

## Document Citation

Title	<b>Roger Corman and New World Pictures presents a film by Federico Fellini</b>
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	press kit
Language	English
Pagination	
No. of Pages	14
Subjects	Noel, Magali (1932), Smyrna, Turkey Fellini, Federico (1920-1993), Rimini, Emilia-Romagna, Italy Rondi, Gian Luigi Cristaldi, Franco (1924), Turin, Italy
Film Subjects	Amarcord (I remember), Fellini, Federico, 1973

ROGER CORMAN  
and  
NEW WORLD PICTURES

presents

A FILM BY FEDERICO FELLINI

/ AMARCORD

Produced by FRANCO CRISTALDI

Directed by FEDERICO FELLINI

Screenplay and Story by FEDERICO FELLINI and TONINO GUERRA

Director of Photography GIUSEPPE ROTUNNO

Film Editor RUGGERO MASTROIANNI

Music by NINO ROTA

PANAVISION

Length of film: 127 min.

TECHNICOLOR

An Italian-French Co-Production

F.C. Productions (Rome) P.E.C.F. (Paris)

Distributed by ROGER CORMAN/NEW WORLD PICTURES

## CAST

Gradisca. . . . . MAGALI NOEL  
Titta. . . . . BRUNO ZANIN  
Titta's mother. . . . . PUPELLA MAGGIO  
Titta's father. . . . . ARMANDO BRANCIA  
Titta's grandfather. . . . . GIUSEPPE LANIGRO  
Pataca. . . . . NANDO ORFEI  
Uncle Teo. . . . . CICCIO INGRASSIA  
The Lawyer. . . . . LUIGI ROSSI  
Bisein. . . . . GENNARO OMBRA  
Volpina. . . . . JOSIANE TANZILLI  
The Tobacconist. . . . . ANTONIETTA BELUZZI

## SYNOPSIS

There comes a time in all our lives when we should look back on our past to find the source of our illusions, of our innocence and of our feelings.

It is 1972. Titta, a man now in his fifties, is saddened by the fact that today there is no more purity, no one is genuine and no one dreams any longer.

Forty years ago or so, when he was 12 or 13 years old, the world was different. Titta lived in a village, a small universe of its own, asleep in winter, but in summer crawling with tourists attracted by the nearness of a famous beach. In those days, the passing of the four seasons represented a whole existence: everything awoke in spring when clouds of little tufts known as "manine" came floating down from the sky as if by magic, little feathers carried along by the breeze, whose arrival invited the children to try new games, make new discoveries and begin their search for love.

In the spring, Titta's father knocked his son around less than usual, his mother was gentle and grandfather was not too obscene; in the spring, Volpina, who gave herself to anyone, did not seem quite so wanton; Gradisca, the hairdresser, achieved her dream of marrying Gary Cooper in the darkness of the cinema and the Headmaster was a little more indulgent, perhaps because he too was carried away by the frenzied throbbing of Scureza's motor bike. Fascism itself seemed more pleasant.

That year the summer was really wonderful; the fabulous transatlantic steamer, the Rex, on her maiden voyage, passed by so close that all the inhabitants of this little planet took to the boats to watch her at the risk of being cut into pieces by the propellers.

That summer Titta learned that his uncle Teo, known as the crazy one, was not as crazy as everyone seemed to think.

There was also a waterspout which the lawyer studied and analysed through his telescope, paying no attention to the teasing of the ignorant.

Alas, the waterspout carried away the summer, the tourists, and the pleasures of the Grand Hotel with its "Art Moderne" facade.

With autumn, came the mists and the last dream was the passing of the "Mille Miglia", which no one saw in the fog, but which was all the more beautiful because only glimpsed.

Titta's mother, hospitalized for nothing very important, passed away with the autumn mists and her smile was almost the last that Titta ever saw. Illusions, along with childhood, vanished into the mist.

Gradisca left the village too, renouncing her dreams of Gary Cooper to marry a policeman stationed in Crotone. Her wedding is Titta's last memory, his childhood is now a thing of the past.



## FEDERICO FELLINI

Federico Fellini was born in Rimini, Italy on the 20th of January, 1920, coming from a middle class country family.

His schooling took place in various religious establishments, ending with High School. He was a turbulent student, stubborn when it came to mathematics and interested only in the History of Art. At the age of 17, while leading a rather restless existence, he made use of his talent as a caricaturist on the beaches and in the cafes, working when asked until the day when he decided to leave for Florence.

There he collaborated for a while as an illustrator and proof reader for the magazine "420". Soon the page of comic strips was handed over to him, but hoping for better things, he set out for Rome with the idea of becoming a journalist. He was, in fact, taken on by the paper "Popolo Di Roma", but only to write up the column covering run over dogs! Disappointed, he continued to draw and to write humorous short stories which were published in the satirical newspaper "Marc-Aurello". It was during this difficult time that he started in the cinema world as gagman for Mario Mattoli and Erminio Macario. Thanks to the help of the actor Aldo Fabrizi, he also worked on a number of scripts for films in which Fabrizi appeared. In 1943, he met Giulietta Masina who interpreted a series of sketches written for two people "Cico e Pallina" on the radio, of which he was the author.

After the war Fellini and a few friends opened a small boutique known as "The Funny Face Shop", where American soldiers could have their portraits done in caricature for a few lire. The business prospered and other branches were opened; it was in one of these that Fellini met Roberto Rossellini and as a result, from 1945 on he took part in many of the most important films of the neo-realist movement.

During the five years that followed the filming of "Rome, Open City" Fellini worked alternately with Rossellini, Pietro Germi and Alberto Lattuada and it was with the later, in 1950, that he had his first experience as a director when they made "Variety Lights" together.

In 1952, Fellini made his first full length film "The White Sheik", which he presented at the Venice Film Festival. The film was greeted with laughter and, while a few spectators sensed its originality, the critics, with a few exceptions, slated it. Fellini accepted the verdict philosophically and began to prepare his

second film "The Vitelloni" without letting himself be disturbed in the least by his first failure. His film was presented the following year at Venice and received the "Golden Lion". It was a huge success commercially and the young film-maker was submerged with offers. He ignored them all in exactly the same way that he had ignored the critics and began to prepare his next film which was to be a story.

"La Strada" (1954) was in complete contrast with the neo-realist movement of the period. It was received with praise from the critics all over the world and won the Oscar for the Best Foreign Film in 1956, and starred his actress-wife Giulietta Masina.

In 1955, he directed "Il Bidone" which had a mixed reception from the critics and was apparently too cruel and bitter to obtain much success with the public. After this semi-failure Fellini, who was trying to make "Nights of Cabiria", had to change his producer eleven times because they were all afraid of the subject matter: the life of a prostitute in the suburbs of Rome; however, despite all apprehension, the film won an Oscar.

In 1959, Fellini directed "La Dolce Vita", his most outstanding success which broke all box office records, won another Oscar, and over which the critics went wild. "La Dolce Vita", a fresco of modern Italian morals, made Marcello Mastroianni the most popular actor in Italy and Fellini offered him the lead in his next film "Fellini - 8½". The role was that of a man very much like Fellini himself, both physically and psychologically; the film itself unfolds in a very unconventional manner, with no limits in either time or space, and using a great liberty of symbolism. The critics compared "Fellini - 8½" with the works of Joyce, Proust and Svevo. However, they were less unanimous over "Giulietta of the Spirits" made in 1965.

Fellini next directed a sketch "Toby Dammitt" starring Terence Stamp, the other two being directed by Roger Vadim and Louis Malle, the film was called "Spirits of the Dead"; then, in 1969, came "Fellini - Satyricon", followed by "The Clowns" in 1970 and "Roma" in 1972, the latter being Fellini's passionate tribute to the Eternal City.

AMARCORD, his fifteenth film, is the dramatic, fascinating and at times humorous journey of a man into his past.



# FILMOGRAPHY OF FEDERICO FELLINI

## COLLABORATION

- 1940 - Gagman for the first films of the comic actor Macario:  
"Il pirata sono io", "Non me lo dire", "Lo vedi some sei?".  
- Co-script writer for Fabrizi, of "Avanti c'e posto", "Campo dei Fiori", "L'ultima Carozella", "Documento z 3", "Chi l'ha visto?".
- 1945 - Assisted Rossellini with "Rome, Open City".
- 1946 - Collaborated with Rossellini (subject matter, script, dialogue, and even the direction) on "Paisa".  
- Co-script writer of "Crime de Giovanni Episcopo" directed by Alberto Lattuada.
- 1947 - Co-script writer (with T. Pinelli) in "Without Pity" (Lattuada).
- 1948 - Author, assistant director, script writer and actor in "Le Miracle" by Rossellini.
- 1949 - Assistant for "The Mill on the Po" (Lattuada). Assistant script writer "Onze fioretti de Saint Francois d'Assise" (Rossellini).
- 1950 - Assistant for "Highway of Hope" (Germi). Script writer and assistant director of "Variety Lights" with Alberto Lattuada.
- 1951 - Assistant for "In the Name of the Law" (Germi).
- 1952 - Assistant for "Il brigande di Tacca del Lupo" (Germi).



DIRECTOR OF THE FOLLOWING:

- 1950 - VARIETY LIGHTS (Luci del Varieta)
- 1952 - THE WHITE SHEIK (Lo Sceicco bianco)
- 1953 - I VITELLONI
- 1954 - LA STRADA
- 1955 - IL BIDONE
- 1956 - NIGHTS OF CABIRIA (Le Notti di Cabiria)
- 1959 - LA DOLCE VITA
- 1961 - BOCCACCIO 70 - sketch: The Temptation of Doctor Antonio  
(La tentazione del dottor Antonio)
- 1962 - FELLINI - 8½ (Otto e Mezzo)
- 1964/  
1965 - JULIET OF THE SPIRITS (Giulietta degli spiriti)
- 1968 - SPIRITS OF THE DEAD - sketch: Toby Dammit
- 1969 - FELLINI - SATYRICON
- 1970 - THE CLOWNS
- 1972 - ROMA
- 1973 - AMARCORD

## FRANCO CRISTALDI (The Producer)

Federico Fellini is notoriously hard on his producers - he changed producers eleven times before making "Nights of Cabiria" and twelve times before starting "La Dolce Vita" - but Franco Cristaldi, producer of "AMARCORD", is one of Italy's most courageous and therefore successful producers. For the past six years, he has been president of the National Union of Italian Film Producers and vice-president for Europe of the International Federation of Film Producers.

After twenty-five years of activity in the motion picture industry, and with over seventy films produced, 47 year-old Cristaldi has also just built and inaugurated his own film studios some eight miles north of Rome, equipped for all phases of motion picture making except film processing.

Some of Cristaldi's most outstanding productions have been Luchino Visconti's "The White Nights" and "Sandra"; Mario Monicelli's "Big Deal on Madonna Street" and "The Organizer"; Pietro Germi's "The Straw Man", "Divorce Italian Style" and "Seduced and Abandoned"; "The Red Tent", the first Italo-Soviet co-production directed by Michail Kalatozov; Francesco Rosi's "The Challenge", "Salvatore Giuliano" and "The Mattei Affair", co-winner in 1972 at the Cannes Film Festival. Cristaldi's latest productions are "Lady Caroline Lamb", famous screenwriter Robert Bolt's directorial debut, and Marco Bellocchio's "In the Name of the Father", presented with great success at the New York Film Festival.



## MAGALI NOEL

Magali Noel, who portrays the leading role of Gradisca in Federico Fellini's "AMARCORD" was born in Turkey in 1932 of French parents who also possessed a mixture of Spanish and Indian blood. She lived in Smirne until she was seven years old, but remembers little of her life there except the ancient Turkish and Greek lullabies her grandmother used to sing her every evening.

Since early childhood she had decided she wanted to be an actress, a singer and a dancer, so in Paris as well as doing formal studies, she studied acting with Catherine Fontenay and Vibert, dancing with Janice Solane, Duncan and Sverref, and for ten years, she also studied the violin at the Cesar Franck school of music.

She felt an overwhelming need and desire to express herself one way or another and at the early age of fifteen she succeeded in making her professional debut on the stage, in a cabaret show. This was followed by a season in musical comedy, a tour of France with a dramatic company, a tour of Germany with productions of Moliere and Musset and yet another tour of the French provinces with a vaudeville company. She even participated in a production of the classical ballet, "Copelia".

At the age of eighteen, she began to get a few small roles in films. The next year, her big opportunity came when she got the lead role of Bourvil's wife in "Seul dans Paris". This was followed in 1954 by the leading role of "Belle" in Peter Ustinov's play "The Loves of Four Colonels". The play was a huge success, and she was also hailed by critics. From then on offers poured in from all sides and all she had to do was make her choice.

The same year (1954), she appeared in three films, "La Fille de Caroline Cherie", "Razzia sur la Schnouf" and "Rififi chez les Homes" proving that she could play the ingenue, the vamp, and the comedienne. The following year she sang her way through "Chantage" and starred in "Les Grandes Manoeuvres".

Magali Noel has appeared in international productions such as "Tropic of Cancer", directed by Joseph Strick, and "The Man Who Had Power Over Women", directed by John Krish. In Italy, she starred with Vittorio Gassman in "Il Mattatore", with Rossano Brazzi in Brunello Rondi's "Master of Love" as well as appearing on Italian television in a musical program with Walter Chiari. The versatile actress has alternated films with her first love, the stage, for the past few years. She recently starred in the Paris production of "Sweet Charity" and "A Pope in New York", directed by John Guare. Guare has offered her the lead in his forthcoming Broadway production of Tennessee Williams' "Paradise on Earth". This offer followed her appearance in a production of this play for the Swiss television.



Magali Noel has recorded three successful albums of songs written especially for her by the unforgettable Boris Vian, and will shortly be recording an album of poetry and songs by a young Spanish poet.

"AMARCORD" is the third Fellini film in which Magali Noel has appeared, as she played the poor, inexperienced cabaret dancer in "La Dolce Vita" and the cruel, greedy wife of Trimalcione in "Satyricon". Her role in "AMARCORD" is described by Fellini as "the archetype of womanliness: a sex-pot. Her temperament is placid, romantic. She is extremely attractive to me, but not disliked by women for this reason. Children love her for her bright coloring and gay character", she goes through life dreaming of marriage to a Prince Charming - possibly with the good looks of Gary Cooper (film is set in the '30's), but is finally forced to content herself with a very mundane policeman.

Magali Noel is separated from her husband and her two children (a girl age 10 and a boy age 7) live and travel with her wherever she goes and works.

Letter from FEDERICO FELLINI to GIAN LUIGI RONDI

Dear Gian Luigi,

I should like to make a film without being obliged to talk about it, for even if the professional curiosity of newspaper friends flatters me - vanity or complacency - I become carried away quite erroneously over my intentions and messages. The truth is that I do not know what to say about my films. The only thing I can say is that they are about people and events and I make them merely because I want to make them.

I do not know how a film is born; usually it is because I sign a contract, receive an advance and, since I do not wish to give it back, I am obliged to respect my agreement and make the film. When it comes to my work, I am really only conscientious over the definite obstacles and the daily discipline which to a certain extent control it.

When I have finished making a film, such as AMARCORD, I take off like the wind. I cannot live with it a moment longer. In this way my flight stops me remembering the motives which gave birth to the film in the first place. I could resume the small amount of truth in my tales by the following discouraging declaration: my films are preceded by vague and uncertain ideas, accompanied by fragile statements and followed by quasi-nonexistent memories.

I read in a number of newspapers that AMARCORD is yet another plunge into my world of recollections in search of my childhood. This, however, is not true; possibly the error is my own fault or else it is because of the title. I chose AMARCORD because of the graphic and phonetic possibilities of the word, I liked the sound, the word was undefinable, cabalistic. Then, quite by chance, it turned out that AMARCORD means "I recall" in the vernacular of Romagna, perhaps it has another meaning in another dialect. The truth is that I have wanted to make a film about Romagna for a very long time.

I wanted to call it "Sainted Madonna", which is literally blasphemous but for someone who ignores this fact it is possibly a more attractive title than Rashomon. The idea grew little by little and was in fact born in this particular season of my life, which has meant that it is no longer the film I would have made 15 years ago, a film such as "Tortilla Flat" by Steinbeck, bloody and adventurous. Today, adventure has a different dimension, even though it still comes from a desire to examine in depth appearances, anecdotes and characters which take me back into the past.

Dear Gian Luigi, films can also be made from leftovers just as certain shops have "on sale" signs displayed. That is how I make



them. I liquidate the accumulated stock in my shops. My cinema has always been the provinces, therefore childhood and a whole lifetime that one dreams one is seeing again.

Then there is Rome. And Woman. And the world of entertainment-cinema, theatre, circus - seen as a representation of life. And then, here and there, God, sometimes placed near Woman, sometimes Rimini or sometimes Rome. These are my themes, my meagre patrimony.

I have not travelled very much, I have read little; I am not a revolutionary of the barricades. I am restricted by those three or four pillars round which I circle incautiously, while waiting for a new planet to visit. This will be old age, which is approaching. A new city named Old Age; about which I shall make a film. But to get back to AMARCORD.

In THE CLOWNS and in ROMA, I described the provinces and the country people, but by allusion only. I did not have the impression afterwards, that I had exhausted the subject. One day I discussed it with Tonino Guerra, who comes from the same region as myself; he too had known various characters and would have liked to tell their story, so together we wrote the scenario of Gradisca, Biscein, the mad Uncle and the others.

AMARCORD is the story of a place which could be in any region of Italy in the 1930's, under the control of the Church and Fascism. It is the tale of the lazy, impenetrable, enclosed existence of the Italian provinces; of the sloathfulness, the smallmindedness and the rather ridiculous aspirations buried there; the fascinated contemplation of a mythical Rex as it sails by, inaccessible and useless; the American cinema with its false prototypes; the 21st of April, birth of Rome.

Here it is, Fascism, the dulling of intelligence, a conditioning which stifles the imagination, and any genuineness. Because the film concerns a town, is the history of a town, is the metaphore of an enclosure, it reflects above all what Fascism was, the manner of being a fascist both psychologically and emotionally, and therefore of being ignorant, violent, exhibitionist and puerile. I consider Fascism to be a degeneration at a historical level of an individual season - that of adolescence - which corrupts and rots itself while proliferating in a monstrous fashion without being able to evolve and become adult. Thus Fascism and adolescence are above all manifestations of our most buried complexes, expressions of a confused and repressed psychic state and they are therefore stupidly aggressive. I should like to add, finally, that Fascism was not only a fact but that the fascist exists in us all. We cannot fight against it without identifying it with our ignorant, petty and impulsive "self".

But that is enough, I can already hear your questions: "A political film, in that case?". If, by "political" one includes the possibility



of working for a society of individuals who respect themselves and others, a society where everyone is free to be and to become, according to their deepest hopes, to have their own ideas, to read what they want to read, to do what they want to do whilst realising that their own personal freedom ends where that of others begins, then, in that case, my film is political because that is what it is all about; it denounces the absence of all this by showing a world in which it does not exist.

All my films have a tendency to demolish preconceived ideas, rhetoric, diagrams, taboos, the abhorrant forms of a certain type of upbringing. You still insist and you still want my impression of what I have done?

Very modestly, I admit that I think it is a very funny film, in the same way that man is always very funny when he behaves (naturally)!

It is a rather embarrassing portrait of our country, and one that sometimes makes one feel ill at ease and frightened; frightened of being obliged to admit that things, in fact, have hardly changed and that this air, this atmosphere, this behaviour and this ignorance are not so very far off after all.

There is not only indifference, judgement, refusal however, it is a little more complicated because there is also nostalgia. What? Nostalgia for world such as that? Well yes, because part of our life was like that and regret is an inevitable sentiment as refusal.

Indeed, one must change, assimilate and transform the past. Perhaps I am only fooling myself when I believe that this film might help do just that.

FEDERICO FELLINI  
Letter to Gian Luigi Rondi