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# **Allonsanfan**

## **(ITALIAN-COLOR)**

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San Francisco, Oct. 21.

No U.S. DISTRIB. Produced by Cinematographic Cooperative, Rome (giulini de Negri and Giancarlo di Fonzo). Features entire cast. Directed and written by Paolo and Vittorio Taviani. Camera (color), Giuseppe Ruzzolini; music, Ennio Morricone. Reviewed at Jack Wodell Screen Room, San Francisco, Oct. 6, '75. Shown at Festival Oct. 16. (No MPAA rating.) Running time: 100 MINS.

Fulvio .....	Marcello Mastroianni
Charlotte .....	Lea Massari
Fulvio's sister .....	Laura Betti
Lionello .....	Bruno Cirino
Mirella .....	Mimsy Farmer

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Disjointed effort that tries to probe, with little success, a reluctant and ultimately treasonous revolutionary (Mastroianni) in the Italy of 1816. Mastroianni makes a puzzling role even more perplexing, but his top-lining looms as the only b.o. salvation.

Taviani brothers have run artistic gamut, from music to theatre to docus to features, "Under the Sign of Scorpio" ('68) and "St. Michael Had a Rooster" ('71). They suggest "Allonsanfan" evokes "the splendor of regression" and the "hidden" values of retreat to a Utopian state. But the exploits of Mastroianni and the "Sublime Brothers," a 20-man rebel cult, are so silly as to resemble "The Gang that Couldn't Shoot Straight." Their invasion becomes a Bay of Pigs, and Mastroianni's turncoating lacks substance.

There's a big second-half problem with unsynched sub-titles that beclouds the already herky-jerky scenario. Color and occasional music are lovely, almost out of place in this muddle. There is an abundance of long shots that serve no purpose save to create further confusion.

Lea Massari and Mimsy Farmer are strong, and sensuous, in rather brief appearances. There's an obligatory Mastroianni-Farmer bed bit in the late going, yet by then the film has splendidly regressed into a so-what state. This is not Utopia, in any sense. —*Herb*.