

**NO DOGS OR ITALIANS ALLOWED**  
***INTERDIT AUX CHIENS ET AUX ITALIENS***

*Original version: French-Italian / English subtitles*



**Director: *Alain Ughetto***

**Release date (France): *January 23, 2023***

**Genre : *Animation***

**Countries of origin: *France, Belgium, Switzerland, Italy***

**Length: *70 min.***

***English Canada Premiere***

## SYNOPSIS

Early 20th century, Northern Italy, city of Ughetteri, home of the Ughetto family. Life in that region had become difficult and the Ughettos dream of starting a new life abroad. Based on the legendary story, Luigi Ughetto crosses the Alps and begins a new life in France, thus changing the destiny of his beloved family forever. His grandson retraces here their story.

<https://en.unifrance.org/movie/52016/no-dogs-or-italians-allowed>

## REVIEWS

With the lovingly staged stop-motion film, animation filmmaker Alain Ughetto not only creates an impressive monument to the life story of his grandparents. Because the hard life of entire generations of emigrants who tried their luck abroad is reflected in the experiences of the detailed puppet figures. [Interdit aux chiens et aux italiens](#) takes us through the first half of the 20th century and is touched by the many strokes of fate, but also by the charming and always humorous staging, which comes to life above all with the wonderful love story of the puppet couple at the center of what is being told.

<https://outnow.ch/Movies/2022/InterditAuxChiensEtAuxItaliens/Review/>

*Translated from German by Google*

The filmmaker retains an innocence with the reconstitution of heritage by placing elements of decors made in brocoli, round zucchini, sugar. He thus invokes precious moments of family happiness and the importance of continuing living despite History's tragedies (...)

*No Dogs or Italians Allowed* happens to be a film of **great generosity that takes to the heart**, but tht is also marked by the **great wounds of History**. We are left moved by the soft voice of Ariane Ascaride and touched by the family tragedies. With his mastered stop motion coproduced by the teams of Foliascope (Wardi) and Vivement Lundi! he can surely claim **a place of choice in the program School and Cinema**,... -Muriel Salzard

<https://littlebiganimation.eu/critique-interdit-aux-chiens-et-aux-italiens>

Combining **poetry and realism**, small and grand History, in an original and personal style of animation, Alain Ughetto signs a **very endearing** work of testimony on Italian migration (...)

A very personal subject interweaving **small and grand History** to which the Director lent all his **original and inventive creativity** (born in childhood: "my only friends were called modeling clay, scissors, glue and paper pencils") for the animation in volume, everyday objects (a potato shared in five as a single meal, charcoal, broccoli, chestnuts, sugar, etc.) **appearing** in the middle

of his puppet characters , the hand of the filmmaker entering the frame and the narrative woven by his dialog with his grandmother Cesira who tells him her life - Fabien Lemercier

<https://cineuropa.org/fr/newsdetail/426785/>

The hand, the one of Alain Ughetto regularly emerges into the frame like a character of its own, to hand a tool to one of his ancestors, help him of questioning him... Thus, the film becomes **a rare testimony on the art of animation filmmaking itself**, the craft skill (here inherited from a grandfather) and the intimate relationship between the puppet and its creator. With No Dogs or Italians Allowed **a great modeler of filial love has created a masterpiece authorized to all** - Guillemette Odicino

<https://www.telerama.fr/cinema/coup-de-c-ur-au-festival-d-annecy-interdit-aux-chiens-et-italiens-un-film-petri-d-emotions-7010934.php>

## DETAILS

### LANGUAGE

The film is mainly in French with dialogues in Italian, this is dictated by the subject matter: the personal story of director Alain Ughetto, whose family immigrated from Italy to France.

Cesira, Alain Ughetto's grandmother, describes the life of the families in the village: poverty, famine, hard labour. She describes a whole vocabulary of trades of immigrant men in France: chimney sweeper, rag picker, shoemaker, stoner...

The children rarely speak a coarse language, and the hate of fascism makes Cesira say strong words against soldiers (bastards)

In her story, Cesira invokes negative aspects:

- the domination of the priest who has never been hungry because the peasants had to give him food to avoid being ostracized from the village like the "mascas", women who refused to submit.
- A priest is called a thief by one of the peasants
- Mussolini's dictatorship and fascism are presented as a real nuisance against an oppressed population.

With the wars mentioned, comes the vocabulary of suffering, fear and the premature death of Luigi's 2 brothers: "we are like moles, we were thrown into hell"

The diet, according to its abundance or scarcity, plays a decisive role in the lives of the characters: spaghetti, polenta, fettuccini, gnocchi.

"Macaroni" becomes a racist slur expression, like "son of a bitch of Macaroni"

### VIOLENCE

The violence lies in the hardship of the lives of peasants and their wives. Wars are sporadically evoked by the departure of the 3 brothers in 1911, 1915 and 1939. Antonio and Giuseppe will die in a setting where you can see and hear an explosion and we guess rifle bullets.

When Luigi leads Italian compatriots to the French border, Mussolini's soldiers fire in their direction without touching anyone.

One of the soldiers of fascism who behaves like a thief and a villain is killed by the peasants, exasperated. No graphic details.

During construction work, pieces of rock collapse and a large block crushes a worker. No graphic details but a reaction of indifference to his death.

## **NUDITY**

Nothing to report

## **SEXUAL ACTIVITY**

There isn't really any. Cesira gives birth (without us seeing it) to a swarm of children we see growing up.

The departure of her daughters is inevitable because they must choose their husband.

Love stories are evoked without insistence.

## **PSYCHOLOGICAL IMPACT – THE THEMES**

- **The realism of the peasants' daily lives**

Labour of the peasants, men and women

The importance of the land: *it is her that made us eat*

Schooling of sacrificed children

Home or housing: *we lived in one single room*

The priest, predator of the food

Superstition ("Mascas" or witches victims of the priest)

Hunger

Immigration to France

- **The damaging effects of emigration/immigration**

The absence of men who went to work

The loss of all family belongings in the sinking of the boat

The bias of dollars that grow on trees

Discrimination: The sign No dogs and Italians allowed

- **War and its tragedies**

The peasants are always the first to be enlisted to fight

Antonio's death at the age of 19

Giuseppe's death at the age of 20

Disillusions: Tripoli imagined as the land of love becomes the land of massacres

Fear and sufferance



The invasion of 4 departments by the Italian army when the Ughetto family settled on its lands - German soldiers search the Paradise house but do not capture Vincent, become resistant. American planes bomb the Paradise house

- **Death - Illness - Accidents**

Influenza and coffins: death of Marie-Cécile, 17 years old

The accidental fall of one of the peasants

The death of a Masca wanting to pass on her powers

- **Happiness and the achievements**

Luigi becomes a foreman. He saved compatriots from fascism by hiring them to work in France

The family buys its own land: Paradise - Food is not lacking

Vincent marries and founds a family in which Cesira holds an important place

**Picture from the movie**



Discriminatory sign



The Ughetto brothers



At construction work



The priest and the food raised from the peasants



The starving children



Luigi and Cesira get married



The Ughetto family in France



Grandma Cesira



Paradise: land bought by the family



Second World War: American planes bomb Paradise