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“A gorgeous send-up of Fantasia!”

Don't miss this chance to see a classic on the big screen!”

- Charles Champlin, Los Angeles Times



Expanded Entertainment Presents
Bruno Bozzetto's

Allegro Non Troppo

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STEREO SOUND!**

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**NEWLY
RESTORED FOOTAGE!**

P R E S S K I T

Allegro Non Troppo

CAST

The Female Stagehand	Maria Luisa Giovannini
The Conductor	Nestor Garay
The Animator	Maurizio Nichetti
The Master of Ceremonies	Maurizio Micheli

FILMMAKERS

Director	Bruno Bozzetto
Screenplay	Bruno Bozzetto
	Guido Manuli
	Maurizio Nichetti
Animators	Bruno Bozzetto
	Giuseppe Lagana
	Walter Cavazzuti
	Giovanni Ferrari
	Giancarlo Cereda
	Giorgio Valentini
	Guido Manuli
	Paolo Albicocco
	Giorgio Forlani
	Luciano Marzetti
Animation and special effects photography	
Live action and special effects photography	Mario Masini
Live action assistant direction	Maurizio Nichetti
Editing and sound effects	Giancarlo Rossi

MUSIC

“Prelude to Afternoon of a Faun” by Claude Debussy
“Slavic Dance No. 7” by Antonin Dvorak
“Bolero” by Maurice Ravel
“Valse Triste” by Jean Sibelius
“Concerto in C-Minor” by Antonio Vivaldi
“The Firebird” by Igor Stravinsky

Fifty years ago that great American optimist Walt Disney created a kinetic fantasy world of such inebriated glee with his film "Fantasia" that dancing hippos became a timeless icon of American happiness.

Thirty-five years later came another animator who took one last, loving look at the world of Walt Disney, and then turned it on its ear. With **Allegro Non Troppo**, master animator Bruno Bozzetto replaced the graceful, the wholesome and the joyous with the lurching, the aged and the depraved in a color-mad fantasy of sight and sound that was at once sharply satirical and richly enjoyable in its own right.

As the brilliance of "Fantasia" once again comes to life in this renaissance age of animation, so too must its alter ego, **Allegro Non Troppo**.

With tongue stuck firmly in cheek, Bruno Bozzetto set out to create an outrageous send-up of Disney's classic "Fantasia." The result, **Allegro Non Troppo**, skillfully transcends the parody genre by unleashing a richly textured landscape, inhabited by an array of imaginative characters. In place of "Fantasia's" saccharine dancing hippos, Bozzetto presents an over-the-hill satyr prancing through inviting woodlands in eternal search of a willing nymph, a determined pterodactyl soaring high above a barren desert and a vengeful honeybee protecting her flowery domain from the encroachment of some ardent human lovers.

Bozzetto's bold strokes stripped Disney's pristine universe of its sheen and set forth an equally dramatic palette of gritty mischief and mayhem. Considered a landmark of animation at its critically acclaimed debut in 1976 Roger Ebert writing in *The Chicago Sun-Times* called

Allegro Non Troppo a "treasure." "It deserves its place beside "Fantasia, it is as delightful and inspired and will no doubt be around as long."

Newly-enhanced with an Ultra-Stereo soundtrack and restored footage, Expanded Entertainment and Italtoons present **Allegro Non Troppo**, directed by Bruno Bozzetto and scripted in collaboration with Guido Manuli, Maurizio Nichetti. The film stars Maurizio Nichetti, Nestor Garay, Maurizio Micheli and Maria Luisa Giovanni.

An unsavory Italian filmmaker acts as narrator throughout the story and begins by informing the audience that the show he will present "is destined for immortality." Intended as a comic alter-ego for Bozzetto, the narrator passionately explains that, "to give body and color to notes is every artist's greatest ambition." With this in mind, he receives a telephone call from Hollywood and discovers he is a little late on the draw with his idea of an animated story set to classical music. It's already been done by some guy named. . . Prisney?

Flustered, though anything but dismayed, the narrator tells the story his way -- Italian style. Aided by an oversized, cigar-chomping dockworker (whose baronial stature and bearing pays homage to Leopold Stokowski's in "Fantasia") an eccentric tribe of elderly ladies forms an unconventional orchestra and a dungeon bound "artiste" is freed to act as the show's animator.

Humor springs from the often contentious collaboration between the dockworker-turned-maestro and the temperamental artist as they vigorously butt heads over who's running the show. Broad, live-action segments are offset by the humorous musings of the orchestra ladies, preparing for the concert to begin.

The soothing strains of the Debussy masterpiece, "Afternoon Of A Faun" provide a gentle segue from black and white into the pastel colors of a tranquil forest where satyrs and fauns bask in the sensual pleasures of their idyllic setting. But there is one satyr who walks alone. Bearded and aided by a cane, he is over-the-hill in the world of satyrs and fauns.

Crossing paths with clusters of spritely nymphs, he is saddened to find old age has rendered him undesirable.

Drawing upon creative disguises and offers of gifts, he hopes to transcend the limits of his appearance and succeed at seduction. But as night falls, the despairing satyr must face the loss of his youth and virility. With every cloud in the sky appearing to him as the sensual body of an unattainable woman, he is left to roam the fertile landscape, alone.

The second sequence is a tale of man's desire to find his niche in society, inspired by Dvorak's "Slavic Dance, No. 7." Poking fun at man's relentless effort to assert his individuality, an avowed non-conformist, determined to build a different style of house from that of his neighbors' is allowed no respite from imitation. Driven to outsmart his nemeses, he mistakenly takes a bold leap, sure the others will follow.

This same level of determination is found in the next piece, a monument in the world of animation. In this allegorical depiction of the civilization of man told with a vibrant palette, an amoeba-like creature, spawned from the remains at the bottom of a Coke bottle, dramatically transforms through the stages of evolution to lead a global migration driven by the hypnotic beat of Ravel's "Bolero."

A dizzying mass of semi-evolved creatures, culled from all corners of the earth and out of a whirling sky, defies the Ice Age, the Stone Age, and tumultuous weather, only to be annihilated by man's careless destruction of the planet.

The somber notes of Sibelius' "Valse Triste" highlight the ephemeral quality of memories as a waif-like feline wanders through the ruins of an abandoned house, recalling the pleasures of home she once enjoyed in the care of a loving family. Familiar sights and sounds are fondly recreated with dazzling graphics, as the cat moves from room to room, lighting on familiar objects in a haze of nostalgia. But sadly, as quickly as they appeared, the sanguine memories vanish with one fell swoop of the wrecker's ball.

With an irreverent nod to "The Flight of the Bumblebee," the fifth segment, set to Vivaldi's "Concerto in C," is told from an industrious honeybee's point of view. The bee, anxiously readying her precious meadow for a summer picnic, is interrupted when a pair of human-sized lovers decide on the same spot for their celebration of the great outdoors. More than slightly miffed, the bee rearranges her table setting several times in an attempt to accommodate the couples' disregard for her presence, but in the end, the honeybee finds the best way to make her point is to use her trusty stinger!

Igor Stravinsky's "Firebird" sets the emotionally charged pace of the last piece. With a skillful meshing of dynamic images and fully realized characters, Bozzetto adds a comic twist to the multi-layered story of Adam and Eve. After a failed attempt to entice the world's best known couple with the eternal apple, the serpent eats the poisoned fruit himself. Symbols of greed bombard him from all sides as the devil's wrath is unleashed.

Desperate to escape the clutches of greed, the serpent spits out the apple and slithers into the live-action scene, causing the orchestra ladies to flee the stage in panic.

Though the narrator feebly tries to cover up the fiasco, his best attempts at securing a proper finale are doomed to failure.

Disney animation was an early influence on the work of Bruno Bozzetto. He said his inspiration for the creation of **Allegro Non Troppo** came from his deep appreciation of 'Fantasia,' coupled with his passion for classical music. "I have seen 'Fantasia' fourteen times and, consequently, I have been greatly influenced by this film. I also believe that having realized a short film based on classical music called, 'Opera' before making **Allegro Non Troppo** demonstrated to me how nice it was to work with a musical theme."

Commenting on the unique structure of the film in a *Los Angeles Times* interview, Bozzetto said: "**Allegro Non Troppo** is a feature and is not a feature. I put several shorts together, which I think is a good way to make a film."

The idea of introducing each piece with live-action sequences came from Bozzetto's desire to emphasize a strong change in mood. "If you see the film without the live-action parts, the animation doesn't seem as interesting," he said. "It's the contrast between those dark black and white sections and the bright animated ones that makes the film come alive."

Inspired by the finest compositions of Claude Debussy, Anton Dvorak, Jean Sibelius, Maurice Ravel, Antonio Vivaldi and Igor Stravinsky, Bozzetto uses compelling images of a vast global landscape to explore the most vital concern of our time -- man's relationship to his environment. Tempered with humor, Bozzetto sounds a resounding cry in each of the clever scenarios to protect the earth's natural wonders against man's destructive force. Bizarre, enigmatic creatures faltering across a muted terrain lend credence to Bozzetto's stark, foreboding vision of a planet made uninhabitable by man's indifference.

Bozzetto hopes a wide audience will enjoy this film "for the gorgeous music, the comedy and the ways the animation is used to communicate some important themes about the preservation of this planet."

The myth that animation is just "cartoons for kids" has been dispelled by the overwhelming success of animated programming aimed at adult audiences. Films of stunning imagination such as the Oscar-winning "Balance," the Academy Award nominees "The Cow" and "Hill Farm" and the success of Expanded Entertainment's "International Tournees of Animation" have highlighted animation's significant contribution to cinema all over the world.

Currently, there are more than six studios with animated films planned for release. In addition, the unprecedented success of the popular television series, "The Simpsons" and the phenomenal box office draw of

“Who Framed Roger Rabbit” continue to show the unlimited commercial potential for animation, while helping to pave the way for a bolder, more advanced use of the medium.

As animation moves forward, **Allegro Non Troppo** moves with it. A visual feast appealing to both young and old worldwide, the film is as timely and amusing today as it was more than a decade ago.

ABOUT THE FILMMAKERS

Bruno Bozzetto (Producer, Director, Screenwriter)

Considered one of the outstanding creators of satirical animation, Bruno Bozzetto began making films as a teenager. In 1958, on the strength of his first short film "Tampum," Bozzetto, then 20, was invited to spend a year at the London studio of Halas and Batchelor.

Shortly thereafter he established his own studio in Milan where he created a series of short films starring the sympathetic character Il Signor Rossi. Rossi became known in Europe as the "Italian Little Man," -- the symbol of determination, greed and vanity redeemed by great charm. Several of his award winning satirical shorts -- "Alpha Omega," "The Two Castles," "A Life in a Tin," "Ego," "Pickles," "The Household Drug," "Opera," "La Cabina" and "Self Service" have been recognized as poignant, allegorical tales. Kerry Green, writing in the *Film Library Quarterly*, described Bozzetto's work as "a wry portrayal of the everyday man in the age of anxiety, pollution, technology and conformity."

Though best known for **Allegro Non Troppo**, Bozzetto's prolific contribution to the screen includes several popular television series and numerous commercials. He has also directed award winning features including, "West and Soda," "VIP, My Brother Superman" and "Mr. Rossi Looks for Happiness."

Bozzetto maintains two Milan-based production studios: Bozzetto Film, where his shorts and feature-length films are produced, and Bruno Bozzetto 2, which deals exclusively with television commercials, industrial films and television series.

BRUNO BOZZETTO - FILMOGRAPHY

FEATURES

- 1965 - "West And Soda"
- 1968 - "VIP My Brother Superman"
- 1976 - "Allegro Non Troppo"
"Mr. Rossi Looks for Happiness"
- 1977 - "Mr. Rossi Dreams"
"Mr. Rossi's Vacation"
- 1987 - "Sotto Il Ristorante Cinese"

SHORT SUBJECTS

- 1958 - "Tapum! The Arms' Story"
- 1959 - "History of Inventions"
- 1960 - "An Award For Mr. Rossi"
- 1961 - "Alpha Omega"
- 1963 - "The Two Castles"
"Mr. Rossi Goes Skiing"
- 1964 - "Mr. Rossi On The Beach"
- 1966 - "Mr. Rossi Buys a Car"
- 1967 - "A Life In A Tin"
"Man And His World"
- 1969 - "Ego"
- 1970 - "Mr. Rossi Goes Camping"
- 1971 - "Pickles"
- 1972 - "The Household Drug"
"Mr. Rossi On Photosafari"
- 1973 - "Opera"
"The Cabin"
- 1974 - "Self Service"
"Mr. Rossi in Venice"
- 1975 - "Mr. Rossi's Sporting Feats"
"The Swimming Pool"
- 1977 - "Striptease"
- 1978 - "Baby Story"
- 1979 - "Happy Birthday"

- 1980 - "Giallo Automatico"
"Ma Come Fanno A Farli Così Belli?"
"Sam Nero Detective"
"Lilliput-put"
"Sandwich"
- 1981 - "Homo Technologicus"
- 1982 - "Tennis Club"
"Sporting"
"Homo Technologicus I"
- 1983 - "La Pillola"
"Milano Zero"
"Sigmund"
"Nel Centro Del Mirino"
"Homo Technologicus II"
- 1984 - "Moa Moa"
"Sandwich"
"Homo Technologicus III"
- 1985 - "Eldorado"
"Homo Technologicus IV"
- 1986 - "Spider"
"Quark Economia"
- 1987 - "Baeus"
- 1988 - "Mister Tao"
- 1989 - "Cavallette"

Guido Manuli (Animator)

One of Bozzetto's closest collaborators is Guido Manuli. Formerly a graphic designer, Manuli joined Bozzetto's animation team at its inception and is still actively involved today. Manuli collaborated on the screenplay for **Allegro Non Troppo**, and is best known for his celebrated short film, "Fantabiblical."

Speaking earnestly about his partner, Bozzetto said, "Guido has always been a great help to me because he is the gagman. While I am the person who tries to work on a logical story with precise motivation, Guido is the one who is always looking for the humor."

Maurizio Nichetti (Actor, Director)

The versatile Maurizio Nichetti co-wrote **Allegro Non Troppo** and plays the temperamental 'artiste' who has been called upon to animate the show.

After studying architecture in Milan, Nichetti worked with Bozzetto throughout the 1970s as a screenwriter and animator on the highly successful "Il Signor Rossi" series. In 1979 he received international attention when he wrote, directed and starred in the award winning feature film "Rataplan," about the misadventures of a Milanese waiter. This was followed by the comic hits "Ho Fatto Splash" and "Domani si Balla" and his most recent feature, "The Will To Fly."

Often called the Italian Woody Allen, Mr. Nichetti stars in the upcoming film "The Icicle Thief," a parody of Vittorio De Sica's classic "Bicycle Thief."

EXPANDED ENTERTAINMENT

Expanded Entertainment, Inc. is the world's leading distributor of independently produced animated films. It is also a dynamic young company in the process of becoming a center for distribution of independent, creatively daring films of all kinds, encompassing both animation and live-action.

For more than six years Expanded Entertainment has distributed quality animated features and shorts, offering independent producers full service, worldwide distribution in all markets, including theatrical, non-theatrical, television and home video. The company distributes hundreds of award-winning films and videos, representing the work of leading animators and producers around the world, including the Academy Award-winning films *BALANCE* (1989), *TIN TOY* (1988), *THE MAN WHO PLANTED TREES* (1987), *A GREEK TRAGEDY* (1986), *ANNA AND BELLA* (1985) and *CHARADE* (1984). The company also distributes films from such prestigious organizations as A.S.I.F.A. International, The American Film Institute, The National Film Board of Canada and The United Nations.

Expanded Entertainment was established in 1984 by Terry Thoren, Gary Meyer and Steve Gilula, a trio best known for establishing Landmark Theatre Corp., America's largest chain of specialized movie theatres. The company's mandate was to create new opportunities and open new markets for animated short films, and this they did, laying the groundwork for the widespread awareness of adult animation that has led to the animation craze of the 1990s. After six years of steady growth, the company currently has on staff specialists in acquisitions, theatrical and non-theatrical distribution, television sales, marketing, and production.

In the last six years Expanded Entertainment has released 22 films, 16 of which are compilations of animation. In addition to being successful in their initial runs, all of these collections remain in distribution and are consistent performers on college campuses, at midnight showings and in festivals around the world.

In each year since its inception in 1984 Expanded Entertainment has placed at least one animated picture on the top ten list of highest grossing specialty theatrical releases. These films include: THE 19TH INTERNATIONAL TOURNEE OF ANIMATION (1985), THE FESTIVAL OF CLAYMATION (1986), THE 1ST ANIMATION CELEBRATION (1986), THE 20TH INTERNATIONAL TOURNEE OF ANIMATION (1987), THE 21ST INTERNATIONAL TOURNEE OF ANIMATION (1988), OUTRAGEOUS ANIMATION (1988), THE 2ND ANIMATION CELEBRATION (1989) and THE 22ND INTERNATIONAL TOURNEE OF ANIMATION.

The unprecedented success of these films in a previously static market has proven to the world that there is a dynamic, burgeoning audience for adult-oriented, quality animation exhibited in movie theatres.