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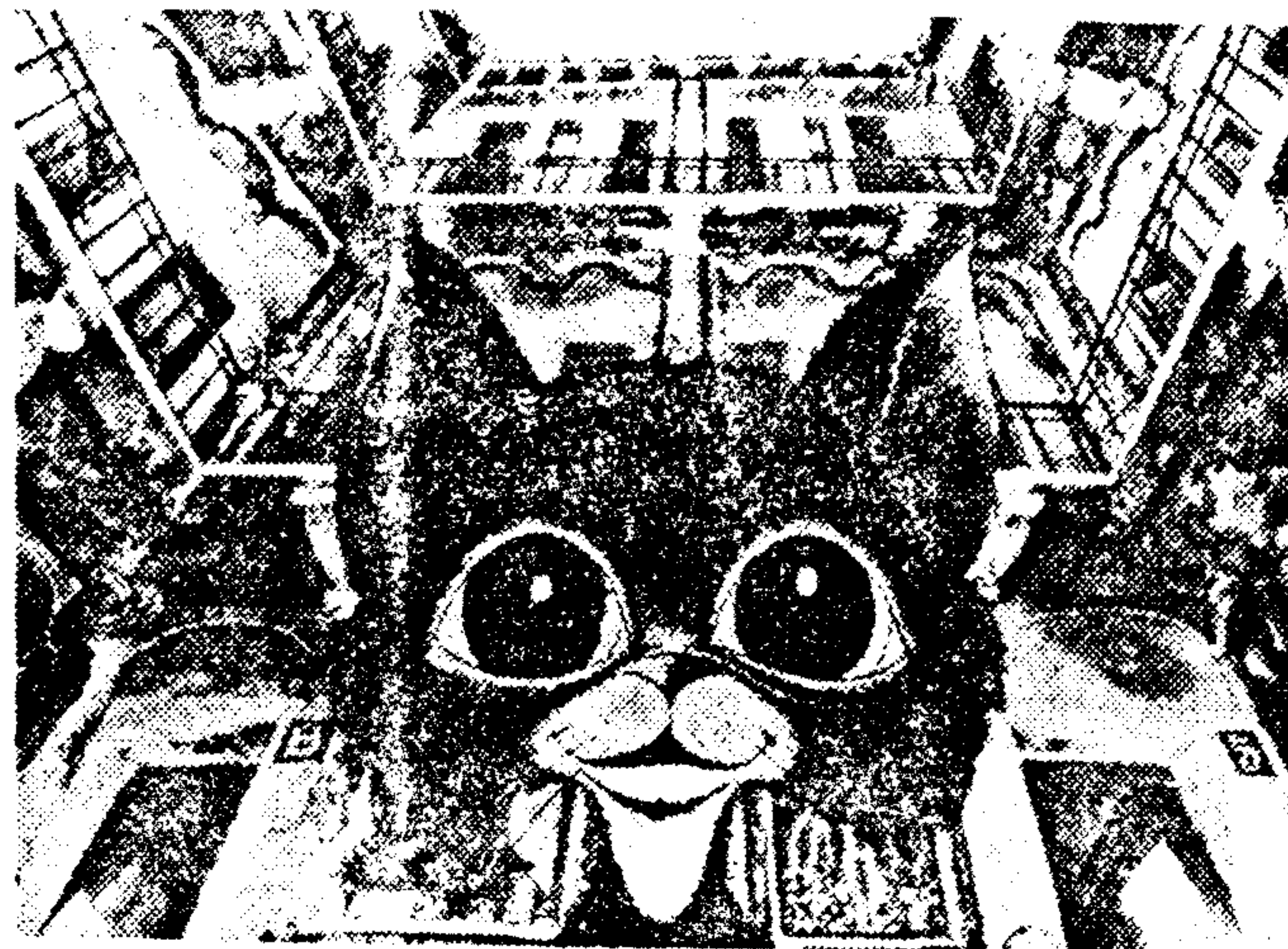
A charming 'Allegro' fantasy from Italy

By JUDITH CRIST

"Allegro Non Troppo," an Italian take-off on Walt Disney's "Fantasia" that opened yesterday at the Little Carnegie, is a charming, sprightly, youth-oriented entertainment.

The third feature by Bruno Bozzetto, one of Italy's best-known animators and creators of short subjects, it is the first of his full-length work to be shown in commercial release here. It reveals not only a sharply satiric eye and creative imagination but also an affectionate awareness of the traditions of movie comedy.

Live-action sequences in black-and-white provide the introductions for the varied animations. We are greeted by a producer telling us (with difficulty in locating the camera) about his new project of blending animation and music so that one can "see the music and hear the cartoons," a veritable "fantasia" of sight and sound. A



A huge-eyed cat roams in Bozzetto's story in "Allegro Non Troppo."

phone call interrupts him. "They're crazy . . . someone in Hollywood already made it? Pisney did this?"

SEQUENCES OVERLAP

The humor is less juvenile as the producer collects a conductor, an orchestra of aged ladies and an artist he has had "under contract" in a dungeon, and they set to work. The animations and live-action sequences overlap: a hurled Coke bottle drips its residue on to the screen to become an amoeba; a gorilla and later a snake escape from the screen to throw the orchestra ladies into a tizzy.

The conductor and the artist wage a running Laurel & Hardy kind of polite warfare, and the artist and a little sweep-up girl in the studio conduct a Chaplinesque romance.

No need — or instigation — to revive the old Frank Lloyd Wright-Walt Disney argument on whether music can be "illustrated." Bozzetto's sole intent is to his artist's imagination run free to the sound of music, whether it is in having an elderly faun chase a host of lovely ladies to Debussy's "Prelude to Afternoon of a Faun," or in tracing evolution from amoeba to human civilization to Ravel's "Bolero."

CAT ROAMS RUINS

The most touching of the seven animations is set to the haunting strains of Sibelius's "Valse Triste," with a scrawny, huge-eyed cat roaming the ruins of the house that was once his home, with vivid memories of

'Allegro Non Troppo'

CRIST—DRAMA for Friday
Directed by Bruno Bozzetto; screenplay, Bruno Bozzetto, Guido Manuli, Maurizio Nichetti; animation and special effects photography, Luciano Marzetti; live action photography, Mario Masini; editing and sound effects, Giancarlo Rossi. Distributed by Specialty Films Inc. Italian dialogue with English subtitles. Running time: 75 minutes. At the Little Carnegie Theater. Cast: Maurizio Nichetti, Nestor Garay, Maurizio Micheli, Maria Luisa Giovannini. MPAA Code Rating: PG—Parental Guidance Suggested. Some material may not be suitable for children.

the family life in which he shared. The most delightful, to Vivaldi's "Concerto in C," has an elegantly domestic honeybee attempting to enjoy a lunch of pollen as two human lovers invade her flowery dell.

A tart fable of marching to a different drummer emerges to Dvorak's "Slavic Dance, No. 1," and the ultimate finale, in and out of

animation, comes with Stravinsky's "The Firebird," wherein Adam and Eve scorn the apple and the serpent gobbles it down himself.

The youth-orientation of the film lies in the derivative

and naive humor of the live-action sequences. The sophistication lies in the animations, which are bold and free and not as far from Disney as the young folk might think.