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Alfredo, Alfredo
(ITALIAN-COLOR)

Overemphatic, misogynous comedy with a dubbed Dustin Hoffman in lead. Commercial prospects look mild.

Varian *12/19/73*
Hollywood, Dec. 10.

Paramount Pictures release of an RPA-Rizzoli Films-Francoriz production. Stars Dustin Hoffman, Stefania Sandrelli, Carla Gravina. Directed by Pietro Germi. Screenplay, Leo Benvenuti, Piero De Bernardi, Tullio Pinelli, Germi; camera (Technicolor), Aiace Parolin; editor, Sergio Montanari; set design, Carlo Egidi; music, Carlo Rustichelli; sound, Raul Montesanti; asst. directors, Silla Bettini, Gianni Cozzo. Reviewed at Paramount Studios, L.A., Dec. 10, '73. (MPAA rating: R.) Running Time: 97 MINS.

Alfredo	Dustin Hoffman
Mariarosa	Stefania Sandrelli
Carolina	Carla Gravina
Carolina's mother	Clara Colosimo
Carolina's father	Daniele Patella
Mariarosa's mother	Danika La Loggia
Mariarosa's father	Saro Urzi
Alfredo's father	Luigi Baghetti
Oreste	Duilio Del Prete

"Alfredo, Alfredo" is an okay comic update of director Pietro Germi's highly successful "Divorce — Italian Style," but changing times and changing styles militate against a repeat of the critical and commercial reception accorded that 1962 Marcello Mastroianni starrer. Dustin Hoffman is seen but not heard (due to Italo-lingo dubbing) in the Paramount release, a fact that could work further against pic's U.S. performance.

Hoffman plays a timid bank clerk who falls for Stefania Sandrelli, only to discover after marriage that she's an oversexed bore. Freed of his conjugal duties by her pregnancy, he takes up with the more likeable Carla Gravina, but Italy's anti-divorce laws force the extramarital lovebirds into several legal skirmishes. Eventually the law is revised, he gets a divorce and marries his long-standing mistress, only to fear that wedlock will sour this relationship as it had his earlier romance.

Director Germi, working from a screenplay he wrote with Leo Benvenuti, Piero De Bernardi and Tullio Pinelli, gets some fair chuckles from Hoffman's early courtship, Sandrelli's libidinal attacks and the typically frenzied Italian family customs. Fact that so many of these gags depend on ill-concealed misogyny soon stifles the laughs that flowed more easily in a pre-women's liberation era. Now, all the simplistic stereotyping of the femme characters is fairly distasteful.

Just as pic's content seems anachronistic, so does its style. Like so many other Italian film humorists, Germi is fond of the bloated gesture and the frantic mise-en-scene. Contemporary comedy is most effective when it is most subtle, however, and all this zooming in and out of comic-operatic chaos proves more irritating than amusing.

Hoffman mugs satisfactorily in the leading role, but his voice has been dubbed by an Italian actor. Since the choked delivery has become one of his trademarks, it's not a little disconcerting to hear a smooth vocal style accompanying his post-"Graduate" body movements. With his own voice as back-up, the 36-year-old actor might not seem quite so strained in still milking certain "boyish" mannerisms. Sandrelli and Gravina are professional in one-dimensional roles.

Technically the film is acceptable. Sonya Friedman's English subtitles are fine, Aiace Parolin's color photography is adequate if a bit granular in the processing, and Carlo Egidi's sets are witty. As usual, Carlo Rustichelli supplies a spirited musical score. —*Beau*.