

AGE SCARPELLI (co-screenwriters)

The Italian cinema's most famous screenwriting team, Agenore Incrocci (1919 -2005) and Furio Scarpelli (born 1919) – aka “Age Scarpelli” -- both began their careers writing for humor magazines. Partners from the late 1940s, the two earned international recognition in 1958 for their contribution to Mario Monicelli's hilarious *Big Deal on Madonna Street* and became associated with some of the Italian cinema's most important directors, including Lattuada, Mario Monicelli, Dino Risi, Pietro Germi and Ettore Scola, at the same time providing actors such as Marcello Mastroianni, Vittorio Gassman, Nino Manfredi and Alberto Sordi with many of their most famous roles. The team wrote for all genres (including Spaghetti Westerns like Leone's *The Good, The Bad and the Ugly* – Hitchcock even hired them to write a never-produced suspense), but excelled in comedy, to which they brought a robust sense of humor, a knack for bright and lively dialogue, and a profound understanding of the contemporary Italian social scene. Their credits include Pietro Germi's *Divorce Italian Style* (1961), Monicelli's *The Great War* (1959), and Ettore Scola's *We All Loved Each Other So Much* (1974). They received Best Screenplay Oscar nominations for Monicelli's *The Organizer* (1963) and *Casanova '70* (1965). The partnership dissolved in the early 80s, but both continued to write separately. Scarpelli's recent credits include Michael Radford's *Il Posto* (1994) and Ettore Scola's *Macaroni* (1985).

-- bio adapted from Ephraim Katz's *The Film Encyclopedia*

MARCO FERRERI (co-screenwriter)

Born in Milan in 1928, Marco Ferreri began directing and co-scripting films in Spain in 1958. In Italy, he began directing such offbeat and acidic satires of contemporary life as *The Conjugal Bed* and *The Ape Woman* (both 1963). After the tour-de-force of *Dillinger is Dead* (1969), his work turned even more savage with films like *La Grande Bouffe* (1973), a Swiftian account of four men eating themselves to death, starring Marcello Mastroianni; *The Last Woman* (1976), a shocking exploration of changing sexual roles starring Gerard Depardieu; and *Tales of Ordinary Madness* (1981), an adaptation of the memoirs of Charles Bukowski. His 1991 *House of Smiles* won the Golden Bear at the Berlin Film Festival. -- bio adapted from *All Movie Guide*

RAFAEL AZCONA (co-screenwriter)

Born 1926 in Spain, Rafael Azcona, a renowned novelist, poet, and screenwriter, began his career in the early 50s. His novels and many of his screenplays concerned social criticism with an added touch of humor. Azcona adapted his own novel *El Pisito* for Marco Ferreri in 1955 and their collaboration lasted throughout Ferreri's career on such films as *The Grande Bouffe* (1973),

Don't Touch the White Woman! (1974) and *Bye Bye Monkey* (1978). His recent credits include *Belle Epoque* (1992) and *Butterfly* (1999).

spelled "Raphael" in the opening credits of *Mafioso*