

Document Citation

Title Federico Fellini: wizard of film

Author(s) Barton Bean

Source Lake Erie College Community Theater

Date 1966 Jan 17

Type program note

Language English

Pagination

No. of Pages 26

Subjects Fellini, Federico (1920-1993), Rimini, Emilia-Romagna, Italy

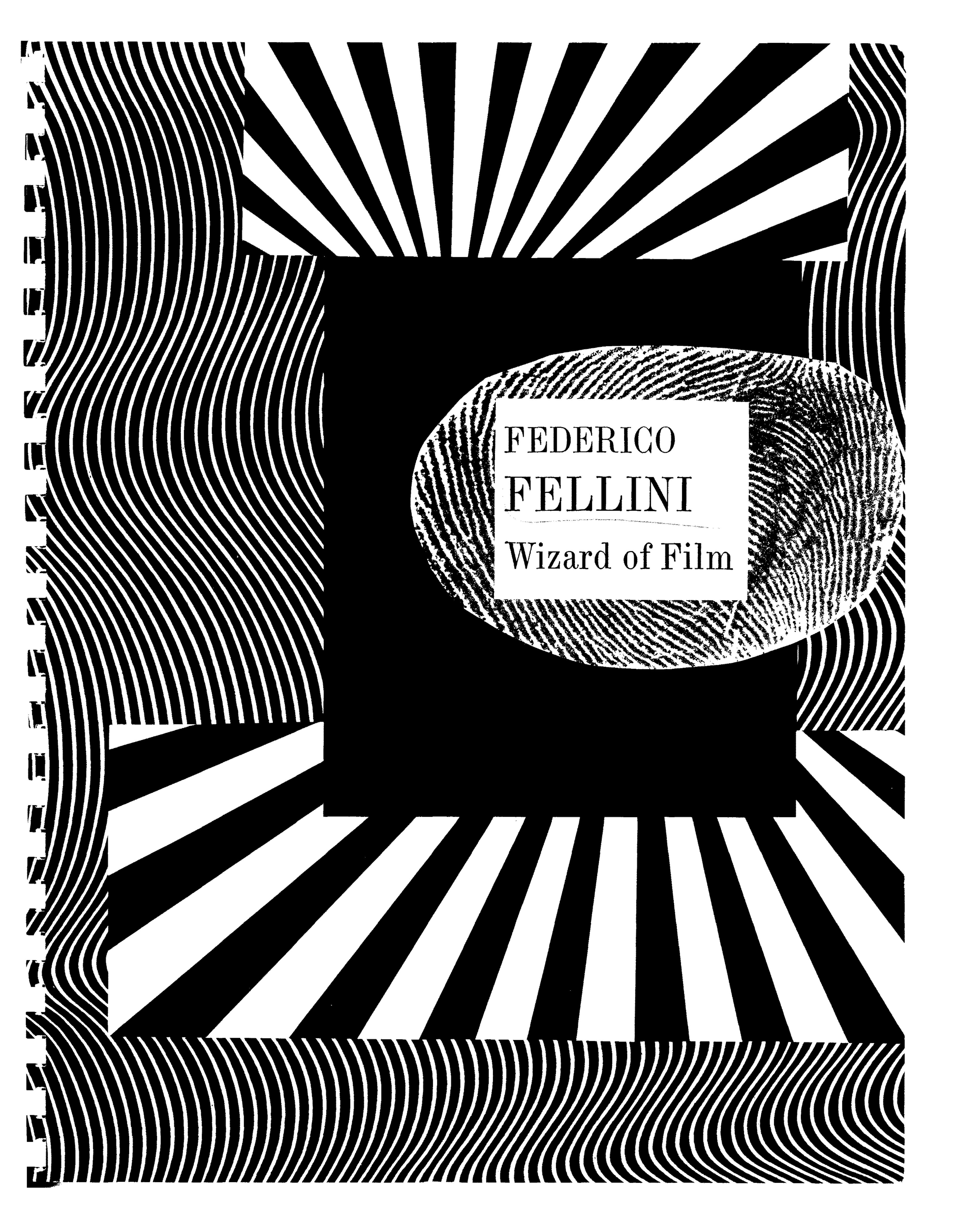
Film Subjects 8 1/2 ([eight and a half]8 1/2), Fellini, Federico, 1963

Luci del varietà (Variety lights), Fellini, Federico, 1950

Le notti di Cabiria (Nights of Cabiria), Fellini, Federico, 1957

La dolce vita (The sweet life), Fellini, Federico, 1960

Lo Sceicco Bianco (The White Sheik), Fellini, Federico, 1951





FELLINI FESTIVAL — 1966 LAKE ERIE COLLEGE COMMUNITY THEATER

SCHEDULE OF EVENTS

Morley Hall

Monday INTRODUCTION AND BACKGROUND

January 17 Commentary: Barton Bean

Prof. of Social Studies

Wednesday LUCI DEL VARIETA

January 19 Commentary: Jake Rufli

Ass't. Prof. of Theatre Arts

Friday LO SIECCO BIANCO

January 21 Commentary: Marjorie Johnson

Ass't. Prof. of Modern Languages

Monday NOTTI DI CABIRIA

January 24 Commentary: Susan Feinberg

Instructor in English

Wednesday LA DOLCE VITA

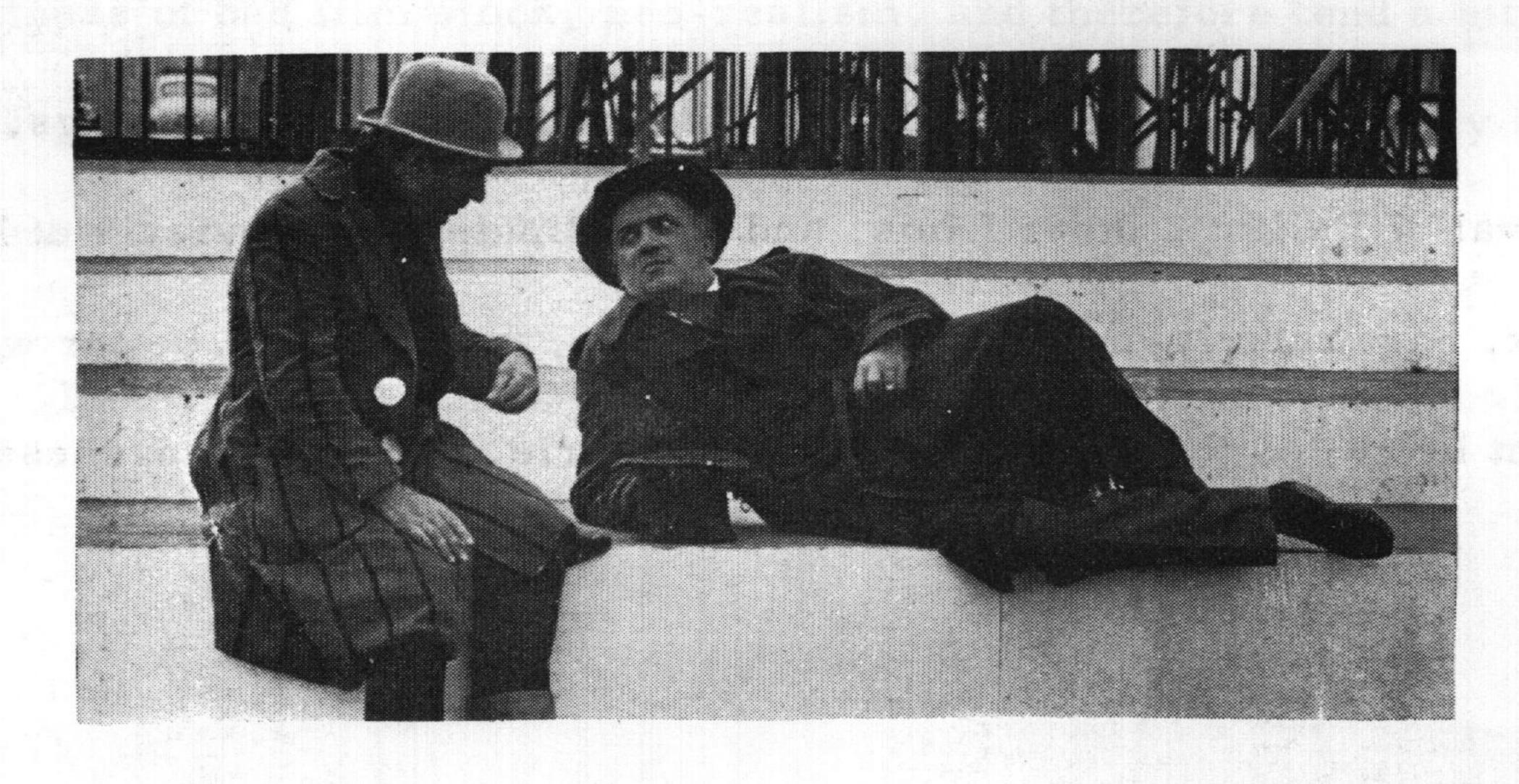
January 26 Commentary: Judith Crist

New York Herald Tribune

Friday 8 1/2

January 28 Commentary: Nico Jacobellis

Heights Art Theatre



SOME THOUGHTS ON FELLINI FILMS

Exploding on the international scene, with an initial impact, but more importantly something of the effect of a time bomb, beginning with his first international success, La Strada, 1954, Federico Fellini is now perhaps the most dominant and widely discussed film director of our times. In the last several months, a major film of his, Juliet of the Spirits, has opened around the world with great fanfare. It is a hit in New York and elsewhere. In addition to notices of it, major articles on Fellini and his films have recently appeared in The Atlantic, Life, The New Yorker, and the Saturday Evening Post, The Reporter, New York Times Magazine, New York Review, and others.

La Dolce Vita, 1959, was one of the great international successes of all time, both with the classes and the admission-paying masses.

The success of <u>La Dolce Vita</u> has led, among other things, to revival of Fellini's other films, and to continuing reappraisals of his work, particularly on the part of those who, for want of a better word, might be called the avant garde movie coterie. The very hugeness of

Fellini's successes has bothered many of this crew. They are used to admiring those directors whose fame extends only from coterie to coterie, and who, like flowers blushing unseen, are overly responsive to the ministrations of the knowing few. Fellini, on the other hand, "hates intellectuals," and some of them are beginning to return the compliment. Compelled to admire despite themselves, many of them retreat into exaggerated overpraise of some of his earlier films (particularly I Vitelloni) coupled with extreme denigration of his later popular efforts (La Dolce Vita, 8-1/2), Juliet...), applying to them such adjectives as "banal," "tricky," "superficial," "insincere," "overly sincere," "masochistic," "manipulative," etc., etc.

Aside, however, from the winds in the quarterlies, Fellini's works, particularly the latest ones, have raised interesting and fruitful questions which divide social critics even more than movie critics. There is little, if any, division on one point, his mastery of the film medium. While some who seem to prefer the accidental murkiness of bad film stock, neo-realism, and therefore tend a bit to look suspiciously on good film technique, even they admit ruefully its existence in Fellini's work.

In a medium where reputations are made and fade too quickly,

a point which Fellini himself has called attention to, he seems certain to end up in a technical sense at least in the company of Griffiths, Chaplin, Bergman, Kurosawa, Hitchcock, and others among the greatest masters of the form. What Fellini chooses to do with the form gives rise to much more profound and thoughtful disagreement. Increasingly it becomes clear that his films are, to an almost shocking degree, autobiographical. Although to a Freudian Jung man all art has an autobiographical message (however different for each beholder), few attempt such frank transmittal of such messages, and among them there have been some tragic failures (vide Chaplin's Limelight). The already existent tendency to confuse the artist's life and works is reinforced by such subject matter. When in addition to that, he uses his own wife in what are apparently some of the most revealing episodes, the confusion becomes worse. Here endeth one prong of the Fellini dilemma.

The other prong rises from the fact that his work has a smooth surface, is popular, uses titillating sexual images which please the groundlings and upset the intellectuals. From all of these things come the frequent charges of banality, insincerity, etc. One cannot help the suspicion, however, that many of the discussions which rage around these points are either immaterial or based upon too narrow an aesthetic. I strongly suspect that all great works of art which have a

popular following (e.g. Rubens, Rembrandt, early and middle Beethoven, not to mention Giuseppe Verdi), have elements of banality in the sense of having relatively easy resolutions of difficult problems, or, to put it another way, supplying answers which seem easy because of the technical mastery, or of using playful resolutions which do not resolve except technically and superficially, leaving the brooding questions still looming in the background, or resounding in the ear (e.g. Fellini and Mozart).

Although much ink has been expended on both the moral problems raised by Fellini's films and his views in relation to them, much of the resultant discussion seems again to miss the point. The most frequent charge involved here is that Fellini is ambiguous, presumably in relation to a possible resolution to the problems he poses, or answer to the evils he depicts. This kind of charge seems to me unfair. Why should the analyst provide the synthesis? The reporter the ultimate answer? Or the observer the final and correct reaction? No, sufficient unto each man his mastery of his metier. We do not go to Moliere for the positive affirmations, or to Shakespeare for an eighthgrade simplification of the ambiguities he so brilliantly lays out for us. Actually, I suspect that Fellini's answers insofar as they exist, are terrifyingly and terribly simple. They are essentially Catholic, with a capital C. He implies that a sinful person or society must accept

grace as an act of humility and will. Part of the critics' difficulty in calling Fellini ambiguous is a refusal to accept his implied, simplistic from their point of view, answer, okay, if they wish it that way. But then it seems hardly fair, while rejecting his answer, to accuse him of giving no answers. Actually, of course, he is not primarily a propagandist, and does not insist upon his answer in the way that he rubs our noses in his diagnosis.

All of the above indicates some of the reasons why Fellini has had trouble with censorship, both in Italy and elsewhere, both formal and informal. Italian censorship is one of the stranger and more fascinating byways of the human spirit, worthy of far more attention than can be given to it here. According to the Constitution, it cannot exist except in severely limited circumstances clearly spelled out. Actually, it does exist in very unclear circumstances in a sea of mud and confusion. The agency for Tourism, despite the Constitution, exercises some censor's functions, although it is not clear that it has ever done so in the case of Fellini. The agencies of the Italian Government which subsidize movies, a hangover from Fascism, act as indirect censors, in what they will and will not support. While Fellini, along with others, has had his brushes with them in the past, he appears to have broken loose of their thrall through his commercial success and ability to attract private financing. His later troubles,

particularly in the case of La Dolce Vita, have come in Italy through the peculiar role in both state and society played by the Catholic Church. Here there are many contradictions. While sections of the Constitution are not truly enforced, the earlier Lateran Accords are. While many, perhaps most, Italian males are anti-clerical, the dominant party is to some extent a captive of the Church. While most Italian movies in the provinces are booked by priests into parish halls (one of the world's unique arrangements), there is a sophisticated city audience beyond their control, and while L'Osservatore Romano, in some ways the voice of the Vatican took a strong position against La Dolce Vita, other highly-placed clerical voices, particularly Fellini's friend, Cardinal Siri, successfully upheld the liberal point of view. Despite the furor it can be said that Fellini has been increasingly accepted in Italy and elsewhere as a serious social critic who is interested in making moral points, however sensational his name.

Among the most difficult weapons for a moralist to use are humor, satire, and irony. In the minds of some serious folk, such weapons vitiate the message. Some of those who greatly prefer Antonioni as a film maker perhaps do so because he is more serious in tone. Humor, even that which laughs that it may not weep, seems to some mere frivolity.

Each person will undoubtedly find his own balance points among the many controversies Fellini provokes. Some will find much to admire. Others little. All will be moved, probably strongly.

Daston Jenn.

FEDERICO FELLINI

IS:

46 years old, b. 1920 in Rimini.
A film director, see list within.
Married to Guilietta Masina, actress, since 1938.
Currently working on a new film, see letter above.

WAS:

a follower of the Katzenjammer Kids, Felix the Cat, Boob McNutt, and Bringing Up Father.

Cartoonist for a satirical magazine for several months.

Secretary to Il Populo di Roma.

Writer, part-time for a little magazine, Marc Aurelio, radio shows (where he met his wife), and other media.

Movie script writer, first unsuccessful (L'Ultima Carozella) for Aldo Fabrizi, later many others, particularly for Rosellini, see list.

Part-time satirist of Fascism. (He wrote a letter which closed a newspaper, he indulged in japes which were "charitably" over-looked.)

SAYS:

"The movie business is macabre. Grotesque. It is a combination of a football game and a brothel. I like things to come to me with gaiety, with spontaneity."

"If I do not work, I annoy myself. My life is just to make movies... When I am not making movies, I feel that I am not alive."

"An artist is always obliged to explain what he has done. He tries to intellectualize it, to say something near the truth. And he can never give a complete explanation. Once in a while, he can talk about just one aspect. But really to talk at all is impossible. A creation is first of all the fruit of a spontaneity. In the moment you try to explain it, you kill it or else you caricature it. You can never give an exact answer. If I try to talk about what I have done, I change what I say from week to week. If I am sincere, I say nothing..."

"To be religious means to love and to have confidence in life. To feel that things are going right, going exactly the way they should go."

"I go to church only when I have to shoot a scene in church, or for an aesthetic or nostalgic reason. For faith, you can go to a woman. Maybe that is more religious."

WARNING: This material may be protected by copyright law (Title 17 U.S. Code)

"Movies now have gone past the phase of prose narrative and are coming nearer and nearer to poetry. I am trying to free my work from certain constrictions - a story with a beginning, a development, an ending. It should be more like a poem, with a metre and cadence."

"I do not like to do a job when I make a picture. I like to amuse myself."



Giulietta Masina in La Strada

"Children are the best actors because they like jokes. I am a clown, a big clown, and I like jokes."

"I do not follow a particular system of working or of living. I just live. I just do things."

"A real artistic creation is born spontaneously - not deliverately, not coldly, not in any calculated way."

"I do not have a feeling of success. When I start to make each new picture, I start with the same fear every time of what it is I have to do."

"... After ten or twelve days I begin to feel the film. I begin like a magician to create life."

Fellini Filmography

Scripts (In addition to films he has directed)

Major

Open City	d.	Rosellini	The Miracle	d.	Rosellini
Paisan	d.	Rosellini	Senza Pieta	d.	Lattuada with Masina

Minor

Francesco

Giullare de Dio

La Citta se Defende

Il Camino della Speranza

Mill on the Po

Europa '51

Delitto de Giovanni Episcope

In Nome della Legge

Direction

Luci del Varieta - with Alberto Lattuada (1950)
Lo Siecco Bianca (1951)
I Vitelloni (1935)
Amore in Citta - matrimonial agency episode (1953)
La Strada (1954)
Il Bidone (1955)
Notti di Cabiria (1957) or 6
La Dolce Vita (1960)
Boccaccio '70 - Anita Ekberg episode (1961)
8 1/2 (1962)
Guilietta del Spiriti (1965)

Translation of Letter on Facing Page

Dear Sirs:

The Italian Consul in Cleveland has informed me of your intention to organize a festival (review) of some of my movies and of your wish to have me as a guest during that period.

Your initiative is very pleasing to me, and your interest full of sympathy (appreciation) and esteem for my work is both encouraging and rewarding. I would indeed be happy to spend a few days in your company; I am sure that it would be a very pleasant stay for me and that I would find interesting people and sincere friendship.

However, regretfully, I cannot accept your invitation due to the fact that I am very busy with the preparation of my new movie and cannot leave Rome.

I thank you with true friendship and send you my warmest good wishes for success in your work and good luck.

. .

Roma I/I2/I965

Gnet.li Signori,

il Console d'Italia di Cleveland mi ha informato circa la vostra intenzione di organiz zare una rassegna di alcuni miei films e del vostro desiderio di avermi come ospite durante il periodo di tale rassegna.

La vostra iniziativa mi fa molto molto piacere, ed il vostro interessamento pieno di simpatia e di stima per il mio lavoro mi conforta e mi fa un gran bene. Sarei davvero felice di poter tra scorrere qualche giorno in vostra compagnia; sono si curo che sarebbe per me un soggiorno piacevolissimo, pieno di incontri interessanti e di schietta amicizia.

Purtroppo, e molto a malincuore, non posso accettare il vostro invito perchè la prepa razione del mio nuovo film mi impegna molto e mi impedi sce di assentarmi da Roma.

Vi ringrazio con amicizia vera e vi faccio i miei più fervorosi auguri di buon lavoro e buona fortuna.

WARNING: This material may be protected by copyright law (Title 17 U.S. Code)

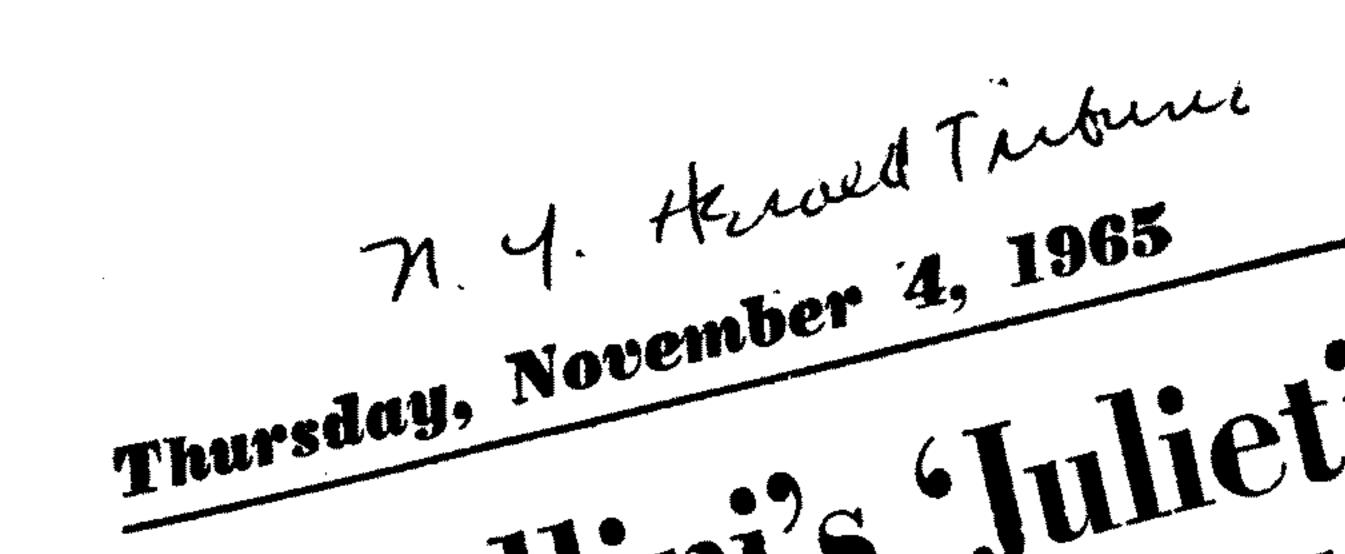
Dur Vell.



IS: a native New Yorker. B. A., Hunter College. Graduate of Columbia School of Journalism, 1945. Lecturer at the Columbia School of Journalism, since 1959. Film Critic for the New York Herald Tribune, since 1963. Film and Drama commentator for the NBC-TV Today Show, since 1963. Married, one son.

WAS: Teacher at the State College of Washington. Civilian instructor with the Air Force. Reporter for the New York Herald Tribune. Winner of many awards, including: George Polk Journalism Award, 1950; New York Newspaper Women's Club "Best Local Reporting" prizes, 1955, 1959; Columbia Journalism Award, 1961; "Medallion," 1963; "Front Page" Awards, 1963, 1965.

SAYS: "I happen to think the American people are as smart as I am."



Fellini's Juliet' _One of the Most'> Beautiful Ever

"JULIET OF THE SPIRITS" RKO SETH, RKO 23D CINEMA AND NEW EMBASSY THEATERS

A screenplay by Federico Fellini,
Tullo Rondi; directed by Mr. Angelo
Brunello Rondi; Technicolor hours and
Presented in time; Two cast:
Rizzoli. Running the following cast:
28 minutes. Giorgio iner Catarina Raratta The Mother Caterina Boratto Adele.....Luisa della Noce Sylva Crandining Valentina.....Valentina Inchina Dolores, the finchment Ines de Villalanda Friend of the husband. Jose de Villalonga Kandra Mila iris...... Walacka Cart Bhishma Waleska Gert The Headingster ... Fredrich Ledebur 1.

feeling and imagination that transcend the merely psychoanalytical or purely intelec-Beyond Miss Masina, there

the grandfather of Lou Gilbert, a caricature of fond memory; the uttterness in sensuality, warmth and Harlow-like good humor of Sandra Milo as Suzy; the roosterlike cackle-and-scratch of Valentina Cortese as a seance minded friend, the vulgar frankness of Silvana Jachino as a sculptress, the exquisite maternal mask of Caterina Boratto as the mother—and By Judith "Juliet of Boratto as the mother once Boratto as the mask crumple once watch the mask crumple once watch the mask crumple once that devil is exorcised."

50 Fellini: Bite and Wit Ignettes

"VARIETY LIGHTS" and "CHRONICLE OF A SUMMER"

ini, Ennio Flaiproduced by Fellini, based 11. a Capitolium Pathe Contest. 7 with English e: One hour the following o De Filippo Del Poppio

etto Masina time: One hour and 30 minutes. Main participants. Jean Rouch, Edgar Morin, Angelo, Marilou and Jean

By Judith Crist

"Variety Lights," the first of Federico Fellini's directorial works and the only one not yet shown in this country, has arrived at last-and how thoroughly absorbing and satisfying it is!

Officially this 1950 movie was co-produced and codirected by Fellini and Alberto Lattuada, who gave us last year's "Mafioso." They and two others wrote the screenplay, but it is based on a story by Fellini, and throughout one can see not only the master's hallmarks but scenes and characters that he was to refine and develop in such later works as "I Vitelloni." "La Dolce Vita" and "812." This is not to underestimate Latinada's

77 4 Hercelt Tribung

MOVIES Way 7, 1465

the penny-ante squabblings of prima donnas of both sexes, the drab drearmess of performers who are not has-beens but never-weres--and over all this there is somehow the glitter, the magic and the dream that we see reflected in Liliana's eyes

The cast is uniformly excellent, with Giulietta Masina superb indeed as Checco's tango partner, and on her own in a perfectly terrible mime act in the course of which she impersonates great men of history.

The theartical vignettes carry bite with their humor as we are offered he bulging. bellied biking-clad chorines. the grotesquely imple magic acts, the grand ose julgarity of the posh revue: there is a hilarious expedition when a local bigwig invites the starying actors to supper, a lyrical impromptu concert in a deserted square in Rome, a frenetic rehearsal in the hands of a surrealism-oriented choreographer. And there are the audiences-enraptured by the sleazy, rancous, and cruel in response to the pathetic.

'8½'-Brilliant Film, Top Artistic Exercise o De Filip Del Poggi et Mashr And Argos Film released by Top June 26, 1963

FESTIVAL AND NEW EMBASSY THEATERS

A screenplay by Federico Fellini, Tulllo Pineill, Ennie Flalano and Brunello Rondi; directed by Mr. Fel-lini, produced by Angelo Rizzoli, presented by Joseph E. Levine. In Italian, with English subtities. Running time: Two hours and fifteen minutes. With Guido Anselmi..Marcello Mastrolanni Claudia Claudia Cardinale

Luisa Anselmi Anouk Almee The Dream Girl Carla Sandra Milo Rossella Falk Gioria Morin Barbara Steele Mezzabotta Mario Alsu The Producer Madeleine Lebeau An Actress The Writer Woman. Caterina Boratto Anselmi's Father Giuditta Rissone Anselmi's Mother Giuditta Rissone The Mind-Reader Jan Dallas La Saraghina Yvonne Cassadel Producer's Girl Friend. Annie Gorassini The Cardinal Tito Nasini

The Journalist Eugene Walter Journalist's Wife Gilda Dahibera The Model Edv Vessel Airline Hostess Nadine Sanders Anselmi's Grandmother Georgia Simmons Negro Dancer Hazel Rogers Guido as a Farm Boy Riccardo Guallelmi

Guido as a Schoolbov...Marco Gemini By Judith Crist

Federico Fellini's



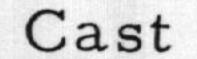
Anouk Aimee and Sandra tress, become friends in

and beamiful and some carrie from the super-

15

LUCI DEL VARIETA (1950)

Producers and Directors				•			•			٠	Alberto Lattuada
											Federico Gellini
General Organizer				•	٠			•			Mario Ingrami
Screenplay	٠				•	•	•				Federico Fellini
								34			Alberto Lattuada
											Tullio Pinelli
Director of Production			•								Bianca Lattuada
Scene Design and Costumes											Aldo Buzzi
Make Up		•									Eligio Trani
Director of Photography			•								Otello Martelli
Music											Felice Lattuada





Peppino de Filippo Carla del Poggio Folco Lulli Carlo Romano Fanny Marchio Franca Valeri Bonucci and Caprioli Guilietta Masina John Kitzmiller Dante Maggio Checco Durante Gina Mascetti Giulio Cali Silvio Bagolini Giacomo Furia Mario de Angelis Vanja Orico Enrico Piergetili Renato Malavasi Joe Falletta

Other Reviews of Variety Lights

Film Quarterly, Fall 1961 New Republic, May 15, 1965 New Yorker, May 8, 1965 Newsweek, May 17, 1965

LO SIECCO BIANCO (1951)

Running Time 86 minutes

Director	•		•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	Federico Fellini
Story by	•	•	•	•	•	•	•	•	•	•	٠	•	•	•	•	•	•	•	•	Michelangelo Antonionim
																				Federico Fellini
																				Tullio Pinelli

Cast

The White	She	ik	•	•	•	•	•	•	•	•	•	•	•	•	•	•	٠	. Alberto Sordi
Wanda .		•	•	•	•	•	•	•		•	•	•	•	•	•	•	•	. Brunella Bovo
Ivan		•	•	•	•	•	•	•	•	•	*	•	•	•	•	•	•	. Leopoldo Triests
Cabiria.				4														. Guilietta Masina

NOTTI DI CABIRIA (1957)

	Producer
	Director
	Screenplay
	Ennio Flaiano
	Tullio Pinelli
	Director of Photography
	Music
	Cast Francois Perier
tauin en	Franz Marzi
	Dorian Gray
	Aldo Silvani
	Ennio Girolami
	Mario Passante
	Christian Tassou
	Amadeo Nazzari
	Giulietta Masina



WARNING: This material may be protected by copyright law (Title 17 U.S. Code)

will being an an artist as were the same and the

The state of the first blocks the state of the state of

A-13 Mi- of the miles with interpretability

that are much plants. The best of

LA DOLCE VITA (1960)

Running Time 180 minutes

Executive Producer · · · · · · ·	· Franco Magli
Producer · · · · · · · · · · · · · · · · · · ·	· Giuseppe Amato
Director · · · · · · · · · · · · · · · · · · ·	· Federico Fellini
Screenplay · · · · · · · · · · ·	· Federico Fellini, Tullio Pinelli,
	Ennio Flaiano, Brunello Rondi
Photography · · · · · · · · · · · · · · · · · · ·	· Otello Martelli
Music · · · · · · · · · · · · · · · · · · ·	· · · · · ·
Conducted by · · · · · · · · · · · · · · · · · ·	· Franco Ferrara
Art Direction and Costumes	· Pietro Gheradi
Editor · · · · · · · · · · · · · · · · · · ·	· Leo Gattozzo
Sound · · · · · · · · · · · · · · · · · · ·	· Agostino Morreti
Consultant Director • • • • • • • •	· Brunello Rondi
Make Up · · · · · · · · · · · · · · · · · ·	· Otello Fava
Hairstyles· · · · · · · · · · · · · · · · · · ·	· Renata Magnanti
Cast	
Marcello Rubino · · · · · · · · · · · · · · · · · · ·	· Marcello Mastroianni
Sylvia · · · · · · · · · · · · · · · · · · ·	· Anita Ekburg
Maddalena · · · · · · · · · · · · · · · · · · ·	· Anouk Aimee
Emma · · · · · · · · · · · · · · · · · ·	· Yvonne Furneaux
Nadia · · · · · · · · · · · · · · · · · · ·	· Nadia Vray
Fanny · · · · · · · · · · · · · · · · · ·	· Magali Noel
Steiner · · · · · · · · · · · · · · · · · · ·	· Alain Cuny
Marcello's father · · · · · · · · · · · · · · · · · · ·	· Annibale Ninchi
Robert · · · · · · · · · · · · · · · · · · ·	· Lex Barker
The matinee idol · · · · · · · · · · · · · · · · · · ·	· Jacques Sernas
and	

and

Paparazzo: Walter Santesso. Irate gentleman at night club: Cesare Miseli. The prostitute: Adriana Moneta. Her friend: Anna Maria Salerno. Their pimps: Oscar Ghiglia and Gino Martarano. Doctor at hospital: Leonardo Botta. Sylvia's secretary: Harriet White. The producer: Carlo di Maggio. Rock'n'Roll singer: Adriano Celentano. Effeminate male: Gio Staino. Negro dancer: Archie Savage. Frankie Stout: Alan Dijon. Maddalena's father: Giacomo Gabriell. Paola, the innocent girl: Valeria Ciangottini. The lying children of the miracle: Giovanna and Massimo. Their mother: Rina Franchetti. Their uncle: Aurelio Nardi. TV Director: Alfredo Rizzo. Woman that befriends Emma: Marianna Leibl. Signora Steiner: Renee Longarini. The poetess: Iris Tree. The clown: Polidor. Lucy: Lily. Grando: Gloria Jones. Sophisticated prostitute: Nico Otzak. Prince Maseaichi: Prince Vadim Wolkonsky. Sonia: Audrey Macdonald. English medium: Rosemary Rennie Rodd. Maddalena's lover: Ferdinando Brofferio. Lady of the White Coat: Doris Pignatelli, Princess of Monteroduni. Debutante of the Year: Ida Galli. Woman in sexual frenzy during seance: Loretta Ramaciotti. Police Commissioner: Giulio Girola. Nadia's admirer: Mino Doro. Transvestites: Antonio Jacomo and Carlo Musto. Muscelman: Tito Buzzo. Spoleto ballerina: Sondra Lee. Matinee idol's girl friend: Leontine van Streen. Negro dancer: Leo Coleman. Laura: Laura Betti. Ricardo, owner of the villa: Ricardo Garrone. The girl covered with deathers: Franca Pasutt.

"LA DOLCE VITA' DESERVES ALL THE HURRAHS AND IMPRESSIVE HUNUKS II HAS KEULIVEU. 18 15 AN AWESOME PICTURE, LICENTIOUS IN CONTENT BUT MORAL AND VASLY SOPHISTICATED IN ITS ATTITUDE AND WHAT I SAYS."_BOSLEY CROWTHER, N. Y. TIMES "MAY EASILY TURN OUT'O BE THE MOST EXCITING FILM OF THE YEAR. NOBODY WHO SEES IT WILL FORGET IT." -PAUL BECKLEY, N. Y. HERALD THUNE "A MASTERPIECE OF MOVIE MAKING. A BOLD NC HOLDS-BARRED FILM."-JUSTIN GILBERT, N. Y. MIRROR "** ** ** HIHEST RATING. A SENSATIONAL AND DISTURBING FILM." EXERTS AN OVERPOWERING HOLD ON THE AUDIENCE. EVRY ADULT COULD PROFIT BY IT." -- KATE CAMERON, N. Y. NEW? "UNQUESTIONABLY AN UNUSUAL FILM. AND AN ARREST'S ONE. THERE'S NO DOUBT THAT 'LA DOLCE VITA' WIL BE THE MOST TALKED ABOUT FILM OF THE SEASON." - HE PELSWICK, N. Y. JOURNAL-AMERICAN "THE GREAT TALENTS OF FELLINI HAVE NEVER BEEN USED MORE BRILLIANTLY T(FILL A LARGER MORE TEEMING CANVAS WITH UNDEN ABLE REALITIES. A GREAT FILM." - ARCHER WINSTON, N. Y. PO "OVERPOWERING, VIVID PERFORMANCES . . . ITS BOX OFFICE SHOWING IN EUROPE ALREADY IS SENDING IT NTO THE ASTRONOMICAL POPULARITY BRACKETS OF 'GONE WITH THE WIND' AND 'BEN HUR'." -ALTON COOK, WILD-TELEGRAM "A FASCINATING VIEW OF THE HEDONISTIC-SIDE OF ROME—IT SHOCKS WITH ITS UNVEILED APPROPH TO ALMOST EVERY CONCEIVABLE SORT OF CARNA! BEHAVIOR ... WHAT TALK THERE WILL BE! A MASTERF. WORK." - ALTO MALONEY, BOSTON TRAVELER "POWERFUL THROBS WITH LOUD MUSIC AND VIOLENT IMAGES. AS ENTROLLED AN INDICTMENT AS A PROSECUTOR IN THE ARTS HAS EVER OFFERED."—NEWSWEEK "TRULY EXTRAOREJARY . . . A REMARKABLE FILM WHICH MAY FRIGHTE) YOU, DISTURB YOU OR ANGER YOU, BUT I DON'T THINKYOU'LL FORGET IT."-ELINOR HUGHES, BOSTON HERALD "COM-POSED ON A GRAND SCALE. THE MOST WIDELY DISCUSSE AND ONE OF THE MOST SUCCESSFUL EUROPEAN FILM: IN RECENT YEARS."—THE REPORTER MAGAZINE "FELLINI HAS NOE A BRILLIANT AND DISTURBING FILM—UNQUESTION-ABLY A CINEMATIC LANDMARK."—JOHN BEAUFORT, CHRISTIAN ENCE MONITOR "A MOTION PICTURE MORALITY PLAY OF EPIC PROPORTIONS...SUPERLATIVE DRAMA — THOUHT-PROVOKING, ABSORBING AND UNFORGETTABLE.'-—CUE MAGAZINE "THE MOST FASCINATING THREE HOURS OF NEMA TURNED OUT IN YEARS! . . . THE MOST BRILLIANT OF ALL MOVIES THAT HAVE ATTEMPTED TO PORTRAY HE MODERN TEMPER!" __HOLLIS ALPERT, SATURDAY REVIEW "I SIZZLING EXPERIENCE . . . IT IS MUCH MORE A DIATRIBE GAINST WICKEDNESS THAN MERELY A SPECTACULAR SENSATIONAL SEX DRAMA." -- MARJORY ADAMS, BOSTON GLOBE THE MOST SENSATIONAL AND ASTONISHING PICTURI OF THE YEAR. IT IS A DISTURBING, DRAMATIC, FANTASIC AND ALTOGETHER STRIKING FILM." - ALAN BRANIGAN, NEWARK NEWS "SO REAL AND SHOCKING IS FELLINI'S LATIT WORK OF ART THAT ONE HAS A SENSE OF HAVING PARTICIPATED."—PEGGY DOYLE, BOSTON EVENING AMERICAN "AN UIORGETTABLY GRAPHIC CONDEMNATION OF TWENTIETI-CENTURY DEPRAVITY AND DEGRADATION. POWERFUL. ANAYS COMPELLING."—BEN KUBASIK, NEWSDAY "LA DOLCI" VITA' IS ABSOLUTELY DAZZLING IN ITS RICHNESS OF [TAIL, ITS VARIETY AND ITS SWIFT SURE MOVEMENT. MUCH OF IT IS ALMOST UNBEARABLY SHOCKING. T. WORK OF THE ACTORS UNDER FELLINI'S DIRECTION IS. EXTRAORDINARY." EDITH OLIVER, THE NEW YORKER "HAS WARMT! FRESHNESS, VIGOR, ORIGINALITY. IT EXPRESSES THE TEMPER OF THE TIMES MORE VIVIDLY AND SUCCINCTLY TIN ANYTHING I HAVE SEEN." JOHN CROSBY, N. Y. HERALD TRIBUNE



"A disjointed mess...Fellini's new film is a 3-hour peep-show -- a carelessly written and directed hodge-podge of skits...Those critics who regard it as a moral indictment of decadence seem to me to be over-kind...There is no noteworthy acting in La Dolce Vita..." Henry Hart, Films in Review, June, 1961.

"La Dolce Vita is ambitious, sensational and controversial...For all its vitality, the film is decadent, an artistic failure..." Time, May 21, 1961.

Other Reviews of La Dolce Vita

American Record Guide, Oct. 1961 America, June 3, 1961 Catholic World, October, 1961 Christian Century, Apr. 19, 1961 Commonweal, May 12, May 26, 1961 Esquire, April 1961 Film Quarterly, Summer 1961 Horizon, Sept. 1961 Hudson Review, Autumn, 1961 Illustrated London News, Jan. 7, 1961 National Review, June 17, 1961 Nation, April 29, 1961 Kenyon Review, Spring 1962 New Republic, May 1, 1961 New Statesman, Dec. 10, 1960 New Yorker, April 29, 1961 Newsweek, April 24, 1961 Reporter, May 30, 1961 Saturday Review, April 22, May 20, 1961, March 9, 1963, March 30, 1963 Spectator, Dec. 16, 1960 Time, April 21, 1961 Twentieth Century, Jan. 1961

WARNING: This material may be protected by copyright law (Title 17 U.S. Code)

8 1/2 (1963)

Running Time	135 minutes
--------------	-------------

Executive Producer	Clemente Fracassi
Producer	Angelo Rizzoli
Director	Federico Fellini
Screenplay	
	Ennio Flaiano, Brunello Rondi
Photography	Gianni di Venanzo
Music	Nino Rota
Art Direction	
Editor	
Costumes	
Make Up	
Production Manager	
Assistant Director	
Cast	
Guido Anselmi	Marcello Mastroianni
Claudia	Claudia Cardinale
Louisa Anselmi	
Carla	
Rosella	
Gloria Morin	
Mozzebotta	

and

The Actress Madeleine Lebeau

Fashionable woman: Caterina Boratto. Anselmi's father: Annibale Ninchi. Anselmi's mother: Guiditta Rissone. Mind Reader: Jan Dallas. La Saraghina: Edra Gale. Aging dancer: Jaqueline Bonbon. Producer's girl friend: Annie Gorassini. The Cardinal: Tito Masini. The journalist: Eugene Walter. The journalist's wife: Gilda Dahlberg. The model: Hedy Vessel. Airline hostess: Nadine Sanders. Anselmi's grandmother: Georgia Simmons. Negro dancer: Hazel Rogers. Guideo as a farm boy: Riccardo Guglielmi. Guido as a schoolboy: Marco Gemini.

Guido Alberti

Jean Rougeul

Other Reviews of 8 1/2

America, July 13, 1963	Saturday Review, June 29, 1963
Catholic World, Sept. 1963	Spectator, August 30, 1963
Commonweal, July 12, 1963	Time, June 28, 1963
Film Quarterly, Fall 1963	Hudson Review, Autumn 1963
Nation, July 27, 1963	New Republic, July 13, 1963
New Statesman, Aug. 23, 1963	Newsweek, June 24, 1963
New Yorker, June 29, July 6, 1963	

The New York Times.

"A FASCINATING FILM! '8½' is entertainment that will really make you sit up straight and think!

"Fellini has managed to compress so much drollery and wit, so much satire on social abberrations, so much sardonic comment on sex and even a bit of travesty of Freud...'8½' harbors some elegant treasures... One of the most delightful fabrications is a wild and robust fantasy in which

the director sees himself as the master of a harem of all the women he has known (or desired) ordering them to do his bidding, slapping them with a whip, receiving their utter adulation in a state of complete harmony... Fellini's tremendous pictorial poetry, his intimations of pathos and longing, his skill with the silly and grotesque... '8½' has much that is wonderful."

—BOSLEY CROWTHER

New York Mirror

"'8½' IS SUPERB! It will often put your eyebrows on stilts! Marcello Mastroianni is magnificent!"

—JUSTIN GILBERT

Journal Banerican

"'8½' ONE OF THE GREAT PICTURES OF ALL TIME! The cinema has taken a giant step forward! Run—don't walk—to '8½'!"

—DOROTHY KILGALLEN

New York Rost

"'8½' IS UP TO FELLINI'S BEST STANDARDS! It is more imaginative than 'La Dolce Vita.' It is a fascinating view of the creative movie-maker."

—ARCHER WINSTEN

DAILY IN INFO

**** (Four Stars) Highest Rating! "'8½' – A BRIL-LIANT MOVIE! '8½' is as brilliant and as bizarre as 'La Dolce Vita', no less amatory, more imaginative in concept and more often hilariously funny." –Wanda Hale

SELECTED BIBLIOGRAPHY IN ENGLISH Major Treatments of Fellini and His Films

- 1. "Noblest Roman of Them All," Saturday Review, Nov. 9, 1957
- 2. "People Are Talking About Fellini," Vogue, Jan. 15, 1958
- 3. "Letter from Italy," Nation, March 19, 1960
- 4. "Poet Director of the Sweet Life," New York Times Magazine, May 14, 1961
- 5. "Rebirth in Italy: Three Great Moviemakers," Newsweek, July 10, 1961
- 6. "Fellini: Moviemaker as Moralist," Christian Century,
 Aug. 19, 1961
- 7. "Interview," Film Quarterly, Fall 1961
- 8. "Bergman and Fellini Explorers of the Modern Spirit,"
 Catholic World, October 1961
- 9. "End of the Sweet Parade," Esquire, January 1963
- 10. "Fellini's Dolce Italia," Commonweal, March 15, 1963
- 11. "Free," New Yorker, July 6, 1963
- 12. "1/2 to 8-1/2," Hollis Alpert, New York Times Magazine, July 21, 1963
- 13. "What Fellini Thinks Mastroianni Thinks About Women," Vogue, Aug. 15, 1963
- 14. "Disturber of the Peace: Interview," Mademoiselle, Nov. 1964
- 15. "Private Jokes of F. Fellini," Vogue, Sept. 1, 1965
- 16. "10-1/2," Lillian Ross, New Yorker, Oct. 30, 1965
- 17. "Federico Fellini, Wizard of Film," Eugene Walter, Atlantic, December 1964
- 18. "First the Pasta, Then the Play," M. S. Davis. New York Times Magazine, Jan. 2, 1965
 - Economist, March 28, 1964; Hudson Review, Autumn 1964; Journal of Social Issues, January, 1964; Kenyon Review, Autumn 1964

Books

- Fellini, et al., La Dolce Vita (Screenplay). New York, Ballantine Books, c. 1961
- Vernon Jarratt, Italian Cinema. London, Falcon Press, 1951 (For background)
- Parker Tyler, Classics of the Foreign Film. New York, Citadel Press, 1962. (Treats Love in the City, La Strada, La Dolce Vita)
- Richard Schickel, Movies. N. Y. Basic Books, 1964 (A highly critical view)

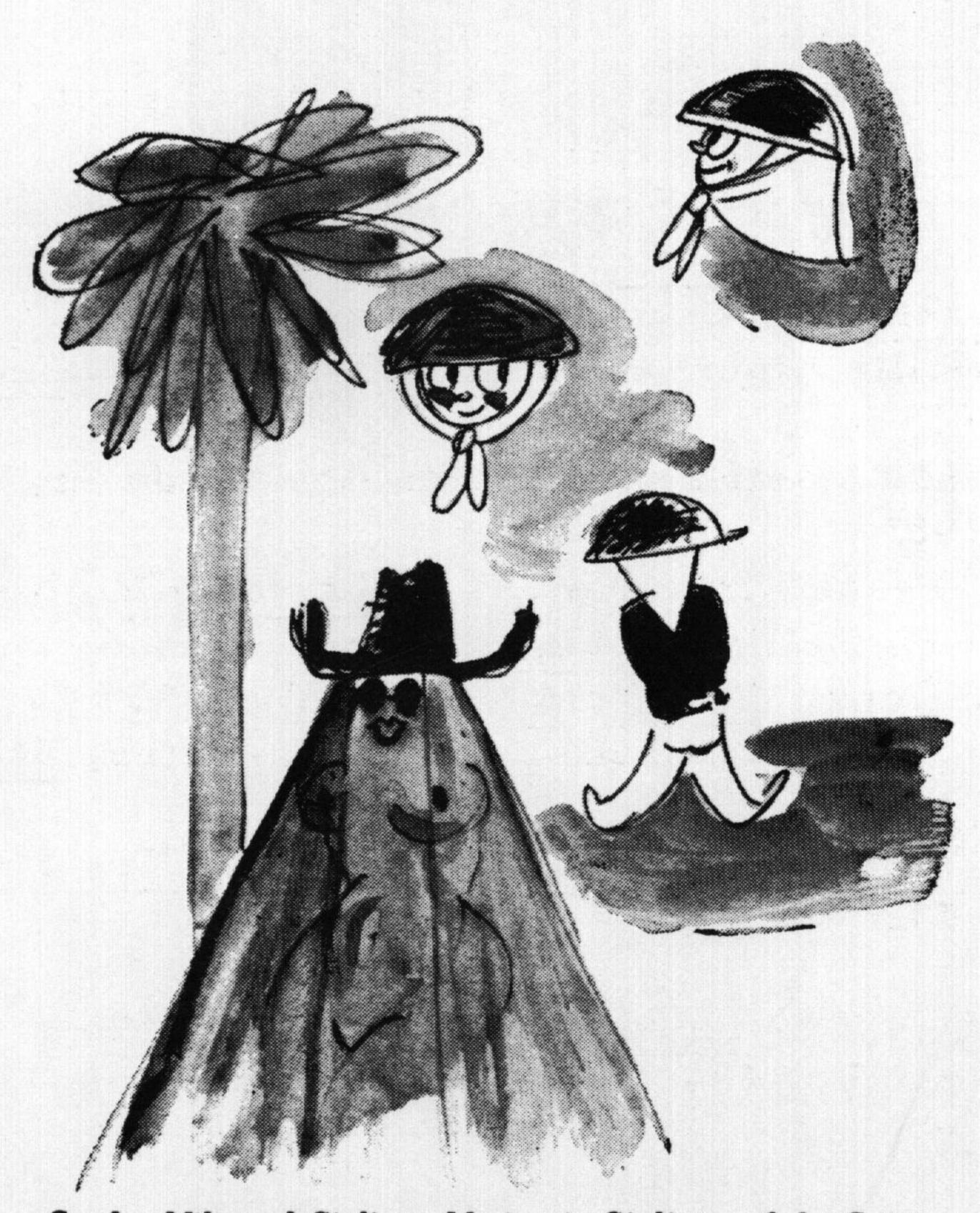
CREDITS

The series has been planned by Barton Bean and Irving Brown with the assistance of John Werme. Benjamin Miller of the college Speaker's Committee has assisted in the financial arrangements to bring Judith Crist. The Program is the work of Barton Bean and Leonard Dryansky. Susan Feinberg helped with the bibliography. The Cover was designed by Don Sherman; interior pasteup by L. Dryansky; Nico Jacobellis supplied some of the pictures and publicity materials.

Publicity for the series has been in charge of Mrs. Joseph Townsend.

The Italian Consulate of Cleveland has been helpful beyond the call of duty.

The lithographing of the program has once again been donated by the Midland-Ross Corporation.



Sandra Milo and Giulietta Masina in Giulietta of the Spirits

Ink and Wash Drawings by: Federico Fellini

WARNING: This material may be protected by copyright law (Title 17 U.S. Code)

