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# "La Dolce Vita"

## *Business Rating* **Plus**

**Powerful indictment of corrupt Roman society. Revelations of depravity give it sensational selling angles. Could be biggest grossing import to date.**

Italian director Federico Fellini's highly acclaimed and controversial tapestry of decadence in modern Rome is a powerful indictment of modern society, and undoubtedly will become one of the most talked about films of our time. Equally condemned and praised in Europe (where it is reported to have racked up \$20,000,000), it reaches these shores with an unusual amount of want-to-see which could catapult it into becoming the biggest grossing art house import to date. Reportedly, it has a tremendous advance sale as a roadshow attraction at the Henry Miller Theatre in New York, where it is being shown with English titles. Because of its emphasis on sex, and the huge advance word-of-mouth (which is steadily building), the English-dubbed version should produce strong returns in class situations, and even in the general market, when released. There is much about this Astor release that is fascinating to behold, and for 175 minutes viewers are carried through a series of adventures that point up the sickness, emptiness and futility of Roman society today. The locale may be Rome, but Fellini is obviously talking about *all* societies where he envisions a strong pull towards total corruption of the spirit and mind of man. His contemporary inferno consists of nymphomaniacs, prostitutes, lesbians, homosexuals, jaded aristocrats, unscrupulous journalists and parasitic, vulture-like photographers. And yet, despite the provocative dances, strip teases, promiscuous love-making and orgies (of which there are many), the film has been blessed with marvelous moments of humor, an engrossing involvement with its people, and, above all, the utmost of taste. There is also tragedy in that these people are so bored and restless, there is no joy or thrill or excitement in what they do. Fellini traces the downfall of a third-rate newsman (Marcello Mastroianni) who writes scandal stories and society gossip, while trying to escape the emotional grasp of his mistress (Yvonne Fourneau). He makes love to a wealthy nymphomaniac (Anouk Aimee) in the shabby room of a prostitute; spends a drunken evening trying to seduce a busty movie goddess (Anita Ekberg) only to be beaten up by her husky fiancée; revels in the circus atmosphere of a false "miracle"; goes nightclubbing with his father in a futile, tragic attempt to get to know him; and participates in a decadent aristocratic party in a castle. He becomes completely disillusioned when his close, intellectual friend (Alain Cuny) suddenly kills his two children and himself. The film ends with Mastroianni rejecting the companionship with a young innocent girl, and utterly degrading himself at an orgiastic seaside party.

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Astor. 175 minutes. Marcello Mastroianni, Yvonne Fourneau, Anita Ekberg, Anouk Aimee, Nadia Gray. Produced by Giuseppe Amato. Directed by Federico Fellini.