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Tutto Fellini (Film series)

Film Subjects Lo Sceicco Bianco (The White Sheik), Fellini, Federico, 1951

Prova d'orchestra (Orchestra rehearsal), Fellini, Federico, 1979

Giulietta degli spiriti (Juliet of the spirits), Fellini,

Federico, 1965

Satyricon, Fellini, Federico, 1969

La dolce vita (The sweet life), Fellini, Federico, 1960

Roma, Fellini, Federico, 1972

I vitelloni (The young and the passionate), Fellini, Federico,

1953

Il bidone (The swindle), Fellini, Federico, 1955

8 1/2 ([eight and a half]8 1/2), Fellini, Federico, 1963

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La città delle donne (City of women), Fellini, Federico, 1980

Intervista (The interview), Fellini, Federico, 1987

La strada (The road), Fellini, Federico, 1954

Le tentazioni del Dottor Antonio (The temptation of Dr. Antonio), Fellini, Federico, 1962

Toby Dammit, Fellini, Federico, 1968

La voce della luna (The voice of the moon), Fellini, Federico, 1989

clowns (The clowns), Fellini, Federico, 1970

Le notti di Cabiria (Nights of Cabiria), Fellini, Federico, 1957

Casanova, Fellini, Federico, 1976

Luci del varietà (Variety lights), Fellini, Federico, 1950

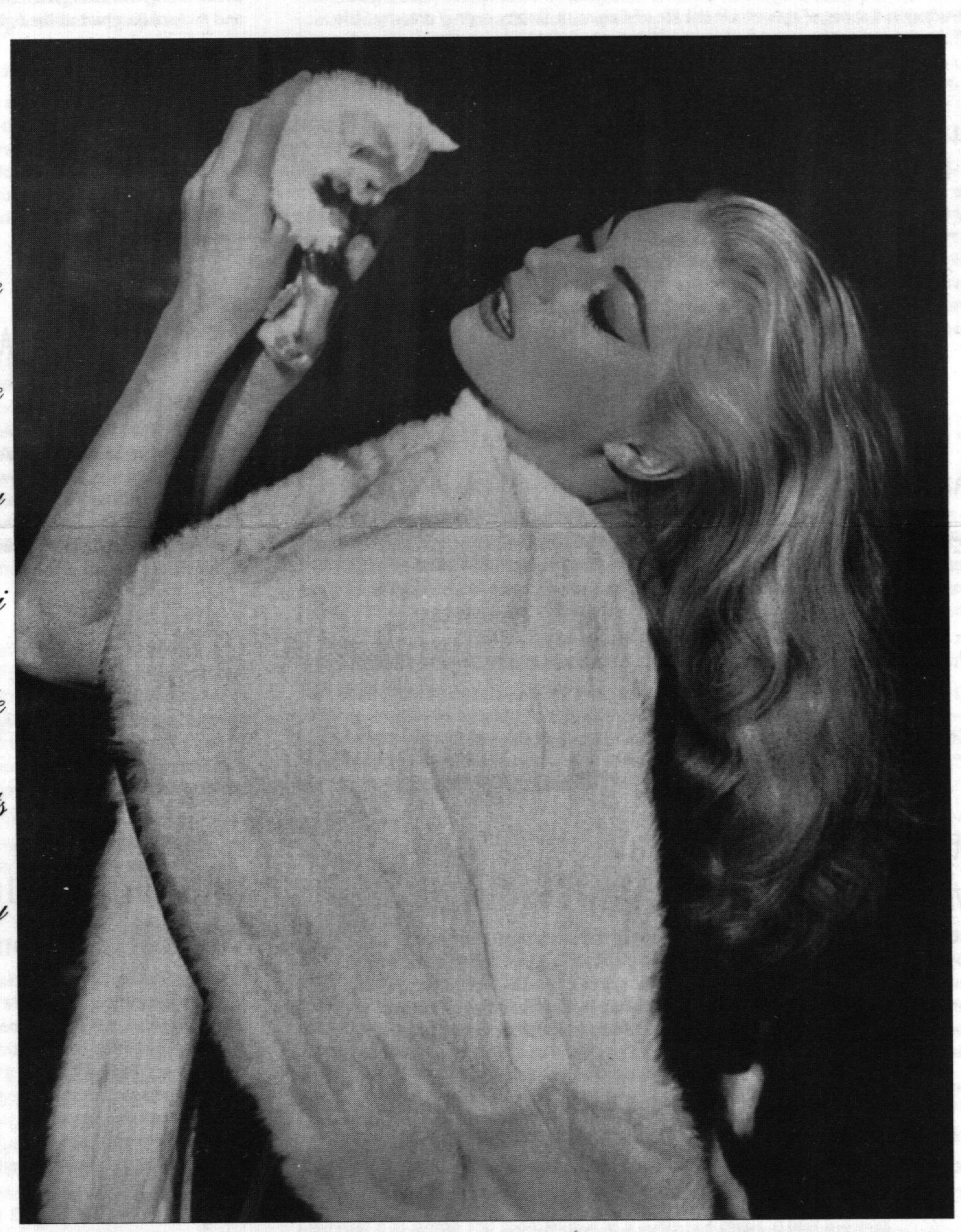
Ginger e Fred (Ginger and Fred), Fellini, Federico, 1986

Amarcord (I remember), Fellini, Federico, 1973

E la nave va (And the ship sails on), Fellini, Federico, 1983

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AUGUST 25 - SEPTEMBER 7-CASTRO THEATRE = SAN FRANCISCO = 415 621-6120-

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FRIDAY - SATURDAY - AUGUST 25 - 26

Nights of Cabiria (Le notti di Cabiria)

2:20, 7:15 "Practically speaking, the inner basis of the characters of Gelsomina (La Strada) and Cabiria is the same: Cabiria, like Gelsomina is a creature who lives in a world too harsh and brutal for her being. She is a victim of violence." —Fellini. "The structure is a series of episodes in the life of Cabiria, a shabby, aging, dreamy little Roman streetwalker - a girl whose hard, knowing air is no protection against her fundamental gullibility, which, we finally see, is her humanity and her saving grace." —Pauline Kael. Starring Giulietta Masina. (1957)

Juliet of the Spirits

4:20, 9:25 A neglected wife (Masina) confronts her famous husband's infidelity, as her memories and present and future fears come alive as spirits. "Juliet of the Spirits was created around Giulietta and for Giulietta. It had an extremely long gestation period that went back to La Strada. I wanted to make another film with Giulietta; but most of all I sensed that Giulietta was the best guide possible for my desire to use film as means of penetrating certain transparencies of reality." —Fellini. Starring Giulietta Masina, Mario Pisu, Sandra Milo. (1965)

SUNDAY = AUGUST 27

Amarcord

2:00, 4:30, 7:00, 9:30 "Amarcord was meant as a farewell to a certain season of life, that time of incurable adolescence which risks keeping hold of us forever." — Fellini. Set in a seaside village of Fellini's youth, Amarcord is no warm bath of nostalgia; it showers us instead with a bracing wit and honesty. With Magli Noel and Bruno Zanin. (1973)

Prisoner of Labels: Fellini Between Neorealism and Postmodernism

12:00 noon A free lecture by Italian film scholar Claudio Mazzola, Ph.D., providing a provocative, historical overview of Fellini's cinema. Admission to the lecture is free. Separate admission to the film.

MONDAY - AUGUST 28

Variety Lights (Luci del Varietá)

7:00 "Variety Lights was my first film. It was the story of the small time company I toured Italy with for a year."—Fellini. The transformational magical redemptive power of artifice – whether in a circus, on stage, or in the movies runs throughout Fellini's work. It is played out for the first time among a company of touring performers. Co-directed by Alberto Lattuada. Starring Giulietta Masina (1950)

The White Sheik (Lo sceicco bianco) with Matrimonial Agency (Un' agenzia matrimoniale)

9:00 "It isn't just that the unexpected is part of the journey; it is the journey." — Fellini. A satirical, but never cruel, story about a newlywed couple's honeymoon in Rome and the bride's desire to meet The White Sheik, the hero of a popular photo-cartoon series. Giulietta Masina plays a tender streetwalker who befriends the abandoned groom in a role that she would later expand in Nights of Cabiria. With Alberto Sordi and Brunella Bovo. (1952)

Plus Matrimonial Agency – Fellini's episode from the anthology film Love in the City focuses on a search for a lycanthropic mate. (1953)

TUESDAY = AUGUST 29

La Strada

7:00 In La Strada Fellini presents life as an odyssey and a circus. The sad and wonderful tale of the waifish Gelsomina (Giulietta Masina), dominated by the brutal circus strongman Zampano, is infused with warmth and spirit. With Anthony Quinn and Richard Basehart as the tightrope walking Fool. (1954)

The Clowns (I Clowns)

9:00 "My connection to things is always subjective and emotional. If I take a walk and look around I only do so to verify what I have invented. This film is an attempt to depict a world, an atmosphere in a vivacious manner. It tries to stay in this dimension, to recreate the emotion, the enchantment, the surprise." —Fellini. Nominally a documentary about the last of the great clowns, Fellini fashions a lively meditation on the circus, memory and laughter that is punctuated with some timely pies and buckets. (1970)

WEDNESDAY = AUGUST 30

8½ (Otto e mezzo)

2:00, 5:40, 9:15 "A fantastic plan of dreams, imagination and recollections." -Fellini. Marcello Mastroianni stars as a roguish film director on the verge of a nervous breakdown, unable to start his next film, and beset by the ghosts of his past and the demands of his wife, his mistress, his producers, his actors, his enemies, and a tap-dancing sailor. The lines between real life, reel life and fantasy have never been more faint than in this masterpiece of personal vision. With Claudia Cardinale, Anouk Aimee, Sandra Milo, Barbara Steele, and Guido Alberti. (1963)

Toby Dammit

1:00, 4:40, 8:20 "With Toby Dammit I tried to make fun of myself, to throw myself into the sea, to destroy myself. To exasperate the Fellini style to the point of parody, to the grotesque – so that I could never go back again." —Fellini. This rarely screened short film is freely adapted from an Edgar Allan Poe story and stars Terrence Stamp as a dissipated movie star who's in Rome to make a film, but has a date with destiny. From the omnibus film Spirits of the Dead (Tre Passi Nel Delirio/Histoires Extraordinaires). (1968)

THURSDAY - AUGUST 31

Voices of the Moon (La voce della luna)

7:00 Like Shakespeare's final play, The Tempest, Fellini's final film Voices of the Moon, is a summing up of a life's worth of obsessions, themes, voices, and characters. Also, like The Tempest, it is set in a deliberately mythic land. "I didn't want this country to have anything geographically or historical or regionally identifiable; I wanted it to resemble the stories of the characters. And, partly at least, I think I managed to create images, perspectives and situations so that when you enter you perceive something so vast, so familiar, so well-known that is dissolves, becomes futile and loses reality."—Fellini. And what a brave new world that has such people in it. Starring Roberto Benigni. (1990)

City of Women (La città delle donne)

9:20 "In my opinion, all of the films I've ever made have been about women...They are myth, mystery, charm, the force to know, a gaze to see yourself. They are all women. It seems to me that, with its alternating light and darkness, images that appear and disappear, that film itself is woman." —Fellini. Starring Marcello Mastroianni. (1980)

FRIDAY = SEPTEMBER 1

I Vitelloni

7:15, 9:30 "We put off making La Strada and had to do something and I was tempted to play still another joke on some old friends of mine I left behind years before in my hometown. Something of a dirty trick. I started telling what I remembered of their adventures, their hopes, their fixations, and their very special way of spending time." —Fellini. Fellini's first international success returns to memories of his youth in Rimini-five layabouts in a sleepy seaside town in winter (the title translates as "The Calves"). (1953)

Toby Dammit

6:20 (see description August 30)

SATURDAY = SEPTEMBER 2

Fellini's Casanova

1:00, 4:30, 8:00 "Empty forms joining and separating, the fascination of an aquarium, a dismembering form the depths of the sea...with desperation as my only reference point to tell the story of Casanova and his non-existent life." —Fellini. Portraying the legendary lover's life less as the accumulation of conquests, but rather as an almost existential quest for the ideal woman, Fellini's film is also one of his most stylized and visually daring. With Donald Sutherland. (1976)

SUNDAY = SEPTEMBER 3

Fellini's Roma

1:50, 7:00 "Rome is a horizontal city, made of water and earth, a city lying down; so it is an ideal platform for takeoffs into flights of fancy."—Fellini. This ode to the Eternal City blends past, present and fantasy magically together creating an impression so vivid one can almost smell the cooking. (1972)

Fellini Satyricon

4:20, 9:30 The Fall of the Roman Empire as envisioned by Federico Fellini. Based on the tales of Petronius Arbiter, Satyricon has levels of debauchery that probably haven't been seen since the real fall of Rome. The brilliantly perverse tableaux are captured by cinematographer Giuseppe Rotunno. (1969)

MONDAY = SEPTEMBER 4

Il Bidone

2:40, 7:15 "One of the most serious problems, a problem that, in part, has a central role in all my films, it the terrible difficulty we have in speaking to each other - it is the old problem of communication, the desperate need to be with someone, the desire to establish a real, authentic relationship with another person." —Fellini. A sad and beautiful tale of small-time swindlers who end up out-smarting themselves. With Broderick Crawford, Richard Basehart and Giulietta Masina, for once cast against type as Basehart's shrewish wife. (1955)

The White Sheik (Lo sceicco bianco)

with Matrimonial Agency (Un' agenzia matrimoniale) 12:30, 5:05, 9:30 (see description August 28)

TUESDAY = SEPTEMBER 5

Orchestra Rehearsal (Prova d'orchestra)

7:30 "In Orchestra Rehearsal, you find the fears of many Italians unable to find a sense, a certainty in the restive life of today."—Fellini. At once the most straightforward stylistically and yet overtly allegorical of Fellini's work. The bitterly contentious battle between conductor and players is seen as a microcosm of all the frustrations, enmities and chaos of modern society. (1979)

And the Ship Sails On (E la nave va...)

9:00 "It probably took me a little bit longer to chose the faces this time. I felt I needed faces more likely to represent those of people who no longer existed, who have disappeared with time and which touch us, excite our curiosity."—Fellini. On the eve of World War I a luxury ocean liner puts to sea and ends up bumping against the iceberg of the future. A gorgeously stylized film shot entirely on the stages of Cinecittá, And the Ship Sails On is "more a circus than an ordinary movie... and is a bold testament to the artifice of studio-made movies." - Vincent Canby, New York Times. (1983)

WEDNESDAY = SEPTEMBER 6

The Temptations of Dr. Antonio

(Le tentazioni del Dottor Antonio)

2:20, 7:00 "Color brings a new dimension to film and is a precious means of expression if used pictorially." —Fellini. Fellini's segment from the omnibus film Boccaccio '70, and his first color film. The prudish Dr. Antonio's obsessive campaign against a giant billboard that features a voluptuous Anita Ekberg as the poster girl for milk, leads to a suitably big climax. Got Milk, indeed. (1962)

La Dolce Vita

3:40, 8:20 Few directors have filled the big screen with anything approaching the amazing imagery of Federico Fellini. Anita Ekberg in the Trevi Fountain. Christ hanging from a helicopter over Rome. The palace of the decadent aristocrats. The orgy. The huge dead fish on the beach. Marcello Mastroianni. This is Fellini's epic of sex, death and alienation in the Eternal City. (1960)

THURSDAY = SEPTEMBER 7

Ginger & Fred

7:00 "Of all my films, Ginger & Fred is the one that comes closest to La Dolce Vita. Like Via Veneto, a TV studio is a site that condenses, represents, contains, which allows an attempt to put rhythms, characters, horrors into focus, the vanity of vanities of the Italian carousel of which we are all a part." —Fellini. This first-ever pairing of Giulietta Masina and Marcello Mastroianni is "a hysterical send-up of Italian television, which looks like an LSD-induced vision of ours 30 years ago." —Vincent Canby, New York Times. (1985)

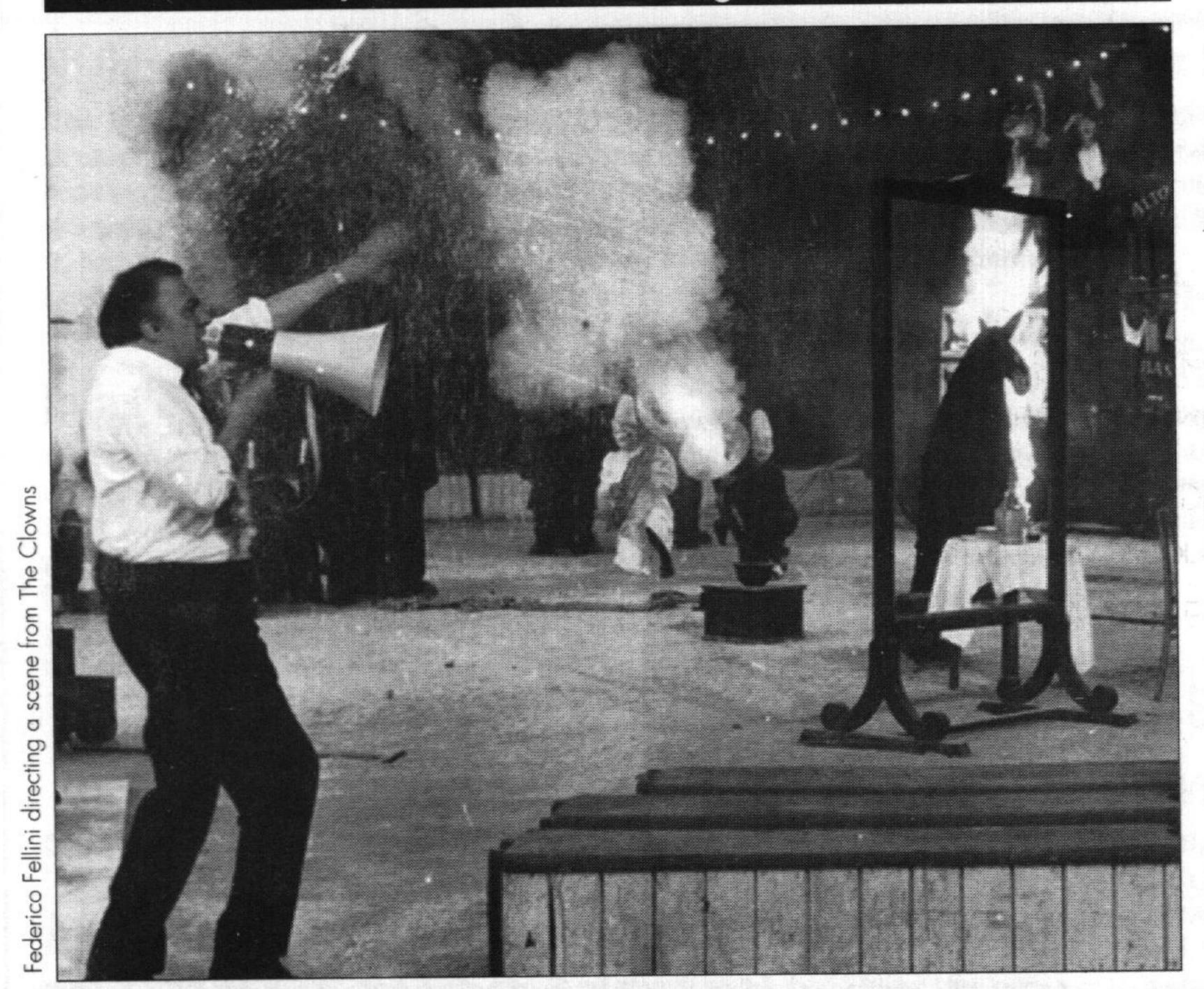
Intervista

9:30 Posing as a casual, simple improvisation, a 'little film', Federico Fellini's 1987 Intervista is as simple and spontaneous as a three-ring circus. (Label the rings memoir, documentary and fiction.) The old ringmaster is summing up; this is his late autumn 8½. Like many a Fellini film before it, Intervista begins in the dark, ends at dawn, and moves discursively and associatively, like a busy night's worth of intersecting dreams. Intervista bravely confronts time's ravages with the puny consolations of art. And wins. —Georgia Brown, The Village Voice. (1987)

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Mine is a life of fantasy. When I walk onto a sound stage it's as if I were writing a story.

A real life one. That is where I become Federico, not Federico Fellini, the director. I identify with my work. Anything outside feels like a dream.

— Federico Fellini

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