

## Document Citation

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# BRUNO'S WAITING IN THE CAR

(BRUNO ASPETTA  
IN MACCHINA)

(ITALIAN)

An Italian Intl. Film release (in Italy) of a Fulvio Lucisano presentation of a Film Trust Italia/Italian Intl. Film/Mama's Group production. Produced by Fulvio Lucisano, Massimo Guizzi, Maurizio Mein. Executive producer for IIF, Sergio Giussani.

Directed by Duccio Camerini. Screenplay, Camerini, Roberta Colombo; story, Suso Cecchi D'Amico, Camerini, from an idea by Camerini. Camera (Cinécitta color), Cristiano Pogany; editor, Raimondo Crociani; music, Antonio Di Pofi; art direction, Lorenzo Baraldi; costume design, Gianna Gissi; sound (Dolby SR), Gianni Zampagni; assistant director, Roberto Pariente. Reviewed at the Savoy Cinema, Rome, April 15, 1996. Running time: 91 MIN.

With: Nancy Brilli (Margherita), Antonello Fassari (Riccardo), Leo Gullotta, Amanda Sandrelli, Valerio Mastandrea, Chiara Noschese, Ludovica Modugno, Ugo Conti, Nini Salerno, Fabio Traversa, Massimo Wertmuller, Monica Scattini.

**A** comedy about solitude in a couple-oriented society, "Bruno's Waiting in the Car" charts the bumpy road traveled by its protagonist from post-breakup blues to single self-sufficiency. A lively cast makes the small-scale, unpretentious pic sufficiently entertaining, but this kind of affable, rather innocuous fare is infinitely better suited to television than theatrical exposure.

Opening on a witty note, story has longtime couple Margherita (Nancy Brilli) and Riccardo (Antonello Fassari) splitting up while fellow residents of their Roman apartment block look on like some sort of relationships tribunal. Riccardo takes up with flighty new flame Titti (Amanda Sandrelli), while Margherita moves into a friend's empty apartment on the seedy, crime-plagued outskirts of town, adapting poorly to her newly single state.

Driving home from her job in a shopping mall, she is accosted by two motorecyclists. But just as the situation becomes frightening, the assailants mistake a store dummy in the back seat of her car for a man and run off. The protective device for driving home at night soon has all Margherita's friends and colleagues talking about Bruno, the mysterious stranger frequently seen in her car.

Meanwhile, flesh-and-blood romantic contenders for the increasingly independent femme start coming out of the woodwork. Finding it hard to keep up with Titti, Riccardo begins edging his way back into Margherita's life, an old friend (Leo Gullotta) confesses his secret love, and a clueless but bighearted suburbanite (Valerio Mastandrea) also attempts to stake his claim.

Brilli makes a bubbly lead, and the supporting players are fine all around, especially appealing newcomer Mastandrea and Massimo Wertmuller as a straight-talking priest from the tough neighborhood. The script provides its share of mild amusement and a pleasantly melancholy undertone, but, in his second feature, playwright Duccio Camerini's serviceable direction lacks the imagination to distinguish the somewhat slight enterprise.

—David Rooney