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Author(s) Tom Allen

Andrew Sarris

Tom Allen

Andrew Sarris

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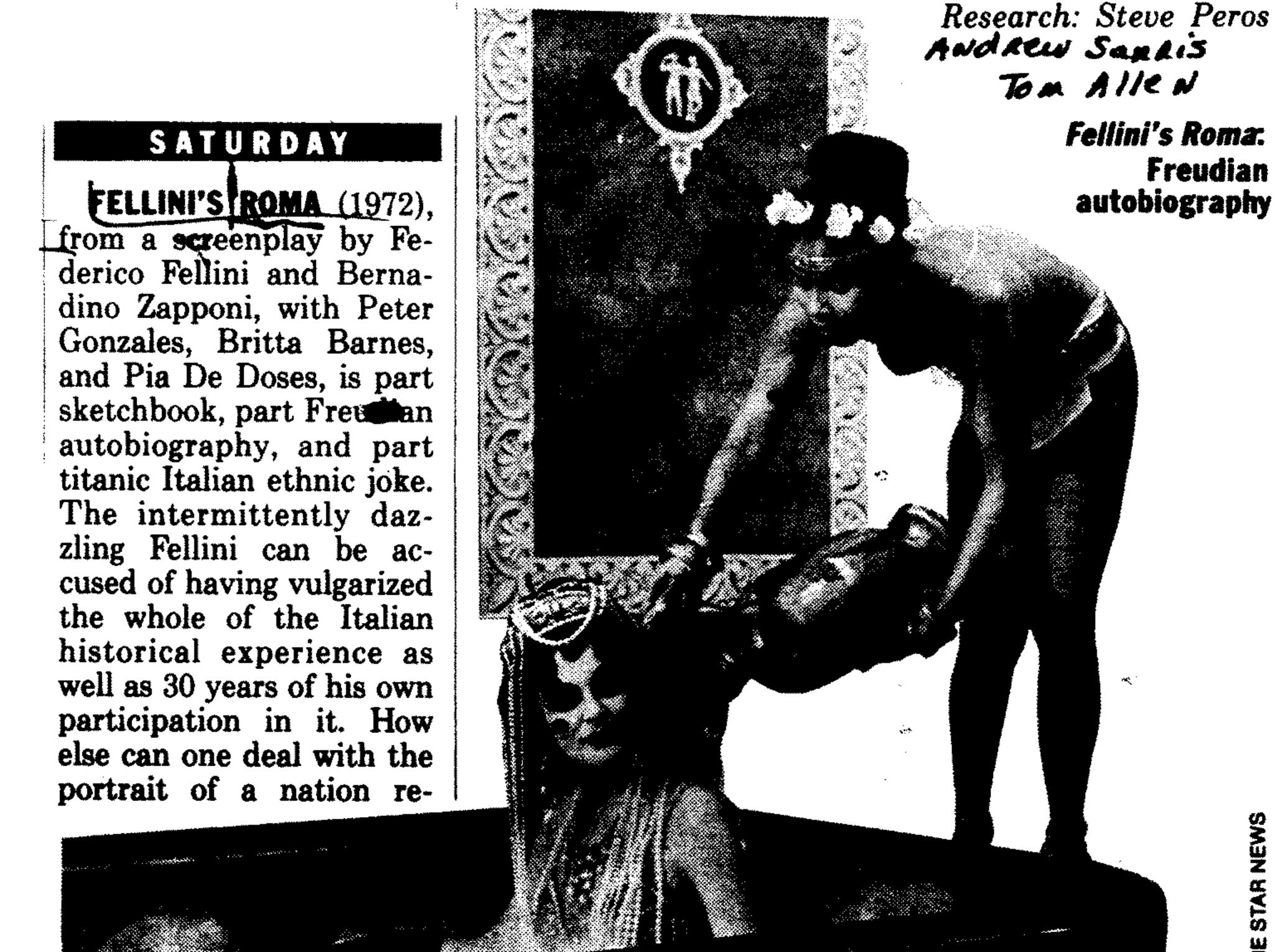
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duced to a gross, filthy, egomaniacal tribe? And yet Fellini's creative interpretation of his planet from the focus of Rome can be inspired, as when he trains his sights on such worthy targets as future-shock highways and pomp and circumstance at the Vatican. (If Fellini had never directed anything else but the movie's elegant fantasy of an ecclesiastical fashion show, this one tour de force with runway and runaway religiosity would have marked him as a master of the me- | Satyricon) Thalia: 5:05, dium.) Fellini's method- 9:45

ology of dressing up a lazy consciousness with the gaudy trappings of a lurking subconscious reaches its most poetic moments in the fascinating subtheme in which Roman archeological discoveries are transformed into haunting specters for befuddled contemporaries (who are never going to get that subway built). This spectacle—an entire film canvas emblazoned with a director's graffiti—is for viewers who love Fellini à la folie. (Cofeature: Fellini



Freudian