

Chapter 1 : Marcello Mastroianni Award - Wikipedia

*Marcello Mastroianni was born in Fontana Liri, Italy in , but soon his family moved to Turin and then Rome. During WW2 he was sent to a German prison camp, but he managed to escape and hide in Venice.*

His career spanned over six decades, appearing in well over films. Acclaim for his performances have been similarly widespread, with Mastroianni being nominated for three Academy Awards, among other prestigious accolades. Born in a small Italian village in , Mastroianni grew up in Rome and Turin with his parents who ran a carpentry shop. He then started his film career, appearing as an extra in *Marionette* when he was 14, slowly building his reputation and fame. Finally, in the late 50s, Mastroianni struck it big with *Big Deal on Madonna Street*, a hit crime comedy, and then continued to propel his career with famous films like *La Dolce Vita* in *Through both the characters he portrayed and his personal life, Mastroianni became known as a playboy. He often played adulterous and promiscuous roles, trying to sleep with every pretty women he met. This image he created often led to him portray the suave and handsome, yet conflicted leading man, playing parts less noble than typical leading men choose. Each of the four main character embodies something wrong with the elite, such as being too prideful or too greedy. The suicide pact these men enter in together, however, is atypical, as they plan to eat themselves to death with a week of endless feasting. They are joined by prostitutes that they hire and a schoolteacher who was passing by. The film is quite disgusting, filled with scatological humor and bloated sex, often making it hard to watch, but of course, this is the intention of the film. This film is blatant satire on the gluttony of the bourgeois class with little attempt to hide this motive. For instance, one character farts himself to death, and at another point a toilet explodes literally covering the characters in filth which shows the lack of subtlety Ferreri took when approaching his satire. These archetypes of the upper class become so depraved that they even scare off the prostitutes who are typically considered the bottom dwellers of societal class. If the viewer can handle a few disturbing scenes, *La Grande Bouffe* is a funny, and thought provoking condemnation of the upper class. They reunite in their late years to perform their old routine on a television show that showcases musical performances. This does not come without complications, however, because as the pair have grown older, they have become more out of touch with the times, as well as less physically agile. Despite the odds, through their performance they are able to recapture a small portion of the fame they once knew. Their uplifting characters who manage to reclaim their youth is touching to say the least. Fellini also uses the film to criticize the Italian television industry, which, in the film, is shown to be outlandish and shallow, filled with overblown and useless material. *A Special Day* Ettore Scola, The titular day in focus is May 8, when Mussolini was visited by Hitler in Rome and the entire city went to watch the parade to welcome him. The film follows the only two people in an apartment building to stay at home on this day. Gabriele, played by Marcello Mastroianni, is a homosexual, anti-fascist broadcaster who is to be exiled soon. He meets Antonietta, played by Sophia Loren, who is a housewife left behind to perform household chores while her family is away at the parade. The funny and emotional connection that these two, dissimilar strangers share is important in showing the purity of human relations in the midst of such excitement and spectacle. The film is realistic, but the characters are allowed to detach enough from their surroundings to be honest and allow themselves to open up to the other. Mastroianni and Loren are both convincing as real people and emotionally stirring. Nominated for both Best Actor and Best Foreign Film at the Academy Awards, *A Special Day* is a period piece with an unusually small scope, deeply exploring the human condition of those involved. As their affair develops, a pizza chef Nello, played by Giancarlo Giannini, becomes enamored with Adelaide creating a rift in the relationship. After an initial fight, the three agree to live together, which, predictably, leads to increased tensions between everyone. Jealousy between the two men soars and Adelaide becomes extremely conflicted, leading to her leaving for a third man. Oreste and Nello, who are still in love, continue to follow her, culminating in a darkly comic ending. Jealousy, *Italian Style* criminally under watched entry in the Italian Style comedy genre is both hilarious and depressing, perfectly capturing the atmosphere of the film movement. Mastroianni and Giannini play the opposing, fourth-wall breaking, lovers of Adelaide who each take on a differing persona. They both, however, show their obsession over her, similarly, and their*

violent transformations are frightening. Filled with passionate melodrama and twisted comedy, *Jealousy, Italian Style* is a uniquely wonderful film, and although it is not as well known as the other films on this list, is worth watching if you can find it. Marcello Mastroianni plays the womanizer Snaporaz, who, after following a woman into the woods, ends up at a lavish hotel. In the hotel, however, is a feminism convention attended by scores of women who judge and torment him. He tries to escape only to be surrounded by more spiteful and unusual women, eventually being tried for his masculine crimes. Fellini is not advocating either extreme of the spectrum, showing both one-sided mindsets to be harmful and ridiculous. Mastroianni does a wonderful job playing the bewildered playboy stuck in his worst nightmare, while the cast of women are effective in continually scaring him. The most memorable aspect of the film however is the unconventional structure and wacky scenes. The many sections are very different in terms of film style, with some being overblown Fellini-esque circuses and some being haunting techno-oriented scenes. *Big Deal on Madonna Street* Mario Monicelli, Mario Monicelli, one of the greatest comedy masters of Italy, directs this hilarious heist film featuring a group of bumbling crooks who try to break into a pawn shop. Their plan is to access the shop through an apartment next door, but when they discover the apartment is inhabited by two old ladies, conflict rises and comedy ensues. *Big Deal on Madonna Street* was one of the most popular films of the year in Italy, rising Mastroianni to star status. While the role was not his most complex or challenging of his career, it showed him as very funny and likable to the public. He tells of his complicated life and romances, mainly his affair with a Russian woman. Romano is content with his wife, but finds himself falling in love with his new partner. When he and the Russian woman are planning on getting divorces to be with each other, however, he discovers his wife has lost all her money and decides to stay with her, letting the Russian go. This sparks a debate on love, leading to a terrific final sequence that leaves the viewer thinking, well after the film ends. Because the tale is told as a story inside of the film, however, Mikhalkov is telling us that the outcome is predefined, and it is unimportant what might have happened if Romano did things differently. This debate, present in both the themes and the plot, elevates the film from a simple love story to a thought provoking work of substance.

## Chapter 2 : Marcello Mastroianni - Biography - IMDb

*Early life. Mastroianni was born in Fontana Liri, a small village in the Apennines in the province of Frosinone, Lazio, and grew up in Turin and www.nxgvision.com was the son of Ida (née Irolle) and Ottone Mastroianni, who ran a carpentry shop, and the nephew of sculptor Umberto Mastroianni.*

Personal Quotes 18 To play Tarzan - at my age, with a big belly; even Cheetah with white hair. Me, I just get up there and act. When asked what keeps him going in his theatrical endeavors In front of a camera, I feel solid, satisfied. Away from it I am empty, confused. They come for you in the morning in a limousine; they take you to the studio; they stick a pretty girl in your arms They call that a profession? I only exist when I am working on a film. Woman is also the element of conflict. With whom do you argue? With a woman, of course. Not with a friend, because he accepted all your defects the moment he found you. Besides, woman is mother-have we forgotten? Talking about actors Theater actors like to change character roles. I made theater very important in the beginning of my career. Each year we look for a big name that is attractive to the public and pleasant for the girls. On his role in La notte I was a little bit disappointed because I felt that the character, this writer suffering a crisis, was a little bit conventional. I suppose I felt that I had an example of a writer before me: So there was a sort of incomprehension between me and the director. As I went along I lost of that joy, that enthusiasm I had felt which had made me want to do the film. This was the state of mind I was while I was making the film. So why should I leave Rome? I often foul it up. When I was young, life seemed long and endless to me. For a father, daughters are like generous lovers. Who give him only love. Because they know that I love them more than anything in the world. I was whole with her for the first time in my life.

## Chapter 3 : Marcello Mastroianni Biography - Childhood, Life Achievements & Timeline

*The premier Italian actor of the postwar era, Marcello Mastroianni was among the most popular international stars in movie history. A speculative, almost introverted screen presence, he was the.*

## Chapter 4 : Marcello Mastroianni - Rotten Tomatoes

*Actor. Born Marcello Vincenzo Domenico Mastroianni in Fontana Liri, Italy the son of Ida Irolle and Ottone Mastroianni, a carpenter. The family moved to Turin and then Rome, where he attended school.*

## Chapter 5 : Movies starring Marcello Mastroianni | the Movie title stills collection

*PARIS (CNN) -- Italian actor Marcello Mastroianni, who escaped from a Nazi labor camp during World War II and later became known for his roles as a harried "Latin lover," died Thursday at his.*

## Chapter 6 : Marcello Mastroianni " Ethnicity of Celebs | What Nationality Ancestry Race

*Videoclip omaggio al grande Marcello Mastroianni.*

## Chapter 7 : Marcello Mastroianni () - Find A Grave Memorial

*Marcello Mastroianni was an Italian film icon, who became one of the greatest international screen symbols of his time. This legendary actor made his film debut as an extra and gradually rose to prominence with films directed by imminent masters of modern European cinema and starring opposite noted yesteryear starlets.*

## Chapter 8 : Marcello Mastroianni - Wikipedia

## DOWNLOAD PDF MARCELLO MASTROIANNI

*In this monumental landmark of Italian cinema, Mastroianni plays a hotshot filmmaker struggling to get his latest passion project off the ground, while simultaneously juggling relationships with the various women in his life.*

### Chapter 9 : Category:Marcello Mastroianni - Wikimedia Commons

*The Marcello Mastroianni Award (Italian: Premio Marcello Mastroianni) is one of the awards given out at the Venice International Film Festival. The award was established in honor of the Italian actor Marcello Mastroianni, who died at the end of*