

## Document Citation

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## SATURDAY

Federico Fellini's **AMARCORD** (1974), from a screenplay by Fellini and Tonino Guerra, with Pupella Maggio, Magali Noel, Armando Brancia, and Ciccio Ingrassia, was rightly the Maestro's best received film of the '70s. *Amarcord* is a phrase of

dialect meaning "I remember," and the film provides a child's-eye, poetic view of the rural, cultural wasteland that Fellini first introduced through the young adults of *I Vitelloni*. The film is set in the village of Rimini during the '30s rise of Fascism. Fellini describes his town as "a dimension of my memory on which I have speculated so much it has produced a kind of embarrassment in me." In this poor coastal town, the swirl of vignettes breezes through four seasons, introducing a village of gallant grotesques, each of whom is the star of one cinematic cabaret act or

another. *Amarcord*, as the mellowest and most emotionally concentrated of Fellini's fantasy documentaries, continues the filmmaker's impressionistic exorcism of his own fancifully reconstructed autobiography. There is little malice and much art in Fellini's dissembling memories, and they have become the wellspring of his creative inspirations. Set to a hauntingly beautiful score by Nino Rota, *Amarcord* is a stirringly surrealistic jaunt into a fantasy childhood that is as rich in vibrant impressions as it is bleak in emotional attachments. **Museum of Modern Art, Theater 2:**