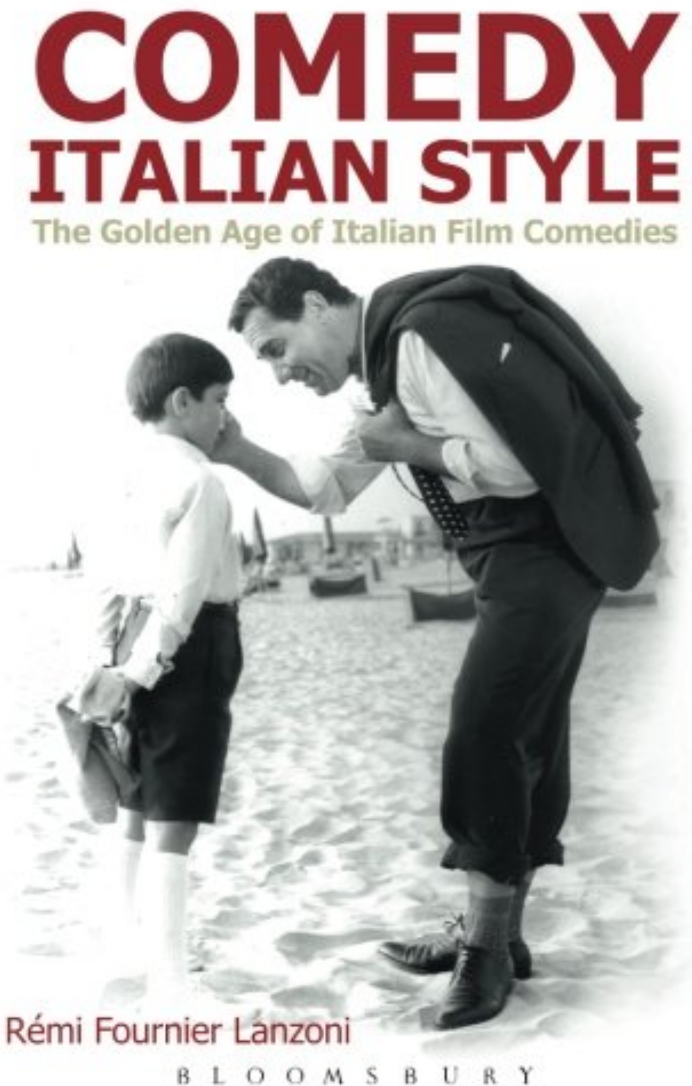


Comedy Italian Style: The Golden Age of Italian Film Comedies

Rmi Fournier Lanzoni

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Rmi Fournier Lanzoni : Comedy Italian Style: The Golden Age of Italian Film Comedies before purchasing it in order to gage whether or not it would be worth my time, and all praised Comedy Italian Style: The Golden Age of Italian Film Comedies:

0 of 0 people found the following review helpful. Very worthwhile study of Italian ComedyBy schoolboyIt's true that at some points the translation of sentence construction seems awkward, but don't let that that stop you from seeking out this book. I have seen a great many of the films discussed here and read more than a few books on Italian cinema,

and found this to be well-researched, well-thought out and very informative. You get not only a good presentation of the major directors and films, but the all-important social context and commercial trends as well. Highly recommended, and not simply because there is nothing else like it in English! 0 of 1 people found the following review helpful. While this book has a great deal of well-researched information, the prose is absolutely cringe-inducing, and it's a little sad that Continuum didn't exercise a little more editorial control. It's pretty clear that Lanzoni may have native French and Italian, but definitely not English. I assigned this to undergraduates, and I'm rather dreading what my evaluations are going to say at the end of the semester. I am also somewhat in doubt about Lanzoni's ability to give us the larger "meaning" of Italian film comedy; the book is often hung up on trivial details but as this is the only book in English, better Lanzoni than nothing.

This book explores the work of Dino Risi with *The Easy Life* (1962), *The Monsters* (1963), *The New Monsters* (1977), and *Scent of a Woman* (1974), Mario Monicelli with *Big Deal on Madonna Street* (1958), *The Great War* (1959), and *Amici miei* (1975), also Pietro Germi with *Divorce Italian Style* (1961), as well as filmmakers as disparate as Federico Fellini with *Amarcord* (1973), Ettore Scola with *Down and Dirty* (1976), Lina Wertmüller with *Swept Away* (1974), Luigi Comencini with *The Scientific Cardplayer* (1972) and many others. In addition the volume explains how the genre was able to reveal during two decades (1960s and 1970s) many acting talents and confirmed the future legacy of picturesque icons such as Alberto Sordi, Nino Manfredi, Vittorio Gassman, Stefania Sandrelli, Claudia Cardinale, Monica Vitti, Giancarlo Giannini and Ugo Tognazzi, all of whom depicted the Italian resilience in the utmost idiosyncratic manner.

The so-called Comedy Italian Style has been, in a certain way, engendered by Neorealism, and is often considered a realistic comedy; but it was also a fusion of "bitter and sweet", a genre of entertaining films that at the same time told something on a particular moment about an Italian society in rapid transformation. This comedy Italian Style was able to reveal on the big screen the common denominator among Italians: their gift for improvisation, a gift to look at reality with a knowing smile, even as a comedic satire. Lanzoni's *Comedy Italian Style* offers a faithful and interesting portrait about a unique period in Italian cinema. Dino Risi, Director of *The Monsters*, *Scent of a Woman* and *A Difficult Life*