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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
Francesco, giullare di dio, Rossellini, Roberto, 1950
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
Païsa (Paisan), Rossellini, Roberto, 1946
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
L'amore (Ways of love), Rossellini, Roberto, 1948
Un'agenzia matrimoniale (Love cheerfully arranged), Fellini,
Federico, 1953
Amarcord (I remember), Fellini, Federico, 1973
E la nave va (And the ship sails on), Fellini, Federico, 1983

Tutto Fellini

Thursday, January 5 through Sunday, February 12
at Pacific Film Archive
2625 Durant Avenue (one half-block west of College Avenue)
Berkeley CA 94720/ Telephone (510) 642-1412

An Introduction by Albert Johnson

Federico Fellini, a master of cinematic dreams, realized in his later years that there were still too many reveries left unfilmed. His vast collection of poetic images and his landscape of Italian faces have onfirmed his position as one of the world's unforgettable film directors; there is an indelible part of Fellini submerged in the psyches of those devoted to international cinema. An overview of Fellini's work now lies before us like a splendid visual feast. Here is an opportunity to study, to relive, and to appreciate a particular kind of dramatic humanism: a filmic pizza, heavily spiced with life.

My personal association with Federico Fellini began with a film series I had arranged on the Berkeley campus that included the American premieres of *The White Sheik* and *Il Bidone*. He had released six features; his seventh, *La Dolce Vita*, was the scandal of the continent, with rumors that the Vatican's disapproval might cause a censored version to be shown abroad.

My admiration for Fellini grew with each successive work. In Rome in 1970, I contacted Fellini, who invited me to join him on the set of *The Clowns*. Expansive, full of good humor and adored by his actors and crew, Fellini's personality dominated the surroundings. As I watched him on the sound stages of Cinecittà, I realized the extent of his inventive ability to transform a world of fantasy to suit his particular reality, dredged from his memory of the circus and the tragicomedy of clowns.

Good fortune would allow a friendship to develop between myself, Fellini, and his wife, the great actress Giulietta Masina. During the shooting of *Roma* I sat among the hippie-extras as Fellini filmed us on the steps of the Piazza di Spagna, and even later, watched Masina and Mastroianni imitating Astaire and Rogers on the set of *Ginger and Fred*.

In 1980 I was able to fulfill a long-cherished dream—to present the first public tribute to the career of Giulietta Masina at the San Francisco International Film Festival. The responses of the audiences there, and at a subsequent Pacific Film Archive evening, were tumultuous, filled with love between an artist and her admirers. It would be impossible to disassociate the genius of Masina from the world of Fellini. Part of their mysterious sense of drama and characterizations could only be expressed by that somewhat occult phrase, "Asa Nisi Masa," that Fellini invented in 8-1/2, a phrase that could evoke the past and move one into a world of magical things.

This film series will bring everything back again: the White Sheik swinging through the trees; Zampano and Gelsomina performing at the fair; the music of Nino Rota, defining the sweet life; the erotic visions of *Satyricon*; night-waders in the Fontana di Trevi; the lusty humor of Rome itself. A peacock in the snow, and Masina's smile as Cabiria...."Asa Nisi Masa."

Cinema professor Albert Johnson is on the faculty of the UC Berkeley African-American Studies Department, and is former program director of the San Francisco International Film Festival. This introduction is excerpted from a reminiscence of Fellini written for PFA.

This series is pesented in association with Cinecittà International and Istituti Italiani di Cultura [IIC logo] of Los Angeles and San Francisco, with the support of Direzione Generale dello Spettacolo—Presidenza del Consiglio dei Ministri.

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Special thanks to Dr. Raffaele Maiello, Director, Cinecittà International; Dr. Enzo Coniglio, Director, and Rosanna Ferraro, IIC Los Angeles; Dr. Amedeo Pignatelli, Director, IIC San Francisco; Fabrizio Fiumi and Kathleen Fleming, Softitler subtitling system.

Prints courtesy Cinecittà International unless noted.

Softitling

Tutto Fellini offers PFA viewers a new film experience: new prints of the films of Federico Fellini, struck from the original negatives, and with English subtitles that were composed under the supervision of Fellini

himself. These prints are presented with a revolutionary new method of subtitling, the Electronic Softtiter system, in which subtitles are generated just below the image, thus preserving the integrity of the image and ensuring the readability of the type.

Program notes:

Thursday January 5

Paisan 7:00

Roberto Rossellini (Italy, 1946)

(*Paisà*). Fellini co-wrote several neorealist masterpieces directed by Rossellini (see also January 8). *Paisan* is a chronicle of wartime Italy recreating incidents from Sicily at the time of the Allied invasion to the marshes of the Po Valley in the last months of the war. A triumph of neorealist method, *Paisan* incorporates fictional anecdotes into semi-documentary scenes of astonishing verisimilitude. The episodic structure leaves no time for illusions of completeness or drawn-out sentimentality. Rossellini cuts to the essential human qualities of the events he pictures, always with an eye for the extraordinary aspects of "ordinary" acts.

• Written by Federico Fellini, Rossellini, Sergio Amidei, from stories by Victor Haines, Marcello Pagliero, Sergio Amidei, Fellini, Rossellini, Klaus Mann, Vasco Pratolini. Photographed by Otello Martelli. With Carmela Sazio, Robert Van Loon, *et al.* (115 mins, In English and Italian with English subtitles, 35mm, PFA Collection)

Open City 9:10

Roberto Rossellini (Italy, 1945)

(*Roma, città aperta*). A wartime bread-riot at a Roman bakery: Pina (Anna Magnani) stoops to pick up a loaf. "You?" a man asks. "Should I starve?" she asks. Then she gives him the bread; he shouldn't starve either. The raw courage, and raw terror, of individuals caught up in the implicit violence of everyday life under fascism is made explicit in *Open City*. Pina is the pregnant lover of a resistance worker, Francesco; the priest who is to marry Pina and Francesco "tomorrow," Don Pietro, runs errands for the underground. In the film that put neorealism on the map, Rossellini seems to have removed the "screen"; our heroes don't even get close-ups for their death scenes. But in Aldo Fabrizi's Don Pietro, and the little boys who whistle a resistance song to comfort him as he awaits a firing squad, this film has a redemptive power.

• Written by Sergio Amidei, Federico Fellini, Rossellini, from a story by Amidei, Alberto Consiglio, Rossellini. Photographed by Ubaldo Arata. With Anna Magnani, Aldo Fabrizi, Marcello Pagliero, Maria Michi. (102 mins, In Italian with English subtitles, B&W, 16mm)

Friday January 6

Variety Lights 7:00

Federico Fellini, Alberto Lattuada (Italy, 1950)

(*Luci del varietà*). In his first film, Fellini shared directorial credit with Alberto Lattuada. Critics have traditionally attributed the film's idiosyncratic tenor and imagery to Fellini; certainly we can find in *Variety Lights* prototypes for the downtrodden eccentrics and comic grotesques, and the mood of pathetic humor, that would fill Fellini's films. The story deals with a troupe of small-time vaudevillians led by the incorrigible dreamer Checco (Peppino de Filippo), who fancies himself impresario and lothario in one. His fiancée, Melina (Giulietta Masina), bears the brunt of his ridiculous conceit when he betrays her for Liliana, whose star is on the rise. Fellini introduces Masina in a role she would own for years to come: the only one among the clowns who never wears a mask.

• Written by Fellini, Ennio Flaiano, Lattuada, Tullio Pinelli, based on a story by Fellini. Photographed by Otello Martelli. With Peppino de Filippo, Carla Del Poggio, Giulietta Masina, Folco Lulli. (100 mins, In Italian with English subtitles, B&W, 35mm)

The White Sheik with short The Marriage Agency 8:55

The Marriage Agency (*Federico Fellini, Italy, 1953*). (*Un'agenzia matrimoniale*). The omnibus film *Love in the City* (*Amore in città*) was a neorealist approach to the subject of love in Italy's atomized postwar society; incidents from the news were reenacted, in many cases by those to whom they had actually occurred. Of the six episodes, perhaps Fellini's was the most successful because he himself was a visitor to a matrimonial agency, and autobiography becomes him. A reporter comes into the agency pretending that he is looking for a wife for his friend who has delusions of being a werewolf. To his surprise, they have just the woman for him.

• Written by Fellini, Tullio Pinelli. Photographed by Gianni di Venanzo. With Antonio Cifariello. (20 mins, In Italian with English Softitles, B&W, 35mm)

The White Sheik

Federico Fellini (Italy, 1952)

(*Lo sceicco bianco*). “A young provincial woman (Brunella Bovo) and her husband (Leopoldo Trieste) arrive in Rome for their honeymoon. While her husband busies himself with arrangements to meet relatives and be presented to the Pope, she sets out to meet her idol—the White Sheik (Alberto Sordi), hero of a photographed magazine strip (the popular *fumetti*). She discovers her idol has feet of clay in an encounter with him on a boat that is interrupted by the arrival of his domineering wife....The first film Fellini directed alone, this is a delightful, shrewd and sardonic satire....Though it is firmly rooted in orthodox neorealism, many of Fellini’s characteristic motifs and subtle tones are present, even though in embryonic form. Sordi’s performance as the romantic hero who turns out to have earthy tastes made him famous. Giulietta Masina appears in a supporting role as the prostitute, Cabiria.”—Georges Sadoul,

Dictionary of Films

• Written by Fellini, Ennio Flaiano, Tullio Pinelli, based on a story by Fellini, Michelangelo Antonioni, Pinelli. Photographed by Arturo Gallea. With Alberto Sordi, Leopoldo Trieste, Brunella Bovo, Giulietta Masina. (100 mins, In Italian with English Softitles, B&W, 35mm)

Saturday January 7

I Vitelloni 7:00

Federico Fellini (Italy, 1953)

I Vittelloni is rooted in neorealism yet touched with the ether of memory in its evocation of youthful boredom and rootlessness in the provincial town where Fellini grew up. The *vittelloni* are the not-so-young sons of the middle class, perpetually unemployed mother’s pets whittling their lives away in childish pursuits. They include Fausto (Franco Fabrizi), the flirt headed for the dull pleasures of family life; Alberto (Sordi), the sentimental buffoon; the writer Leopoldo (Trieste), who seeks fame but settles for an affair with a chambermaid; and the rebel Moraldo (Franco Interlenghi), Fellini’s autobiographical hero who takes off for *La Dolce Vita*. Fellini observes the macho banter and idiotic arguments, the anticlimax of the feast days, and the nostalgia already built into these young lives.

• Written by Fellini, Ennio Flaiano, Tullio Pinelli. Photographed by Otello Martelli, Luciano Trasatti, Carlo Carlini. With Franco Interlenghi, Alberto Sordi, Franco Fabrizi, Leopoldo Trieste. (105 mins, In Italian with English Softitles, B&W, 35mm)

Il Bidone 9:00

Federico Fellini (Italy, 1955)

(*The Swindlers*). A film about the underworld that is the closest Fellini would come to *film noir*, *Il Bidone* is closer still to *La Strada* and *Nights of Cabiria*—a sadly ironic study of the misuse of the human ability to relate. Augusto (Broderick Crawford) and two cronies, Picasso (Richard Basehart) and Roberto (Franco Fabrizi) practice a desperate if wickedly humorous kind of con, posing convincingly as men of the cloth in order to trick credulous peasants with a buried treasure scheme. Another favorite ruse is collecting “down payments” from slum dwellers. But like the saps they swindle, the threesome see a more prosperous life of crime all around them, one that is quite out of reach. The American tough-guy Broderick Crawford is in his element as the spent criminal who is more in *his* element in a costume cassock than in the fast-paced gaiety of a Roman New Year’s eve. Fellini takes the far view to emphasize the aridity of the physical and the social worlds.

• Written by Fellini, Tullio Pinelli, Ennio Flaiano. Photographed by Otello Martelli. With Broderick Crawford, Richard Basehart, Franco Fabrizi, Giulietta Masina. (104 mins, In Italian with English Softitles, B&W, 35mm, Permission Films Inc.)

Sunday January 8

The Flowers of St. Francis 5:30

Roberto Rossellini (Italy, 1949)

(*Francesco giullare di dio*). A tableau of episodes from the life of the people’s saint, structured in a way that anticipates Rossellini’s later experiments with historical subjects. That is, “time is abolished so that a distant past can be examined in the present. Here history (or, if you like, legend) becomes chronicle...the Franciscan message is entirely relevant to the present and the little brothers of St. Francis remain alive

forever. Fellini collaborated on the scenario, which shows a little band of Franciscans as men who are always active—making small objects, planting corn, building huts—and who express their joy and piety physically.” (Jose Luis Guarner)

• Written by Rossellini, Federico Fellini, Felix Morlion, Antonio Lisandro. Photographed by Otello Martelli. With Aldo Fabrizi, Arabella Lemaitre, Fra Nazario. (75 mins, In Italian with English subtitles, B&W, 35mm, From George Eastman House)

The Temptations of Dr. Antonio and The Miracle 7:00

The Temptations of Doctor Antonio

Federico Fellini (Italy, 1962)

(*Le tentazioni del dottor Antonio*). Fellini’s episode of the three-part *Boccaccio ‘70* mocks the inherent hypocrisy of the puritanical in telling of the aggressively prudish Dr. Antonio (Peppino de Filippo). The good doctor wages a one-man war against a giant billboard featuring Anita Ekberg voluptuously promoting milk. Such fixations tend to create their own realities, and in a dream sequence Anita indeed comes to life, whereupon Dr. Antonio experiences an attack of the fifty-foot woman. The conceit hovers between Buñuel and Tashlin but it is in the incidental details that the film is pure Fellini.

• Written by Fellini, Tullio Pinelli, Ennio Flaiano. Photographed by Otello Martelli. With Peppino de Filippo, Anita Ekberg. (60 mins, In Italian with English subtitles, Color/B&W, 35mm)

The Miracle

Roberto Rossellini (Italy, 1948)

(*Il miracolo*). Anna Magnani plays a simple-minded peasant who allows a bearded vagabond (played by Fellini, who also wrote the story and was assistant director) to seduce her, thinking he is St. Joseph. The “miracle” of her pregnancy is met by scorn from her fellow villagers who clamp a basin on her head for a halo. *The Miracle* was originally exhibited as part of a trilogy, *L’Amore (Ways of Love)*, with companion pieces by Renoir and Pagnol.

• Written by Tullio Pinelli, Rossellini from a story by Federico Fellini. Photographed by Aldo Tonti. With Anna Magnani, Fellini. (43 mins, In Italian with English subtitles, B&W, 16mm, From Films Inc.)

Tuesday January 10

La Strada 7:00

Federico Fellini (Italy, 1954)

(*The Road*). “*La Strada* was bitterly attacked by left-wing critics in Italy as a perversion and betrayal of neorealism. [But] Fellini seems most concerned with an analysis of the feminine condition represented by the ‘woman as object,’ as passive as a pebble, created for no other purpose than to make love and food. Gelsomina (Giulietta Masina)’s search for her own sense of identity is central to the film. Fellini told me he knew he had achieved his aim when he received a letter from a woman who said, ‘My husband treats me like a Gelsomina. We went together to see *La Strada* and he cried and asked my forgiveness.’ ...*La Strada* profoundly moved the majority of women and exasperated many men. Far from betraying neorealism, Fellini enriched it by guiding it along a new path.”—Georges Sadoul, *Dictionary of Films*

• Written by Fellini, Tullio Pinelli, Ennio Flaiano. Photographed by Otello Martelli. With Giulietta Masina, Anthony Quinn, Richard Basehart, Aldo Silvani. (115 mins, In Italian with English subtitles, B&W, 35mm, Permission Kino International)

Nights of Cabiria 9:10

Federico Fellini (Italy, 1956)

(*Le notti di Cabiria*). Cabiria, the prostitute who first comforted the hapless husband in *The White Sheik* (1952), comes into her own, and holds her own though she is exploited, robbed, and physically abused by the very men she loves. Giulietta Masina turns a film about prostitutes, pimps and johns into an ironically radiant statement about the indestructibility of the human spirit. Cabiria is five feet of pure defense; her mantra is, “I have everything I need.” Still, the temptation is always to love. Cabiria of the streets in her little fur coat in the rain, eleven years before Juliet of the spirits in her orange collar and matching gloves in the garden, lets down her guard and is literally hypnotized into desire. *Nights of Cabiria* shows how Fellini transformed the precepts of neorealism into a poetry of place—the dusty outpost where Cabiria lives, the slick highways she haunts at night. Like Augusto in *Il Bidone*, Cabiria is lured in from the margins only to be cast out again.

• Written by Fellini, Ennio Flaiano, Tullio Pinelli. Photographed by Aldo Tonti, Otelio Martelli. With Giulietta Masina, François Périer, Amedeo Nazzari, Franca Marzi. (110 mins, In Italian with English Softitles, B&W, 35mm, Permission Films Inc.)

Thursday January 12

Nights of Cabiria 7:00

Federico Fellini (Italy, 1956)

For program notes, see January 10.

Juliet of the Spirits 9:05

Federico Fellini (Italy, 1965)

(*Giulietta degli spiriti*). Juliet (Giulietta Masina), trying on who she will be for her husband tonight, discovers she is nothing. Thus begins, for this diminutive bourgeois housewife, a psychic journey into freedom and the magic of experience, magnificently concretized into cinema by Fellini. Fragmented (literally by the camera), Juliet is receptive to the seers and Dionesian revelers she never knew inhabited her neighborhood, and to the bareback riders and flaming angels of her childhood. Like Guido before her in 8-1/2, after all the ghosts, the voices, and the circus of desire pass by, "Juliet is concerned with the daily miracle of simple reality" (Fellini).

• Written by Fellini, Tullio Pinelli, Ennio Flaiano, Brunello Rondi. Photographed by Gianni di Venanzo. With Giulietta Masina, Mario Pisù, Sandra Milo, Lou Gilbert. (148 mins, In Italian with English Softitles, Color, 35mm)

Friday January 13

La Dolce Vita 7:30

Federico Fellini (Italy, 1960)

(*The Sweet Life*). *La Dolce Vita* opens with a telling image, pure in its symbolism yet entirely mechanical in fact: a helicopter is seen flying over Rome carrying a gigantic statue of Christ to St. Peter's Cathedral. "Oh, look," remarks a woman sunbathing below, "there's Jesus. Where's he going?" Fellini creates a rich, intricate tapestry of "Rome, the Babylon of my dreams" in *La Dolce Vita*. Juxtaposition and composition are finely tuned to exude an air of randomness. The episodic narrative follows a jaded journalist, Marcello (Mastroianni), on an odyssey in search of himself amid the decadent, dehumanized beauties of Rome's glitterati. "Whither Jesus?" is a question addressed, perhaps dismissed, in several witty set pieces. In Italy, Catholics were forbidden to see *La Dolce Vita*, but in the world on which Fellini, former journalist, files his report, there are more scenes of quick and real pathos than there are orgies.

• Written by Fellini, Ennio Flaiano, Tullio Pinelli, Brunello Rondi. Photographed by Otelio Martelli. With Marcello Mastroianni, Yvonne Furneaux, Anouk Aimée, Anita Ekberg. (178 mins, In Italian with English Softitles, B&W, 35mm, Scope, Permission Kit Parker)

Saturday January 14

8-1/2 7:00

Federico Fellini (Italy, 1963)

Introduced by Seymour Chatman

Seymour Chatman is professor emeritus, Department of Rhetoric, UC Berkeley, and the author of *Antonioni or, The Surface of the World*.

(*Otto e mezzo*). This is Fellini's masterpiece, and arguably one of the two or three greatest films ever made. No fiction film had ever used dream and fantasy images for a serious examination of the psyche in so seamless and uncontrived a way. The events in 8-1/2 are galvanized and made profound by startling representations, like that of Guido trapped in the tunnel, Guido as a boy watching the prostitute dance on the beach, Guido lashing the women in his harem. Once we understand their function, their sudden and unmarked entrance into the film becomes positively essential to a depiction of the crucial moments in the life of this artist who, despite his confusion and uncertainty, is making a supremely honest effort to understand himself and the springs of his creativity.

—Seymour Chatman

• Written by Fellini, Tullio Pinelli, Ennio Flaiano, Brunello Rondi. Photographed by Gianni di Venanzo. With Marcello Mastroianni, Anouk Aimée, Claudia Cardinale, Sandra Milo. (138 mins, In Italian with English Softitles, B&W, 35mm, Permission Kino International)

Sunday January 15

Juliet of the Spirits 5:30
Federico Fellini (Italy, 1965)

For program notes, see January 12.

Fellini Satyricon 8:15
Federico Fellini (Italy, 1969)

Inspired by the classic novel by Petronius (Emperor Nero's official "arbiter of elegance"), *Fellini Satyricon* is a tour through the spectacle of Rome during Nero's reign. The loose plot follows Encolpius in search of his male lover Giton, through an Empire of feast, festival, orgy and murder. "How this film moves forward is its great joy. The events emerge directly from the well of pre-incarnate memory. We see a real world. Fragments of a history reveal *themselves*. The CinemaScope format allows for a spaciousness with intense detail. The audience must actively explore the screen as Fellini himself explores and discovers. Each cut is a gesture into the unknown. Each character is loved beyond our own 'moral' perspective." (Nathaniel Dorsky)

• Written by Fellini, Bernardino Zapponi. Photographed by Giuseppe Rotunno. With Martin Potter, Hiram Keller, Max Born, Capucine. (136 mins, In Italian with English Softitles, Color, 35mm, Permission MGM/UA)

Sunday January 22

The Clowns and Toby Dammit 5:30

Introduced by Gavriel Moses

Gavriel Moses is on the faculty of the Italian Department, UC Berkeley.

The Clowns

Federico Fellini (Italy, 1970)

(*I clowns*). *The Clowns* extends the last sequence of *8-1/2*, where all the significant people in the filmmaker's life are led by clowns and the young ringmaster around a circus ring. It presents itself as a documentary, purporting to give a true account of the culture of clowns in Italy and France in the 1920s and '30s. But it is also an autobiographical exercise. Felliniesque documentary is a distinct genre, one not inclined to slavishly follow facts. For instance, the camera crew is fake—they're really actors, playing the parts of technicians (as Fellini is an actor playing the part of the real Fellini). This blurring of the factual also points toward the autobiographical fiction of *Amarcord*. In the streets and countryside, Fellini finds the clowns of our daily lives—midget nuns, mutilated war veterans, bumpkin lechers. He concludes with a fantasy of the death and resurrection of the "last" clown. Fellini believed that the clown "stands for the instinct, for whatever is rebellious in each one of us and whatever stands up to the established order of things. He is a caricature of man's childish and animal aspects, the mocker and the mocked."—Seymour Chatman

• Written by Fellini, Bernardino Zapponi. Photographed by Dario di Palma. With Fellini, Maya Morin, Alex, Bario, Ricardo Billi, Fanfulla, and other clowns. (93 mins, In Italian with English Softitles, Color, 35mm)

Toby Dammit

Federico Fellini (France/Italy, 1967).

Fellini's episode in the three-part *Spirits of the Dead (Histoires extraordinaires)* (other episodes directed by Roger Vadim and Louis Malle) is based on Poe. Terence Stamp stars as an actor whose trip from a ghostly airport along a nocturnal highway is a masterpiece of modern macabre. "The great treat of *Toby Dammit* is that we get to see an extreme visual reality in a short film. The flavor is apocalyptic late sixties...an awake dream of double realities. The modern landscape is riddled with doubt. A horizontal world of airport interiors and television studios is revealed in complex tableau. Crumbling solidities and chaos take on a visceral reality as Rome again begins to burn on the ultra-modern wide, wide screen." (Nathaniel Dorsky)

• Written by Fellini, Bernardino Zapponi, based on Edgar Allan Poe's story "Never Bet the Devil Your Head." Photographed by Giuseppe Rotunno. With Terence Stamp, Salvo Randone, Antonia Pietrosi, Polidor. (37 mins, In Italian with English Softitles, Color, Scope, 35mm)

Fellini Satyricon 8:20
Federico Fellini (Italy, 1969)

For program notes, see January 15.

Sunday January 29
Amarcord 5:30, 7:50
Federico Fellini (Italy, 1974)

Twenty years after *I Vitelloni*, Fellini returned to Rimini. In *Amarcord* he calls on the free-spirited fantasies of his later films, as well as the bittersweet comedy and intimate sense of detail of the early ones, to evoke a year in the life of this small Italian coastal town in the mid-1930s. *Amarcord* is filled with phantasmagorical gems from the director's imagination. But the film is also rooted in history, filtered through memory: focusing on one family of perfectly normal eccentrics, Fellini examines their impact on each other's lives and the impact of life on them through a series of interacting tales. Fascism is a focal point around which to examine the community, the Church, the state and the family. Like his protagonist Titta, a man in his fifties in 1972, Fellini looks to the past in this film for "the source of our illusions, our innocence and our feelings....I made *Amarcord* to finish with youth and tenderness."

• Written by Fellini, Tonino Guerra. Photographed by Giuseppe Rotunno. With Pupella Maggio, Magali Noel, Armando Brancia, Bruno Zanin. (127 mins, In Italian with English Softitles, Color, 35mm)

Saturday February 4
Fellini's Roma 5:30
Federico Fellini (Italy, 1972)

(*Roma*). A panoramic album of impressions in praise of Rome and the Italians, past, present and future. The film falls into specific episodes and 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 8-1/2); a maliciously amusing survey of the silent Italian cinema as it affects a typical bourgeois audience of the 1920s (with the wide-eyed nymphomaniac from *Satyricon* suddenly wedged between two spectators); and a stunning recreation of Fellini's arrival in Rome in 1939, just before the war. Two episodes have been acclaimed as masterworks: 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.—Albert Johnson, S.F. International Film Festival '72

• Written by Fellini, Bernardino Zapponi. Photographed by Giuseppe Rotunno. With Peter Gonzales, Fiona Florence, Pia De Doses, Alvaro Vitali. (128 mins, In Italian with English Softitles, Color, 35mm, Permission MGM/UA)

City of Women 7:55
Federico Fellini (Italy, 1980)

(*La città delle donne*). It's all too easy to condemn *City of Women* as an aging artist's sexist response to feminism. But the film deserves another look. For one thing, it's a dream, whose distortions ironically distance Fellini from his Mastroianni hero Snàporaz's attitudes. For another, the traditional male role is directly satirized in the character of Katzone (translated as "Supercock"), a Mussolini clone whom the film ridicules more grossly than the women at the convention and the stoned girls in their cars. Perhaps it's best to see the film not as an attack on feminist militancy, but as the struggle of one self-confessed codger, all too accustomed to enjoying the fruits of sexism, to ask himself where he really stands in our brave new world of gender awareness—a project which Fellini had clearly begun in 8-1/2 fifteen years before. Why assume that Fellini endorses either Guido's fantasy of whip-cracking over a harem or Snàporaz's ride down the erotic memory chute? A generous reading would see in both the recognition of the artist's childish self-indulgence, more a joke against himself than against women.—Seymour Chatman

• Written by Fellini, Bernardino Zapponi, Brunello Rondi. Photographed by Giuseppe Rotunno. With Marcello Mastroianni, Ettore Manni, Anna Prucnal, Bernice Stegers. (140 mins, In Italian with English Softtitles, Color, 35mm, Permission New Yorker)

Sunday February 5

Orchestra Rehearsal 5:30

Federico Fellini (Italy, 1979)

(*Prova d'orchestra*). One of Fellini's pleasures as a film director was working with the composer Nino Rota. The tensions and temperaments of musicians at work inspired the mischievous side of Fellini's personality. There was always a sense of satire behind these observations, and Fellini made a series of pen-and-ink sketches of Rota's fluctuations of patience during rehearsals. The possibilities of uproar and violence, while playing the most dulcet tones, appealed to the director's imagination. *Orchestra Rehearsal* has the elements of a documentary, but with many whimsical touches. Only some of the musicians were professional. Fellini had to have his "faces," including a nonagenarian and the lady hunchback from *Casanova*. A Dutch actor (Baldvin Bass) was assigned the role of the beleaguered conductor, and he is superb as the more dire events rise to a crescendo of chaos. Gluttony and sex even manage some expression, as well as sudden death. Most of all, *Orchestra Rehearsal* is consummate fun.—Albert Johnson

• Written by Fellini, Brunello Rondi. Photographed by Giuseppe Rotunno. Music by Nino Rota. With Baldwin Bass, Clara Colosimo, Elisabeth Labi, *et al.*, voice of Fellini. (70 mins, In Italian with English Softtitles, Color, 35mm)

Fellini's Casanova 7:00

Federico Fellini (Italy, 1976)

(*Casanova*). Fellini's version of the life of Casanova is permeated with a grandiose style, so brilliant in visual effects that the sexuality of the hero becomes more comic than concupiscent. Although Fellini had read most, if not all, of Casanova's autobiography (twelve volumes!), he makes the episodes of seduction a showcase for his own philosophies of life from youth to old age. The casting, mostly from open calls, exhibits the director's quest for unusual faces; *Casanova* is a gallery of grotesques. There is some conjecture about how Donald Sutherland was cast as Casanova, because his enactment of the role is strictly symbolic. The opening sequence of the film, with its stunning imagery of Venice at carnival time, the gigantic head of Venus rising from the Grand Canal, prepares one for an onslaught of memorable images. Casanova's priapic adventures are not romantic, they are demonic revelries, sinister freak-shows. The film's American distributor insisted on a dubbed English soundtrack—for devotees of Fellini's films, as criminal a distortion as wrapping the Pietà in chintz. In this Softitled version, *Casanova* should revive itself as Fellini's most extravagant and courageous dream.—Albert Johnson

• Written by Fellini, Bernardino Zapponi; lyrics by Andrea Zanzotto, Tonino Guerra. Photographed by Giuseppe Rotunno. With Donald Sutherland, Cicely Browne, Tina Aumont, Margareth Clementi. (166 mins, In Italian with English Softtitles, Color, 35mm, Permission Universal/Swank)

Saturday February 11

Ginger and Fred 6:30

Federico Fellini (Italy, 1986)

Introduced by Albert Johnson

(*Ginger e Fred*). The last precious pearl in Fellini's necklace of show business films (*Variety Lights*, *The White Sheik*, *La Strada*, 8- 1/2, and *The Clowns*), *Ginger and Fred* is at once a fond tribute to vaudeville and a withering assault on the meaningless opulence of commercial television. Masina and Mastroianni play a dance duo whose act of forty years ago imitated Astaire and Rogers. These were modest artistes who, if not brilliant, at least shared an honest living contact with their audiences. They are brought out of retirement to perform on the Christmas TV special "This Is for You." The show is a glitzy monstrosity, an eerie Italian counterpart of the worst aspects of the Ed Sullivan, Johnny Carson, and Oprah Winfrey shows. As "Fred" puts it, the TV giant has feet of clay. The notion of "variety," so meaningful in the popular theater of Fellini's youth, has been transformed by television into an insane mish-mash. Guests range from the inventor of edible ladies' panties to lookalikes of Woody Allen, Proust, and Kafka. "This Is for You" is so sleazy that Masina and Mastroianni, however clumsy their dancing, look dignified, even charming by comparison.

—Seymour Chatman

• Written by Fellini, Tullio Pinelli, Tonino Guerra. Photographed by Tonino Delli Colli, Ennio Guarnieri. With Giulietta Masina, Marcello Mastroianni, Franco Fabrizi. (125 mins, In Italian with English Subtitles, Color, 35mm, Permission MGM/UA)

And the Ship Sails On 9:15 *Federico Fellini (Italy, 1983)*

(*E la nave va*). Fellini was not fond of opera, so it's surprising that he made a film like *And the Ship Sails On*. Probably inspired by the story of the scattering of Maria Callas's ashes in Greek seas in 1977, the plot concerns a funeral voyage made in 1914 by the admirers of a prima donna, mostly singers and impresarios, to her birthplace, a small mythical island in the Aeolian sea. But politics dooms the effort. The ship picks up a boatload of Serbian refugees marooned at sea, and then is accosted by an Austro-Hungarian battleship that demands them... Against this thin plot line, Fellini manages to satirize inept journalism (in the character of Orlando) and to celebrate the history of cinema (the opening sequence essentially sketches film's evolution, from gray undercranked silents to the modern color and sound film). This film provides your only chance to watch a basso hypnotize a chicken with his lowest notes.—Seymour Chatman

• Written by Fellini, Tonino Guerra, with opera lyrics by Andrea Zanzotto. Photographed by Giuseppe Rotunno. With Freddie Jones, Barbara Jefford, Janet Suzman, Victor Poletti. (132 mins, In Italian with English Subtitles, Color, 35mm)

Sunday February 12 **Intervista 5:30** *Federico Fellini (Italy, 1987)*

Planned as a documentary celebrating the fiftieth anniversary of Cinecittà, the film ended up as a self-directed interview. As in *A Director's Notebook*, *The Clowns*, and *Fellini's Roma*, the camera follows a director and crew shooting a film about the subject in question. The pretext (as if Fellini needed one) is a pilgrimage to *il maestro* by a Japanese television crew. Still, Cinecittà is a crucial background: Fellini called it "a fortress, an alibi, if you like." Six unconnected sequences offer a glimpse of the generous if chaotic ambiance in which Fellini performed his magic. They include a night shoot, with huge cranes, lights, and smoke, to capture one of Fellini's dreams; a scene in his projected adaptation of Kafka's *Amerika*; his assistant director fending off people who are certain they are "Fellini types"; a reconstruction of Fellini's own first visit to Cinecittà as a young journalist in 1937 on the tram-line built by Mussolini; and Mastroianni, playing a magician, evoking the Trevi Fountain sequence from *La Dolce Vita* at Anita Ekberg's mansion.—Seymour Chatman

• Written by Fellini, Gianfranco Angelucci. Photographed by Tonino Delli Colli. With Fellini, Marcello Mastroianni, Anita Ekberg, Sergio Rubini. (105 mins, In Italian with English Subtitles, Color, 35mm, Permission Castle Hill)

The Voice of the Moon 7:30 *Federico Fellini (Italy, 1990)*

(*La voce della luna*). This film was the culmination of an idea that Fellini had considered in the past, concerning a possibility that true insanity was really one's protective armor against depressing circumstances. Using some of the background of his childhood, Fellini completed a dreamy, almost Beckett-like story about a young wanderer, a moonstruck figure, Ivo, played by the comedian Roberto Benigni (known here for Jarmusch's *Down By Law*). The mood reminds one of similar moonlit moments in *Intervista* and *Casanova*, but here the characters are more remote. Ivo, with his friend Gonnella, a plump aging actor, wander across the fog-strewn fields, encountering characters who form the basis for their lunar fantasies. A pallid blonde, Aldina, is Ivo's dream-girl, illuminated by moonlight; a marriage between Nestore and the town manicurist becomes an erotic romp reminiscent of *Casanova*, with its insatiable odalisques. The decadent effects of the mass media are attacked, too, in extraordinary set pieces. Ivo and Gonnella, a sort of Laurel and Hardy, move toward silences against the sounds and fury of the world, hoping to understand the meanings of life.

—Albert Johnson

• Written by Fellini, Tullio Pinelli, Ermanno Cavazzoni. Photographed by Tonino Delli Colli. With Roberto Benigni, Paolo Villaggio, Nadia Ottaviani, Marisa Tomasi. (118 mins, In Italian with English Subtitles, Color, 35mm)