

## Document Citation

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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 medium.) Fellini's method-

ology of dressing up a lazy consciousness with the gaudy trappings of a lurking subconscious reaches its most poetic moments in the fascinating sub-theme in which Roman archaeological 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 Satyricon*) **Thalia: 5:05, 9:45** ■

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**Fellini's Roma:**  
Freudian  
autobiography

## SATURDAY

**FELLINI'S ROMA** (1972), from a screenplay by Federico Fellini and Bernardino Zapponi, with Peter Gonzales, Britta Barnes, and Pia De Doses, is part sketchbook, part Freudian autobiography, and part titanic Italian ethnic joke. The intermittently dazzling Fellini can be accused of having vulgarized the whole of the Italian historical experience as well as 30 years of his own participation in it. How else can one deal with the portrait of a nation re-



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