

FILM MOVEMENT[®]
CLASSICS

presents

UGLY, DIRTY AND BAD

(BRUTTI, SPORCHI E CATTIVI)

A film by Ettore Scola

“Wickedly funny... A film worthy of Rossellini or De Sica.” - *The Movie Guide*



Italy / 1976 / Comedy, Drama / Italian with English Subtitles
116 min / 1.85 : 1 / Stereo and 5.1 Surround Sound

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SYNOPSIS

Acclaimed Italian auteur Ettore Scola pairs up with legendary actor Nino Manfredi in this irreverent Cannes-winning comedy. Giacinto (Manfredi), along with four generations of his sprawling, crooked clan, lives in a cramped, dilapidated home on the outskirts of Rome. When a work accident leaves him blind in one eye, the derelict Giacinto suddenly finds himself rolling in insurance money. Refusing to share the wealth, Giacinto's relatives concoct several harebrained plots in hopes of wrenching the riches away.

ASSETS

Official Trailer: <https://www.youtube.com/watch?v=vBMznRgt8TM&feature=youtu.be>

Downloadable hi-res images:

<http://www.filmmovement.com/filmcatalog/index.asp?MerchandiseID=487>

AWARDS

Best Director - Ettore Scola - 1976 Cannes Film Festival

Best Actor - Nino Manfredi - 1977 Italian National Syndicate of Film Journalists



CREDITS

CREW

Directed by	Ettore Scola
Produced by	Carlo Ponti
Associate Producer	Romano Dandi
Story and screenplay by	Ruggero Maccari, Ettore Scola
Composer and Conductor	Armando Trovajoli
Cinematography by	Dario Di Palma
Film Editing by	Raimondo Crociani
Production Design by	Luciano Ricceri, Franco Velchi
Set Decoration by	Jean Robert Marquis
Costume Design by	Danda Ortona
Hair Stylist	Adalgisa Favella
Makeup Artist	Franco Freda
Production Manager	Luigi Anastasi

CAST

Nino Manfredi	Giacinto Mazzatella
Maria Luisa Santella	Iside
Francesco Anniballi	Domizio
Maria Bosco	Gaetana
Giselda Castrini	Lisetta
Alfredo D'Ippolito	Plinio
Giancarlo Fanelli	Paride
Marina Fasoli	Maria Libera
Ettore Garofolo	Camillo
Marco Marsili	Vittoriano
Franco Merli	Fernando
Linda Moretti	Matilde
Luciano Pagliuca	Romolo
Giuseppe Paravati	Toto
Silvana Priori	Paride's Wife
Beryl Cunningham	Baraccata Negra

DIRECTOR'S BIOGRAPHY – Ettore Scola



Ettore Scola, who was born May 10, 1931 in Trevico in southern Italy, directed over forty films throughout his career, but started out as a ghostwriter for the Italian comic Toto. His work eventually led to a career writing comedic screenplays, and in 1964 he co-wrote and directed his first film, LET'S TALK ABOUT WOMEN. Scola's first major hit was the 1974 film WE ALL LOVED EACH OTHER SO MUCH, a film that

won two Italian Golden Globes after being nominated for several others. It established Scola as one of Italy's acclaimed directors, along with his win as Best Director at Cannes for UGLY, DIRTY AND BAD. Scola continued to direct significant films throughout the next several decades, including A SPECIAL NIGHT, THE NIGHT IN VARENNES, WHAT TIME IS IT?, CAPTAIN FRACASSA'S JOURNEY, and THE DINNER. His film PASSIONE D'AMORE, which he adapted from a nineteenth-century novel, was in turn adapted by Stephen Sondheim and James Lapine for their award-winning musical "Passion." Scola's last film was 2013's HOW STRANGE TO BE NAMED FEDERICO, a film about his friendship with Federico Fellini. Ettore Scola passed away in Rome on January 19 of this year at the age of 84.

FILMMOGRAPHY

1964 LET'S TALK ABOUT WOMEN

1965 THRILLING (SEGMENT "VITTIMISTA, IL")

1966 THE DEVIL IN LOVE

1968 *RIUSCIRANNO I NOSTRI EROI A RITROVARE L'AMICO MISTERIOSAMENTE SCOMPARSO IN AFRICA?*

1969 POLICE CHIEF PEPE

1970 JEALOUSY, ITALIAN STYLE

1971 MY NAME IS ROCCO PAPALEO

1972 *FESTIVAL DELL'UNITA 1972* (DOCUMENTARY SHORT)

1972 *LA PIU BELLA SERATA DELLA MIA VITA*

1973 *FESTIVAL UNITÀ* (DOCUMENTARY)

1973 *TREVICO-TORINO (VIAGGIO NEL FIAT-NAM)*

1974 WE ALL LOVED EACH OTHER SO MUCH

1975 *CAROSSELLO PER LA CAMPAGNA REFERENDARIA SUL DIVORZIO* (DOCUMENTARY SHORT)

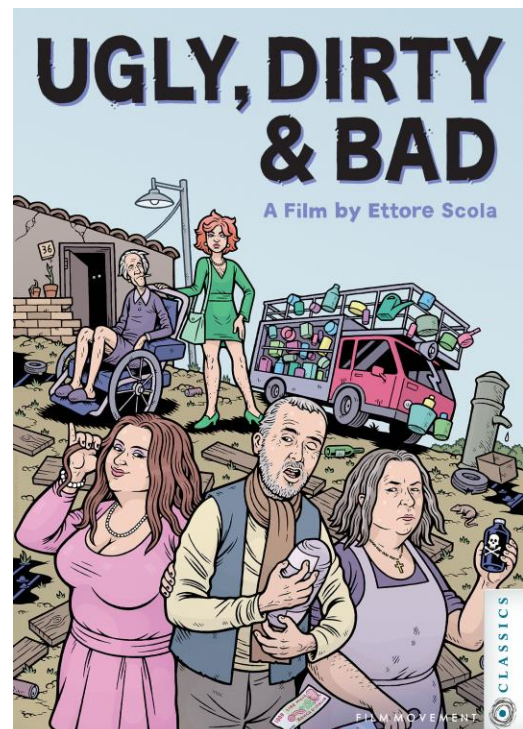
1976 *SIGNORE E SIGNORI, BUONANOTTE*

1976 UGLY, DIRTY AND BAD

1977 A SPECIAL DAY
 1977 VIVA ITALIA! (SEGMENTS "L'UCCELLINO DELLA VAL PADANA", "IL SOSPETTO", "HOSTARIA", "COME UNA REGINA", "CITTADINO ESEMPLARE", "SEQUESTRO DI PERSONA CARA", "ELOGIO FUNEBRE")
 1980 LA TERRAZZA
 1981 PASSION OF LOVE
 1982 THAT NIGHT IN VARENNES
 1982 VORREI CHE VOLO (DOCUMENTARY)
 1983 LE BAL
 1984 L'ADDIO A ENRICO BERLINGUER (DOCUMENTARY)
 1985 MACARONI
 1987 IMAGO URBIS (DOCUMENTARY)
 1987 THE FAMILY
 1989 SPLENDOR
 1989 WHAT TIME IS IT?
 1990 THE VOYAGE OF CAPTAIN FRACASSA
 1993 MARIO, MARIA E MARIO
 1995 ROMA DODICI NOVEMBRE 1994 (DOCUMENTARY SHORT)
 1995 ROMANZO DI UN GIOVANE POVERO
 1997 1943-1997 (SHORT)
 1997 I CORTI ITALIANI (SEGMENT "1943-1997")
 1998 THE DINNER
 2001 ANOTHER WORLD IS POSSIBLE (DOCUMENTARY)
 2001 UNFAIR COMPETITION
 2002 LA PRIMAVERA DEL 2002 - L'ITALIA PROTESTA, L'ITALIA SI FERMA (VIDEO DOCUMENTARY)
 2003 LETTERS FROM PALESTINE (DOCUMENTARY)
 2003 PEOPLE OF ROME
 2013 HOW STRANGE TO BE NAMED FEDERICO

ABOUT THE POSTER

Brooklyn-based New York artist Danny Hellman is best known for his illustrations in The New York Press, The Village Voice, and Guitar World. He got his start atScrew, the first publication to buy his drawings, and by the mid-'90s he had become a widely-published illustrator whose distinctive style was a favorite of art directors and readers alike. Beyond his illustration work, Hellman has drawn comic strips for DC Comics, Fantagraphics, Last Gasp, and other publishers.



UGLY, DIRTY AND BAD – Excerpt from Essay

By Ronald Bergen, Film Historian and Critic

“Grotesque humour is a noble and tragic way of representing contemporary problems.” - Ettore Scola (1931-2016)

According to Karl Marx in *The Communist Manifesto*, the *Lumpenproletariat* is the lowest stratum of the industrial working class, ‘lacking class consciousness and lost to socially useful production.’ This underclass includes beggars, prostitutes, vagrants, pickpockets, petty criminals, the chronic unemployed or unemployables --in fact, the dramatis personae of **UGLY, DIRTY AND BAD**.

According to Ettore Scola, ‘the inequalities and corruption of Italian society have always been a rich source of inspiration for my cinema, which I inherited from the neo-realists.’ Though Scola was in the direct line of great Italian film directors who descended from the neo-realists of the 1940s, there are stark differences in his oeuvre, most demonstrably in **UGLY, DIRTY AND BAD**.

For example, Vittorio De Sica – who died in 1974 and to whom Scola dedicated his previous film *We All Loved Each Other So Much* (*C'eravamo Tanto Amati*, 1975) - saw the poor as innocent victims of a brutal system. Scola, on the other hand, though no less critical of the system, keeps a satirical distance from his low-life characters. Unlike De Sica, who claimed that his films were ‘a word in favour of the poor and unhappy’ and showed ‘the indifference of society towards suffering’, Scola treats his characters far less kindly, revealing, in prurient detail, the degrading effects of poverty. Perhaps **UGLY, DIRTY AND BAD**, which won the Best Director award at Cannes in 1976, would have been anathema to De Sica.

The film focuses on a large, extended family that lives in squalor in one rat-infested room in a shantytown on the outskirts of Rome. Headed by the aging, one-eyed Giacinto (Nino Manfredi), most of the family manage to survive by thieving and whoring. For the loss of his eye at work, an insurance company has paid Giacinto a large sum, none of which he shares with any of his family. Psychopathically worried that the others intend to steal it from him, he hides the money behind a tile in the outside lavatory (called the ‘shitter’ in the subtitles). When Giacinto lavishes his attention on Iside (Maria Luisa Santella), a full-bosomed prostitute, and brings her home to share his bed with his abused, unattractive wife (Linda Moretti), the latter conspires with the rest of the family to poison him.

About Film Movement

Launched in 2002, Film Movement is a North American distributor of award-winning independent and foreign films based in New York City. Film Movement has released more than 250 feature films and shorts culled from prestigious film festivals worldwide, and this year it had its first Academy Award-nominated film, *Theeb*. Film Movement’s theatrical distribution strategy has recently evolved to include promising American independent films, documentaries, and an even stronger slate of foreign art house titles. In 2015, Film Movement launched its reissue label Film Movement Classics, featuring new restorations released theatrically as well as on Blu-ray and DVD, including films by such noted directors as Eric Rohmer, Peter Greenaway, Bille August, Marleen Gorris and Takeshi Kitano. For more information, please visit www.filmmovement.com.