

# KINO LORBER

---

## THE SEDUCTION OF MIMI

A Film by Lina Wertmüller



Italian | 1972 | 112 minutes | *Italian with English subtitles*

## NEW 4K RESTORATION

*Restored from the original picture and sound negatives in 35mm by The National Museum of Cinema in Turin and Minerva Pictures*

### **Distribution Contact**

George Schmalz- [gschmalz@kinolorber.com](mailto:gschmalz@kinolorber.com)

### **Press Contact:**

Kate Patterson – [kpatterson@kinolorber.com](mailto:kpatterson@kinolorber.com)

Juan Medina – [jmedina@kinolorber.com](mailto:jmedina@kinolorber.com)

## SYNOPSIS

This raucous sex comedy that brought international fame to director Lina Wertmuller (*Swept Away*) centers on sad sack Mimi, a Sicilian laborer whose refusal to vote for the Mafia's candidate leads him to lose his job, his wife, and his home. At rock bottom, he revives his spirits by falling in love with the beautiful, radical Fiorella, with whom he starts a new life as a reliable husband and father. But the past comes back to haunt him, piling on comical complexities as all his energies surge into defending his honor, an obsession that has horrendous but hilarious consequences. A blistering satire of Italy in the 1970s, *The Seduction of Mimi* takes aim at a corrupt government, compromised labor leaders and the Neanderthal sexual politics of men in power, with uproarious results.

## RESTORATION CREDITS

The National Museum of Cinema in Turin and Minerva Pictures present the 4K digital restoration of *Mimi metallurgico ferito nell'onore* (1972, Lina Wertmüller).

The restoration was carried out from the original picture and sound negatives in 35mm preserved at Cinecittà Studios. The picture negative presented two gaps, which were reconstructed from a period positive print preserved at the Cineteca of the National Museum of Cinema.

For collaboration on color correction and audio restoration, we thank Imago VFX and Audio Innova Srl (Centre for Computational Sonology, University of Padua).

The restoration was carried out at the laboratory of the Cineteca of the National Museum of Cinema in 2024.

## LINA WERTMÜLLER ON *THE SEDUCTION OF MIMI*

"I always do the first reading of the script myself for the actors. And it's fundamental because it's the interpretation of the person who wrote it and knows the subtext, the thought behind every dialogue and every action. It was the same for Mimi, but my Sicilian was quite invented, so I called my friend Turi Ferro, the greatest of Sicilian actors, who was part of the cast. I had him read Giancarlo's part, recording it, and I also had Duccio Musumeci read and record it.

Meanwhile, Giannini, serious and passionate, spent twenty days in Sicily. He traveled the whole island recording how people spoke and tried to make it his own. Mariangela Melato came from Ronconi's theater. She was a Milanese woman, witty, of popular origin—all characteristics that suited the character of my hippie feminist and romantic woman. When I called him, Turi Ferro was shooting a thriller [...]. He was working on the other side of the island; I would send someone to pick him up at night so he could be in Catania by four in the morning. I'd send him straight to makeup, and together with the makeup artist, we'd prepare him: first as a Mafia boss

who played dirty during elections; then as a Turin entrepreneur, a trade unionist, a monsignor—all different characters that Turi discovered upon waking. Yes, because during the makeup—which was always long and difficult—he slept, and when he woke up, looking in the mirror, he'd ask: 'But who am I? Who is that?' 'Tricarico.' I had called all the various characters 'Tricarico,' each with a different face, but underneath it was always him: Turi. [...] He had perfectly understood the spirit in which to interpret the various faces of power and the Mafias, ranging from the prelate to the Turin construction foreman, from the village Mafia boss to the police chief. In short, they all end up ruining Mimì, who can't distinguish them, yet on each one he rediscovers the Trinacria, symbolized by the three moles in the shape of a triangle. The character Mariangela played was instead inspired by Efy Kounellis, wife of the painter Jannis. By her sweaters, her knitting work, her political proclamations. The other performers, almost all from the North—from the Venetian Agostina Belli to the Piedmontese replica Di Berti—managed to convey the Sicilianness I wanted thanks to careful study of the dialect, one of the many dialects that are the linguistic heritage and cultural root of Italy's mini-continent. [...] I was in Turin shooting outside the FIAT plant, and I remember in front of those gates, sitting on a bench, the young Giuliano Ferrara, who was there dealing with youth politics. [...] It was winter. It was cold. And in that season, early in the morning, the streets of Turin were icy. The premiere of Mimì metallurgico was held in Turin in a three-thousand-seat cinema that I think was called Ideal. We were terribly afraid. The theater was full of metalworkers and laborers, mostly Southerners. The lights went out and the screening began. Roars of laughter. Mimì had immediately become their hero. Enrico and I, finally relieved of our anxiety, sank into our seats and enjoyed ourselves along with the audience."

L. Wertmüller, *Arcangela Felice Assunta Job Wertmüller von Elgg Español von Brauchich cioè Lina Wertmüller*, Frassinelli, Milan, 2006

## MAIN CREDITS

**Director:** Lina Wertmüller

**Subject/Story:** Lina Wertmüller

**Screenplay:** Lina Wertmüller

**Cast/Actors:** Giancarlo Giannini (Carmelo Mardocheo, known as Mimì), Mariangela Melato (Fiorella Meneghini known as ), Agostina Belli (Rosalia Capuzzo, Mimì;s wife), Tuccio Musumeci (Pasquale), Elena Fiore (Amalia Finocchiaro), Ignazio Pappalardo (Masmaro 'Ntoni), Turi Ferro (Don Calogero/Vito Tricarico/Salvatore Tricarico), Luigi Diberti (Peppino, Mimì's friend), Rosaria Rapisarda, Umberto Lentini, Salvatore Savasta, Andrea Maugeri, Salvatore Centamore, Sara Micalizzi, Antonio Micalizzi, Ottorino Russo, Francesco Pellegrino, Gianfranco Barra (Sgt. Amilcare Finocchiaro), Giovanni Cori, Giovanni Pulone, Claudio Trionfi, Livia Giampalmo (Violetta, street vendor)

**Cinematography:** Dario Di Palma

**Music:** Piero Piccioni **Costumes:** Enrico Job

**Set Design:** Amedeo Fago

**Editing:** Franco Fraticelli

**Sound:** Mario Bramonti

**Production:** Euro International Films

**Alternative Titles:** Mimi - in seiner Ehregekränkt (German), Mimì Metallo blessé dans son honneur (French), Die Versuchungen des Mimi (German variant)

#### **ADDITIONAL CREDITS & PRODUCTION INFO**

Film shot in Eastmancolor, Technochrome, Panoramic; **assistant camera operator:** Giancarlo Martella; **still photographer:** Antonio Benetti; **sound editing:** Franco Bassi; **assistant editors:** Pier Luigi Leonardi, Luigi Zita; **hairstylists:** Giancarlo De Leonardis, Michele Trimarchi; **other cast members:** Claudio Trionfi, Gianni Pulone, Antonio Micalizzi, Salvatore Centamore, Sara Micalizzi, Andrea Maugeri, Francesco Pellegrini; **production administrator:** Antonio Mastronardi.