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Hoffman's on hand again in **Alfredo Alfredo** but the film belongs entirely to Pietro Germi; it is almost a sequel to his delightful *Divorce—Italian Style* and *Seduced and Abandoned*. The Italian title of this Italian film translates as "Till Divorce Do Us Part," an apt one for its recounting of the torments of a nice quiet man roped into a devouring marriage and finally released therefrom by the reform of the divorce laws, only to find himself at the altar again, betrayed by the liberated lady of his heart. Since Hoffman spoke English during the filming, his words are dubbed and he seems to be miming the part. Nevertheless, he is completely charming as the pleasant, routine-ridden bank clerk who is infatuated with a lovely young thing but cannot bear her ultimate infatuation with him. And with Stefania Sandrelli as the ultra-possessive female, and Carla Gravina as the free-wheeling love of his life, there's a delightful comedy at hand.

Germi is a past master in highlighting the social satire inherent in domestic and sexual relationships, in parental avarice, in matrimonial demands and extramarital inhibitions. Italian divorce laws, past and present, are choice grist for his mill of ironic comedy. While there's a cruel clarity to his perception of women's wiles and men's morality, there's an overwhelming fondness for his foolish creatures that permeates his films and makes *Alfredo Alfredo* a joy.