Tonino Guerra
ScreenplayFrancesco Rosi, Tonino Guerra
In Collaboration WithNerio Minuzzo, Tito de Stefano
Lighting CameramanPasqualino de Santis
MusicPiero Piccioni
Set DresserAndrea Crisanti
Wardrobe SupervisorFranco Caretti
EditorRuggero Mastroianni
Unit ManagerGino Millozza
Assistant DirectorMarco Guarnaschelli
Camera OperatorMario Cimini
Sound MixerMario Bramonti
ContinuityFranca Santi
Set ManagersGian Maria Avetta, Tonino Sarno
Dubbing ConsultantMario Malesdi
Edition ConsultantVittorio Musy Glori
Sound EditorMario Morigi
Assistant Set ManagerGianni Manganelli
Assistant Camera OperatorsMarcello Mastrogirolamo, Gianni Fiore
Assistant EditorLea Mazzocchi
Sound StudiosCinefonico Palatino
StudiosVIDES s.a.s.

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Printed in U.S.A.