

## Document Citation

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# FESTIVAL EVENING FEATURES

October 12 through October 22

The 1972 San Francisco Film Festival presents a premiere showing of 21 of the world's finest films. The motion pictures selected for showing were chosen from more than 400 films produced in 30 countries. Each is considered a compelling example of the filmmaker's art. These films are presented non-competitively.

PROGRAM NOTES BY ALBERT JOHNSON

COVER: SCENE FROM FEDERICO FELLINI'S "ROMA"

## NO SMOKING

Important: Fire Regulations require that there be NO SMOKING in the theatre. Violation may result in the interruption of the film.

Thursday, October 12

8:00 p.m.

ROMA

Italy

EF Fest 72

**Source:** United Artists. **Production:** Ultra Film, Rome; Les Artistes Associes. (Paris). **Direction:** Federico Fellini. **Script:** Federico Fellini, Bernardino Zapponi. **Photography:** Giuseppe Rotunno. **Music:** Nino Rota. **Leading Players:** Peter Gonzales, Britta Barnes, Pia De Doses, Fiona Florence, Marne Maitland, Renato Giovannoli.



A panoramic album of impressions, in praise of Rome and the Italians, past, present and future—this is Federico Fellini's gift to us in his latest achievement, **Roma**. The film falls into specific episodes, and, it seems, autobiographical memories that are transmogrified into extraordinary visions of humanity, and the timeless revolving of old traditions with contemporary desires, ambitions and feelings. One sees Fellini's memory conjuring forth the intermingled sanctimony and boyhood roguery of his childhood among the Jesuits (in the tradition of *8½*); a maliciously amusing survey of the silent Italian cinema as it affects a typical bourgeois audience of the 1920's (with the wide-eyed nymphomaniac from *Satyricon* suddenly wedged between two spectators); a stunning recreation of Fellini's arrival in Rome in 1939, just before the war, an attractive Moraldo-in-white, searching for his lodging on the Via Albalonga. The young man's encounter with the Palletta family's household, with its grotesques, and his first Roman dinner at what seems to be a giant, outdoor trattoria, is indescribably splendid. Fellini himself, with his crew, appears several times in **Roma**, most notably in the sequence describing his adventures on the network of speedways outside the city, moving from the exasperating realities of heavy traffic into a storm-wracked nightmare of hitchhikers, vagabonds and horror-haunted passengers in delayed autos, their faces lit by colors of some mechanized masquerade. Two episodes have been acclaimed as masterworks: first, a surrealistic indictment of clerical pomposity, symbolized by what can only be described as an ecclesiastical fashion-show, and a detailed, hilarious reminiscence of a variety show in wartime Rome. These moments are unforgettable, and Fellini's enormous understanding and sympathy for human beings and their frailties pervades the entire film. His deepest compassions are reserved for the misfits, derelicts and the discarded among the city, and it is moving to the spectator to watch Fellini's continuous artistic voyage into the soul of Italian culture, in order to hear the inner cries of its past and whatever echoes which might translate "Asa Nisi Masa" into a universal truth.