## **Mambo Italiano**

## Canada 2003

Director
Émile Gaudreault
Producers
Denise Robert
Daniel Louis
Screenplay
Émile Gaudreault
Steve Galluccio
Based on the play by
Steve Galluccio
Director of Photograph
Serge Ladouceur
Editor
Richard Comeau
Production Designer
Patricia Christie
Music Composed/
Arranged by
FM. LeSieur

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Production Companies Cinémaginaire presents Produced with the financial participation of Téléfilm Canada, Québec Film and Television Tax Credit – administered by SODEC, Canadian Television Fund, Astral Media - The Harold Greenberg Fund, Canada The Canadian film and Tax Credit Produced in association with TMN - The Movie Network and Super Écran, Movie Central Developed with the assistance of the COGECO Program Development A film by Émile Gaudreault Cinémaginaire Martin Desroches Viviane Adam Bénédicte Linard Dominique Dupuis Stefan Gillian Maggy Belzile Production Co-o Maryse Lesage Production Ma Hélène Grimard Unit Manager Francis Choquette Location Manag Aïcha Raïhani Post-production Georges Jardon Co-ordinators
Pascale Dubé Mélanie Gauthier **Assistant Directors** 1st: Josée Drolet 2nd: Marie-Hélène Coutu 3rd: Simon Dugas Additional 3rd Fabrice Barrilliet Guillaume Blanc Éric Raby Julie Richard Script Supervisor Claudette Messier **Casting Director** Lucie Robitaille Special Collabo Marc Brunet Sylvie Bouchard Camera Operators Yvan Bourdage

Big Bang FX/Animation
Inc.
Special Effects
Guillaume Murray
Graphic Artists
Steve Louis
Studio Lézard
Key Set Decorator
Jules De Niverville
Costume Designer
Francesca Chamberland
Wardrobe Master
Anne-Marie Langevin
Key Make-up Artist

Alfonso Maiorana

Steadicam Operators

François Daigneault

Geoffroy St-Hilaire

Digital Visual Effects

Maurice Roy

Christiane Fattori Make-up Artist Émilie Gauthier Key Hair Dresser Ginette Lajeunesse Hair Dresse Pina Rizzi Title Design Bettina Forget Guitars/Keyboard F.M. Lesieur Piano: Roger Hewett Drums Paul Brochu Bass/Double Bass Patricia Deslauriers Percussions: Alain Labrosse Violin Solo: Philippe Dunnigan Mélanie Bélair Viola: Ligia Paquin Cello: Annie Gadhois Double Bass: Iean Michon Mandolin: Tony Romandini Accordion: Didier Dumoutier Trumpet: Ron Di Lauro Sax/Clarinet: Patrick Vetters Trombone Kelsey Grant Saxophone: Richard Beaudet Conductor/Orchestrator/ Additional Arrangements Roger Hewett Music Recording/Mixing Engineer François Arbour Soundtrack "Montreal Italiano" – Adam J. Broughton; "Mambo Mambo". "Melao de cana", "La fine del mondo" – Carole Fleury; "La Tarantella" – Flavio Esposito; "Return to Me" – Adam J. Broughton, back vocals by Julie Leblanc, Catherine Léveillé: "I Will Survive" – Cake; "Mama" - Connie Francis; "Fear and Love" Morcheeba: "La gigocin" – Ginette Reno, Paul Sorvino Sound Mixer Claude La Haye Re-recording Éngin Gavin Fernandes Re-recording Engin Philippe Pelletier Sound/Sound Editor Marie-Claude Gagné Sound Editors Claire Pochon Jean-Philippe Savard Claire Pochon Jean-Philippe Savard ADR Supervisor: Diane Boucher Recording Engineer: Bruno Ruffolo

Cast Luke Kirby Angelo Barberini Ginette Reno Maria Barberini Peter Miller Nino Paventi Claudia Ferri Anna Barberini Sophie Lorain

Editor

Foley

Artists

Claude Lajeunesse

Jérôme Décarie

Recording Engineer: Shaun Gallagher

ean-Claude Lemire

Special Consultant

Stunt Co-ordinato

Marc Désourdy

Pina Lunetti Pierrette Robitaille Rosetta Tim Post Lou Van Marco Michel Perron Father Carmignani Mark Camac Johnny Christofaro Mélanie Ellen David Alicia, gay-line
Lisa Bronwyn-Moore
desperate woman Tara Nicode Yolanda/woman in airplane/Jolene Dino Tavarone Giorgio Mary Walsh Lina Paventi Gino Barberini Raymond gay-line Matt Holla Steve, gay-line Matthew Gagnon gay teen Michael Pa young Angelo Sténhanie Vecchi young Maria Stéfan Perreault young Gino Grace Bush Vineberg young Anna Mathieu Maioryoung Nino Richard Jutras Giovanna Currabba Silvio Orvieto France Arbour Italian psychiatrists

Penny Mancuso Angelo's boss/Rosetta's Gino Arcaro Massimo Paola Pannotta Massimo's mother Marcello Pagnotta Massimo's father Paul Hopkins hunky pilot Gordon McCall inebriated man Ivana Bombardieri TV interviewer TV Angelo Lidia Russon TV Maria Franco Mon TV Gino Leni Parko TV Anna Suzanna Lenir Ruta Lee Tony Tortorici Pina's father Jerry Sprio Yolanda's husband Michael Daniel Murnh Anna's date Jessica Di Marco Angelo's date Victoria Sanchez beautiful woman Julie Tamiko Manning woman, help line

Certificate
15
Distributor
Icon Film Distribution
7,971 feet +12 frames
88 minutes 34 seconds

Dolby Stereo In Colour

Quebec, the present. Maria and Gino are traditional Sicilian immigrants with grown-up children Anna and Angelo. They are devastated when 27-year-old Angelo, a misfit since childhood, leaves home, though unaware that his 'room mate', childhood pal turned macho policeman Nino, is actually his lover. Angelo aspires to be a television writer, but his far-fetched scripts are continually rejected. A perturbed Angelo phones the Gay Helpline. With their help and urged by Anna, Angelo tells his parents that he is gay; they are distraught. Nino is also angry, afraid that his mother Lina and colleagues will discover his secret. Maria and Gino reveal the truth to Lina, but she refuses to accept it.

Nino runs into an old schoolfriend, the lonely and flirtatious Pina. Meanwhile Lina concocts a plan: she and Gino will organise a dinner to set up Nino with Anna and Angelo with a 'mystery girl'. Nino, uncomfortable at being considered gay, meets up again with Pina. The matchmaking dinner is a disaster. The mystery girl is Pina; she reveals her recent sexual encounter with Nino, and Nino tells Angelo that he is leaving him.

Nino and Pina get engaged; on the wedding day broken-hearted Angelo decides not to disrupt the ceremony. He meets an attractive man with whom he unwittingly first spoke on the Gay Helpline, and writes a successful TV script about his reallife family experiences.

Surprisingly enough, Mambo Italiano

– which could almost have been
called My Big Fat Italian Gay Wedding

– apparently began shooting before
Nia Vardalos' comedy of forbidden



The Sicilian: Paul Sorvino

lovers set amongst an immigrant Mediterranean family became a runaway success. This Canadian-set story about struggling scriptwriter Angelo (Luke Kirby) and his up-and-down relationship with boyfriend Nino, however, is unlikely to prove as popular. The plotting is painfully predictable - as soon as we catch a glimpse of a hunky Gay Helpline volunteer we know he'll be back with romance in his eyes, and when Nino's mother sets Angelo up with a mystery girl, there's only one possible candidate but it's not the only problem. Perhaps the Greek version worked partially because that immigrant community is relatively novel to the big screen; the same certainly cannot be said of its Italian equivalent. This makes Mambo Italiano's shameless wallowing in the most hackneyed Italian stereotypes – all meatballs and backa-da-head-slappin' mugging – all the more unbearable. As Angelo's father, Paul Sorvino is only saved from outright caricature by a few amusing (though overlong) scenes in which he and Ginette Reno (as wife Maria) spar verbally in the process of concocting their convoluted strategies. Perhaps this comic partnership stands out only because everybody else seems to be performing in a vacuum, engaged with neither the other characters nor the lame plot. Claudia Ferri delivers a quirky, potentially effective comic performance as Angelo's unmarriable, over-savvy sister, but her mannered theatrical style is at odds with the other actors, contrasting most awkwardly with Kirby himself, who plays his smouldering lead very straight.

Indeed Mambo Italiano began as a play, and the uneasy transition to the screen is aggravated by an insistence on highdecibel melodrama. The claustrophobia of the mostly interior scenes is only exacerbated by the gaudy art direction and production design, full of densely coloured and patterned backgrounds from the tacky, gilded suburban deco of Angelo's parents' home to the campy yellows and reds of the gay lovebirds' apartment. When the action occasionally moves from these golden-hued sets to bright exteriors it suddenly looks like a completely different movie, suggestive of an amateurish TV aesthetic. In fact the only interesting moment is when Mambo Italiano turns in on itself at the end and we watch Angelo's unfunny, overblown TV show about life in an Italian-Canadian family.

Gilda Williams