

Emory Cinematheque Presents for Fall 2022

Federico Fellini

A Centennial Celebration



EMORY
arts

CINE
CITTA

Wednesdays 7:30pm ♦ White Hall 208 ♦ Free

Wednesday, August 31st

Paisa* / *Paisan (dir. Roberto Rossellini, 1946; 120 min.) Story, screenplay & dialogue by Rossellini, Sergio Amidei, Federico Fellini; cinematography by Otello Martelli; Music by Renzo Rossellini; starring Carmela Sazio, Gar Moore, William Tubbs, Dots Johnson.

"A milestone in the expressiveness of the screen... (it is) a series of six dramatic incidents, which supposedly occurred during the Allied war campaign in Italy—random incidents with no connection, except by war. It is useless to attempt an explanation, in familiar and concrete terms, of its basic theme and nature, for it is not an ordinary film—neither in form nor dramatic construction nor in the things it has to say. In some ways it is the antithesis of the classic 'story film'.

"It is a film to be seen—and seen again."
—Bosley Crowther, *New York Times*, March 1948



"Each episode acquires a wholly unexpected naturalness and depth of feeling from Rossellini's refusal to hype the anecdotes with conventional dramatic rhetoric. One of Rossellini's most sublime accomplishments." —Dave Kehr, *Chicago Reader*, 1985

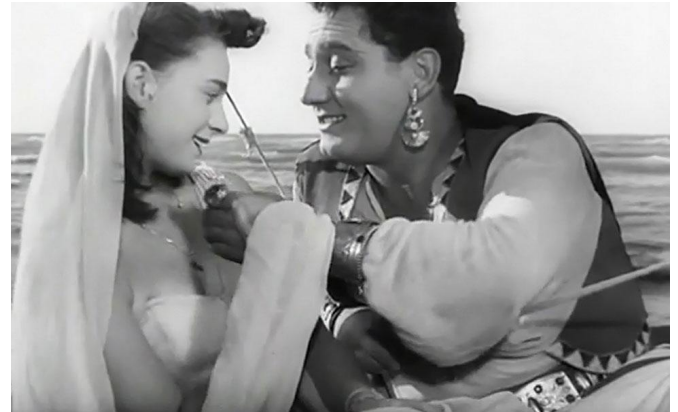


"Fellini said that when Rossellini was filming the Po Valley sequence, he acted on pure instinct, inventing freely as he went along. The result—in that episode, and in the Sicilian and Neapolitan and Florentine episodes as well—is still startling: it's like seeing reality itself unfolding before your eyes." —Martin Scorsese, January 2014

Wednesday, September 7th

The White Sheik* / *Lo sceicco bianco (dir. Federico Fellini, 1952; 86 min.) Story by Fellini, Michelangelo Antonioni, Tullio Pinelli; screenplay by Fellini, Pinelli; cinematography by Arturo Gallea; music by Nino Rota; starring Alberto Sordi, Brunella Bovo, Leopoldo Trieste, Giulietta Masina.

Also: ...to be followed by Roberto Rossellini's 1948 43min censorship-breaking, neorealist landmark, ***The Miracle* / *Il Miracolo*** scripted by Federico Fellini and starring Fellini and Anna Magnani. (In blu-ray)



"Do not try to resist the comic charms of Federico Fellini's 'The White Sheik.' You will fail. Orson Welles called it his favorite of the director's works. It began a composer/filmmaker collaboration that became legendary. And even though it's old enough to collect Social Security, it retains its ability to put a smile on your face that refuses to leave. There is a lot to be said, as Welles knew, for the warmth, empathy and sheer comic joy of this, his first solo directing effort.



"Telling a story he co-wrote, using his composer/alter ego Nino Rota and actress Giulietta Masina for the first time, Fellini reveals himself as delighted by the human carnival in this farcical comedy of the everyday absurd. New bride Wanda (Brunella Bovo) turns out to be an obsessive fan of 'The White Sheik', a dramatic comic book illustrated with photos. Waiting till her husband (Leopold Trieste) takes a brief nap, Wanda sneaks out to meet the man of her dreams, a wild and crazy escapade that doesn't turn out even remotely the way anyone involved anticipates. Inventively comic with melancholy notes around the edges, 'The White Sheik' has more going on than you may at first anticipate."
—Kenneth Turan, *Los Angeles Times*, January 2020

Wednesday, September 14th

I Vitelloni / *The Young and the Passionate* (dir. Federico Fellini, 1953; 108 min.) Story and screenplay by Fellini, Ennio Flaiano, Tullio Pinelli; cinematography by Carlo Carlini, Otello Martelli, Luciano Trasatti; music by Nino Rota; starring Franco Interlenghi, Alberto Sordi, Franco Fabrizi, Leopoldo Trieste, Riccardo Fellini, Leonora Ruffano, Lilia Landi.



"Much of American cinema, at least in the last 30 years or so, comes out of 'I Vitelloni'. Without Federico Fellini's sweet, lyrical story of a group of young men drifting aimlessly toward 30, we would probably not have 'American Graffiti' or 'Mean Streets' or 'Diner'. Nor would we have the countless mid-90's comedies of male friendship and 20-something commitment-phobia that followed. Of course, 'I Vitelloni' is much more than the inspiration for later, lesser films. Even if the subject matter had not proven so fertile, the movie would still resonate. It shows all of Fellini's unrivaled virtues -- his lyrical sense of place, his abiding affection for even the most hapless of his characters, his effortless knack for limpid, bustling composition.



"There is no grandiosity, no self-mythologizing, no theatricality for its own sake. Not to say the movie, unfolding in the long shadow of socially responsible neo-realism, is dull or austere. From the opening scene, in which a seaside beauty contest is interrupted by a torrential downpour, to the madcap carnival sequence in the middle, it is full of brilliantly executed coups de théâtre, showing the director's natural flair for spectacle. But what makes 'I Vitelloni' so resonant and lovely is the way those chaotic, festive moments are shown to be part of the rhythm of Italian provincial life."
—A.O. Scott, *The New York Times*, November 2003

Wednesday, September 21st

La Strada / *The Road* (dir. Federico Fellini, 1954; 108 min.) Story by Fellini, Tullio Pinelli; screenplay by Fellini, Pinelli, Ennio Flaiano; cinematography by Otello Martelli, Carlo Carlini; music by Nino Rota; starring Giulietta Masina, Anthony Quinn, Richard Basehart.



"Now is another chance to be blown away by this film's power, its simplicity, its humanity, its theatricality, its heart-wrenching operatic pathos. The crowd scenes are extraordinary: simply, the faces Fellini finds to put on screen, children and animals coming serendipitously into shot.

"Giulietta Masina gives an artlessly Chaplinesque performance as Gelsomina, the elder daughter of a poor family – simple, solemn, bordering on what might today be called learning difficulties – who is sold by her mother for 10,000 lire to Zampanò (unforgettably played by Anthony Quinn), a lumbering, hatchet-faced strolling player intending to train her as his assistant for his cheesy strongman act. They then briefly work in a circus, where they fatefully encounter a cheeky Fool (Richard Basehart) who is to change their lives....

"Masina is mesmeric and the final scene, with Quinn's Zampanò briefly gazing up at the sky, is mysterious and unbearably moving." —Peter Bradshaw, *The Guardian*, 2017

"My Favorite film" —Jorge Mario Bergoglio, *La Repubblica*, September 2013

Wednesday September 28th

Nights of Cabiria / Le Notti di Cabiria (dir. Federico Fellini, 1957; 117 min.) Story by Fellini, Ennio Flaiano, Tullio Pinelli; screenplay by Fellini with Pier Paolo Pasolini; cinematography by Otello Martelli; music by Nino Rota; starring Giulietta Masina, Francois Perier, Franca Marzi, Amedeo Nazzari.



"Giulietta Masina's prize-winning, heartbreaking performance, the story's allegorical resonance and Fellini's sweeping, soulful vision of a Roman prostitute's resilient humanity mark 'Nights of Cabiria' as a cinematic masterpiece. Though it was shot in black and white amid the stark poverty of postwar Italy, neither the style nor the searching of 'Cabiria' has grown dated at all.

"As an outgrowth of characters played by Miss Masina in her husband's earlier films, 'The White Sheik,' 'Il Bidone' and 'La Strada,' the unforgettable Cabiria is a tiny, scrappy survivor who drifts almost magically among the film's varied realms. In three astonishing long sequences here, she is taken under the wing of a movie star, disillusioned by a religious pilgrimage with carnival overtones and cruelly tricked by a hypnotist who exposes her once-secret dreams.



"In the course of her eventful travels, Cabiria undergoes the profound spiritual evolution that gives the film its lingering grandeur. Anyone dismayed by the hyperkinetic emptiness of so much current film spectacle will find the antidote—a deep, wrenching and eloquent filmgoing experience—right here."

—Janet Maslin, *New York Times*, July 1998

Wednesday, October 5th

La Dolce Vita / The Sweet Life (dir. Federico Fellini, 1960; 174 min.) Story & screenplay by Fellini, Ennio Flaiano, Tullio Pinelli; cinematography by Otello Martelli; music by Nino Rota; starring Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Yvonne Furneaux, Nico, Polidor



"Federico Fellini's 1960 'La Dolce Vita' is one of the key works of the modern cinema. A brilliantly conceived epic fable about a scandal reporter adrift in Rome's high life, it depicted, with a judicious mixture of satire and compassion, the glitter world of celebrity."

—Kevin Thomas, *Los Angeles Times*, 1992



"A brilliantly graphic estimation of a whole swath of society in sad decay and, eventually, a withering commentary on the tragedy of the over-civilized.... Fellini is nothing if not fertile, fierce and urbane in calculating the social scene around him and packing it onto the screen. He has an uncanny eye for finding the offbeat and grotesque incident, the gross and bizarre occurrence that exposes a glaring irony. He has, too, a splendid sense of balance and a deliciously sardonic wit that not only guided his cameras but also affected the writing of the script. In sum, it is an awesome picture, licentious in content but moral and vastly sophisticated in its attitude and what it says. —Bosley Crowther, *New York Times*, April 1961



"My favorite film. I've seen it, oh, at least 25 times. It doesn't get old for me." —Roger Ebert, September 2008

Wednesday, October 12th

8½ / Otto e Mezzo (dir. Federico Fellini, 1963; 138 min.) Story by Fellini, Ennio Flaiano; screenplay by Fellini, Flaiano, Tullio Pinelli, Brunello Rondi; cinematography by Gianni di Venanzo; music by Nino Rota; starring Marcello Mastroianni, Claudia Cardinale, Anouk Aimee, Sandra Milo, Rossella Falk, Barbara Steele, Mino Doro.



"The first ten minutes—strange, comic, darting like quicksilver in unexpected directions and quite without the customary audience orientation aids—made me prick up my eyes. After twenty minutes I began to suspect I might be in on a masterpiece. After thirty I was sure of it." —Dwight Macdonald, *Esquire*, September 1963



"With '8 ½' Federico Fellini tops even his trend-setting 'La Dolce Vita' in artistry. And he confirms himself one of the few undisputed masters of the visual-dramatic medium. For here is the author-director picture par excellence, an exciting, stimulating, monumental creation. In style and cut, '8 ½' once again shows Fellini well in advance of his times. It is one of the most visually striking of all films, yet it has heart and an inner impact. Basically, it is the story of a 43-year-old director's crucial visit to a health resort to cure an undetermined illness. But the plot should not—or cannot—be told. Fellini was right in keeping it a secret until the film's opening. For '8 ½' defies telling or description. It is a 140-minute séance on the psychiatrist's couch." —'Hawk', *Variety*, April 1963

"At least half of all film-makers asked about the directors they most admire include Federico Fellini in their top three. There's no doubt, though, that '8 ½', is his real masterpiece." —Derek Malcolm, *The Guardian*, April 1999

Wednesday, October 19th

Juliet of the Spirits / Giuletta Degli Spiriti (dir. Federico Fellini; 1965; 145 min.) Story by Fellini, Tullio Pinelli; screenplay by Fellini, Pinelli, Ennio Flaiano, Brunello Rondi; cinematography by Gianni di Venanzo; music by Nino Rota; starring Giulietta Masina, Sandra Milo, Mario Pisu, Valentina Cortese, Valeska Gert, Caterina Boratto

"Made in 1965, around the time the term psychedelia was coined to describe a luminous Day-Glo vision of the world, Federico Fellini's phantasmagoric 'Juliet of the Spirits' was the Italian master's first color film. Arriving when serious European filmmakers were discovering color, this gorgeous, sometimes garish immersion in a rainbow palette invites you to contemplate the symbolic vibration of every hue in its teeming, overcrowded canvas.."



"Fellini went deliriously and brilliantly bananas with the color to create a rollicking through-the-looking-glass series of tableaux evoking a woman's troubled psyche. These sequences are a zany, surreal jumble of Freudian, Jungian and pagan symbolism segued into a 145-minute head trip. Although the head being explored is a woman's and the movie has been described as the female counterpart of Fellini's '8 1/2,' the fantasies being enacted are still Fellini's."



"At the heart of the film is Fellini's wife and muse, Giulietta Masina (the movie is really a gift to her at a difficult point in their marriage), who is portrayed as a wounded but hardheaded innocent navigating through a bawdy, bohemian circus world. Certain that her husband, Giorgio, is cheating on her, Juliet journeys through a supernatural netherworld of quacks, mediums and seers of various sorts and eventually achieves a kind of serenity. In addition to being visually sumptuous, some of the fantasy sequences are laugh-out-loud funny." —Stephen Holden, *New York Times*, May 2001

Wednesday, October 26th

Fellini Satyricon (dir. Federico Fellini, 1969; 129 min.) Adapted from the book by Petronius by Fellini, Bernardino Zapponi; cinematography by Giuseppe Rotunno; music by Nino Rota, Tod Dockstader, Ilhan Mimaroglu, Andrew Rudin; starring Martin Potter, Fanfulla, Hiram Keller, Max Born, Mario Romagnoli.



"'Fellini Satyricon' was released in 1970, and I was ready for it: 'Some will say it is a bloody, depraved, disgusting film,' I wrote in a fever. 'Indeed, people by the dozens were escaping from the sneak preview I attended. But 'Fellini Satyricon' is a masterpiece all the same, and films that dare everything cannot please everybody.' Today I'm not so sure it's a masterpiece, but it is so much more ambitious and audacious than most of what we see today that simply as a reckless gesture, it shames these timid times. The film loosely follows the travels and adventures of several characters, notably the students Encolpio (Martin Potter) and Ascilto (Hiram Keller), as they fight over the favors of the comely slave boy Gitone (Max Born). Gitone is won by Ascilto, who sells him to the repulsive actor Vernacchio (Fanfulla), whose performances include mutilation of prisoners. True to the nature of the film, Gitone doesn't mind such treatment and indeed rather enjoys the attention, but the story moves on, presenting a series of masters and slaves in moments of grotesque drama and lurid fantasy.



"'Satyricon' deals in visual excess like no other, showing a world of amorality, cruelty, self-loathing and passion. Fellini found an instinctive connection between Petronius and himself—two artists fascinated by deviance and excess—and in the heady days of the late 1960s saw no reason to compromise." —Roger Ebert, *Chicago Sun-Times*, July 2001

Wednesday, November 2nd

Fellini's Roma (dir. Federico Fellini, 1972; 120 min.) Story & screenplay by Fellini, Bernardino Zapponi; cinematography by Giuseppe Rotunno; music by Nino Rota; starring Peter Gonzales Falcon, Fiona Florence, Pia De Doses, Renato Giovannoli, Gore Vidal, Anna Magnani, Marcello Mastroianni, Alberto Sordi, Fellini.

"This is Fellini's Rome and nobody else's, just as all of his films since 'La Dolce Vita' have been autobiographical musings and confessions from the most personal—and the best—director of his time. The movie isn't a documentary, although sometimes he lets it look like one. It's a rambling essay, meant to feel like free association.



"There's a very slight narrative thread, about a young man named Fellini who leaves the little town of Rimini and comes to the great city and is overwhelmed by its pleasures of body and spirit. The autobiographical material is worked in between pseudo-documentary scenes that contain some of the most brilliant images Fellini has ever devised. The movie opens with a monumental Roman traffic jam that, typically, becomes important because Fellini has deigned to photograph it. He swoops above it on a crane, directing his camera, his movie, and the traffic. A blinding rainstorm turns everything into a hellish apparition, and then there's a final shot, held just long enough to make its point, of the autos jammed around the Colosseum.



"'Fellini's Roma' was attacked in some circles as an example of Fellini coasting on his genius. I find this point of view completely incomprehensible. Critics who would force Fellini back into traditional narrative films are missing the point; Fellini isn't just giving us a lot of flashy scenes, he's building a narrative that has a city for its protagonist instead of a single character.

—Roger Ebert, *Chicago Sun-Times*, January 1972

Wednesday, November 9th

Amarcord / *I Remember* (dir. Federico Fellini, 1973; 123 min.) Story & screenplay by Fellini, Tonino Guerra, cinematography by Giuseppe Rotunno; music by Nino Rota; starring Pupella Maggio, Armando Brancia, Magali Noel, Ciccio Ingrassia, Maria Antonietta Beluzzi, Josiane Tanzilli, Francesco Maselli, Bruno Zanin.



"Amarcord" is as full of marvels as anything Fellini's ever done. It takes place in the early 1930's in a small Adriatic resort town that seems to be Fellini's recollection of Rimini, where he was born and grew up, although it's sometimes as exotic as the ancient Rome of 'Satyricon' and as familiar as the Rimini Fellini remembered, 'I Vitelloni'. It is a haunting, funny, beautiful work that makes most other recent movies look as drab as winter fields without snow.

"Amarcord" doesn't have a single narrative. It has dozens. There is one for nearly every character who turns up on the screen, plus the story of Fellini himself, not only the Fellini who is represented in the film by a firm-jawed, decently rebellious teen-ager named Titta (Bruno Zanin), nor the Fellini surrogate called The Lawyer (Luigi Rossi), who turns up in the film from time to time as a kind of tour guide. Fellini himself is never actually 'in' the movie, as he was in 'Roma', but he is all over it. 'Amarcord' is his memory of a year in the life of Rimini, or a town much like it, and for Fellini memory has a lot in common with dream. It needn't be what literally happened but what he wanted to believe, or perhaps, what time has forced him to believe.



"One of Fellini's greatest gifts is his ability to communicate a sense of wonder, which has the effect of making us all feel much younger than we have any right to. Fellini's is a very special, personal kind of cinema and in 'Amarcord' he is in the top of his form."
— Vincent Canby, *New York Times*, September 1974

Wednesday, November 16th

Ginger and Fred / *Ginger e Fred* (dir. Federico Fellini, 1986; 125 min.) Story and screenplay by Fellini, Tonino Guerra; Tullio Pinelli; cinematography by Tonino Delli Colli, Ennio Guarnieri; music by Nicola Piovani; starring Giulietta Masina, Marcello Mastroianni.



"More than 40 years after the height of their fame, which wasn't exactly international to begin with, Amelia (Giulietta Masina) and Pippo (Marcello Mastroianni) are brought out of retirement to reprise their Astaire-Rogers inspired ballroom dance act on an Italian television variety show called 'We Are Proud To Present'.

"At its core, 'Ginger and Fred', the great Federico Fellini's latest cinema spectacle, is a consideration of television as a universe complete unto itself, where immortality is a three-minute spot on-camera and where shadows are more real than the figures that cast them.



*"'Ginger and Fred', is most entertaining in bits and pieces and, on several occasions, it's inspired. Well worth waiting for is the climactic sequence in which the apprehensive Ginger and Fred finally get to do their 'Cheek to Cheek' number. Miss Masina and Mr. Mastroianni are triumphant - she in her glittery, marabou-trimmed evening dress, wearing a blond wig that's seen better days, and he in white-tie-and-tails that almost, but not quite, transform the aging, debonair bum into the suave icon of the depressed 1930's. 'We are phantoms,' says Mr. Mastroianni's Pippo 'We arise from the darkness and disappear again.'" — Vincent Canby, *New York Times*, March 1986*

Wednesday, November 23rd

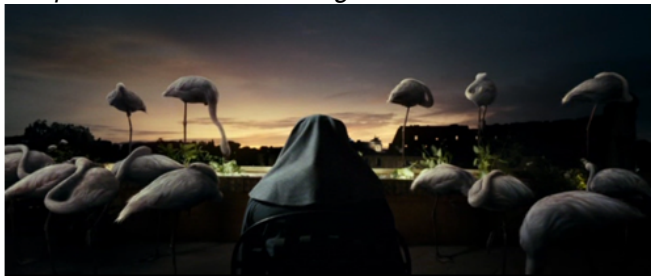
No Film: Thanksgiving Break

Wednesday, November 30th

The Great Beauty* / *La Grande Bellezza (dir. Paolo Sorrentino, 2013; 141 min.) Story & screenplay by Sorrentino; screenplay by Umberto Contarello; cinematography by Luca Bigazzi; music by Lele Marchitelli; starring Toni Servillo, Carlo Verdone, Sabrina Ferilli, Carlo Buccirosso, Iaia Forte.



"Given the undiminished stature of Federico Fellini, whose startling foresight is increasingly quoted in contemporary movies, it was inevitable that someone would think of remaking his masterpieces. Fortunately, director Paolo Sorrentino knows better than to imitate a giant, and 'The Great Beauty' is more a reverent bow, picking up where 'La Dolce Vita' left off 53 years ago. Perhaps not surprisingly, the eternal city hasn't changed that much. Though Sorrentino's vision of moral chaos and disorder, spiritual and emotional emptiness at this moment in time is even darker than Fellini's, he describes it all in a pleasingly creative way that pulls audiences in through humor and excess.



*"It was a deft choice casting the older Toni Servillo as a latter-day Mastroianni, Jep Gambardella, the suave journalist for a big Roman daily who is justly known as 'King of the Socialites.' Witty and urbane, but capable of being caustic and hurtful even to his circle of friends, Jep moved to Rome in the 1970s and made a name for himself with a serious novel—the last book he ever wrote. Now he devotes himself to attending parties for the smart set. Humor plays a major role in making the film enjoyable, and there are a lot of laugh-out-loud moments that capture human absurdity and frailty. Sorrentino, like Fellini, finds the right touch of respectful amusement depicting the Church and the aristocracy. The impoverished old prince and princess Jep hires for a party are dignified relics of a world gone by, still surrounded by the grand architecture and art of their ancestors. — *The Hollywood Reporter*, May 2013*

Fall 2020 – Fall 2022 Emory Friends of Film & Media

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Screenwriter (\$100+) Nada & Louai Aldayeh; Michael & Louise Ashton; Robert Bahr; Jacquelyn Cochran; Candace & Jeffrey Dobro; Lauren Feder; James & Helena Fineran; Sanjeev & Ritu Garg; Maxime Goodley; Mr. & Ms. William Taylor Kamp; Caroline Reed; Samantha Worthen; Daniel Zuinga

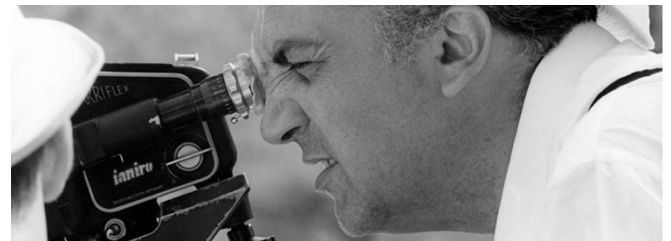
Member (\$50+)

Roberto Denegri, Jr.; Joel Dobben; Laura & John Hardeman;

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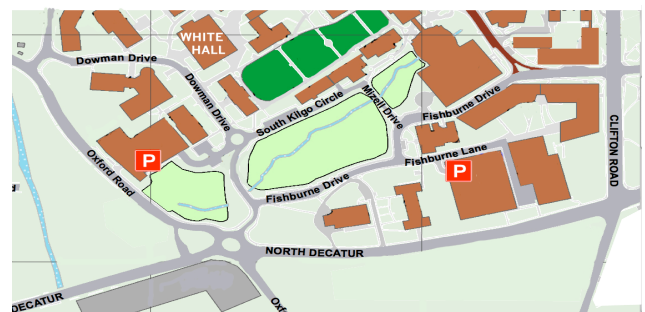
Student (\$10+) Megan Yang



All titles are subject to change. For updated information on these and other screenings as well as notices about special lectures by visiting scholars, please visit "Calendar" at www.filmstudies.emory.edu or arts.emory.edu

Emory Cinémathèque is a collaboration between Emory College and the Department of Film & Media Studies, with additional funding from Emory Friends of Film & Media. **All screenings are at 7:30 in 208 White Hall.** Emory Cinémathèque is committed to showing the best available prints for all of our screenings, meaning, whenever possible, either archival 35mm or DCP.

This series was curated and will be introduced by Dr. Matthew Bernstein of Emory's Film and Media Studies and Dr. Angela Porcarelli of the Department of French and Italian. Special thanks to Dr. James Steffen and Kevin Miller of Emory's Heilbrun Music and Media Library for film bookings; the staff at Emory Arts for promotional help; Bruce Dille, Steve Lamb and the White Hall staff; projectionist Sandra Conner; Gary Fessenden, Maureen Downs and Clare Sterling of the Department of Film & Media Studies for logistical support. Thanks also to Alexandra Vasile of the Harvard Film Archive; Germana Ruscio at CinecittàLuce Archivio; Katie Trainor and the Museum of Modern Art. Dr. David B. Pratt researched, edited and designed this program.



After 4pm handicap accessible parking spaces are available on South Kilgo Circle. A government-issued hangtag must be displayed.

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