

Scrutinized by workers and curiosity seekers, the cars of the wealthy passengers arrive. Some captions inform us that the month is July and the year 1914, and the journalist Orlando, let us call him the 'special correspondent', explains that it is a very important funeral ceremony.

The people who are about to board the ship are artists, opera singers, sopranos, tenors, orchestra conductors, actors, impresarios, friends and devotees of the greatest singer of all times, Edmea Tetua, whose ashes were brought in a magnificent hearse and, under close guard, taken aboard the ship as the band plays and the film gradually changes into color. The ashes are to be thrown to the winds off the island of Erimo, the birthplace of the divine singer, for which the ship will head in obedience to her last wishes.

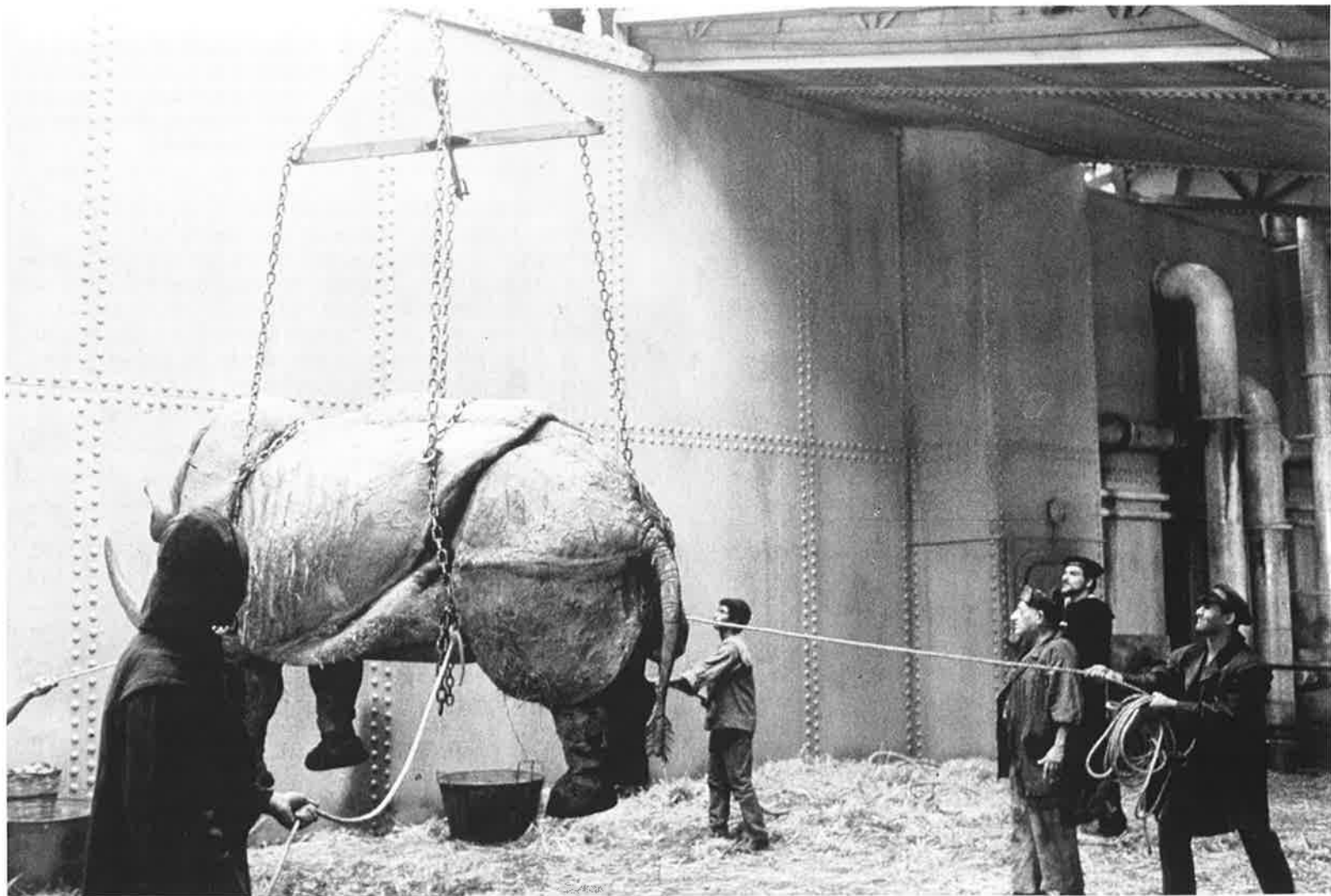
The color comes in as the sailor with the urn goes up the gangplank. Then everyone, including the engine room firemen, sings in salutation as the ship weighs anchor.

In the ship's large kitchens, they prepare meals that the busy waiters

serve in the elegant dining room crowded with very staid people (shot in slow motion). There is the soprano Ildebranda Cuffari, rival and now heiress of La Tetua, with her family; the Italian tenor Sebastiano Lepori, with his Argentine wife/manager and his theatrical agent; the homosexual comedian, Ricotin, who is on board only for the publicity value; and the Englishman, Sir Reginald of Covent Garden, with his wife Violet, hyper-attentive to the glances of the men.

The journalist Orlando clumsily allows the introduction of the other passengers, including the superintendents of both Milan's La Scala and the Rome Opera, the latter accompanied by his secretary cum medium; the orchestra conductor and ex-child prodigy, Von Rupert, with his mother; the tenor Aureliano Fuciletto; the two superintendents of the Vienna Opera; the columnist Brenda Hilton; the basso profundo Ziloev; the mezzo soprano Valegnani, with the likeable Ines Ruffo Saltini; the Rubetti brothers, both singing teachers; the orchestra conductor David Fitzmayer; the famous dancer Svetlana.

*As The Ship Sails On its symbolic voyage, a love-sick rhinoceros requires constant sprinkling with water*





*Passengers and crew of the Gloria N. form the lively, grotesque characters of the fantasy news report about the funeral rites of the famous operatic singer, Edmea Tetua*

A seagull, its hunger awakened by spying Fuciletto's meal through the window, enters, creating confusion among the elegant guests before flying off and allowing the Grand Duke of Herzog to make his entrance for lunch at a separate table with his retinue – his sister Lherimia, the blind princess who sees the color of musical notes; the Prime Minister, defence minister and police chief.

Meanwhile, life on board consists of resting on deck, visiting the various parts of the ship, a very much applauded concert by the Rubettis, who make the glasses in the kitchen vibrate, the red sunsets (like the sea, so false as to appear real), the observation of the stars, the apparition of a young, spiritual maiden, and both personal and professional occasions in memory of the late Edmea. The evening concludes with the eager, excited, jealously erotic game between Sir Reginald and Violet, while the Count of Bassano, custodian of the memory of La Tetua, remains all alone and watches the projection of a movie about the divine singer, but is interrupted in his private – and perhaps not disinterested – adoration by the passing by of the Princess Lherimia.

The following day, the group tour of the boiler room turns into a singing competition for the benefit of the hot firemen who, down there among the boilers, greatly appreciate the short, intense performance, which naturally ends with a high note from Cuffari.

The second outstanding event of the day is the visit to the hold, where there is a stinking rhinoceros in a cage. The love-sick animal will not eat or move, which worries its Turkish caretaker not a little.

Orlando is in the gymnasium, briefly interviewing the Grand Duke. After some problems of procedure and translation, he succeeds in learning from the Grand Duke that, in the future of the world, there are

three "boom-boom-booms" suspended metaphorically on the edge of a mountain, or tragically in the mouth of a volcano.

During the long hours of navigation, they watch porpoises and take souvenir pictures of them. The young, fat Grand Duke is unable to resist the fascination of the camera, while the Prime Minister surreptitiously courts the princess, and Ziloev manages to hypnotize a hen using his voice. All of this is recorded by the ever-present, but discreet, movie camera, which has been at work since the start of the voyage, even taking shots of the funeral urn deposited in the captain's cabin.

Amidst singing practise and walks on deck, the rhinoceros problem is resolved. Its strong stink is eliminated with a shower.

Still tracing the memories of Edmea Tetua, it becomes clear that the legendary secret of her greatness did not only depend upon her lungs, diaphragm and vocal chords, but on an energy-catalyzing phenomenon that the soprano obtained following the spirals of an imaginary sea-snail's shell, which enabled her voice to rise effortlessly. In order to evoke her spirit, a seance is held in the library: a book falling on a picture of the Gioconda gives the answer to the question of what her favorite opera was. The medium materializes La Tetua wrapped in a white shawl. This evocation, in reality, is the fruit of the excessively romantic Count of Bassano dressed in the clothes of the august departed.

The following morning, the passengers discover that something new has occurred. During the night, a group of Serbs was taken on board because, as the captain explains, as a result of the assassination of the Austrian arch-duke visiting Sarajevo, Austria has declared war on Serbia, and the terrified population has attempted to escape by sea and reach Italy.

Amidst problems of cohabitation and the sense of humanity, between the hunger of the refugees and the exquisite dinner of the passengers – the unsufferable Violet will serve food to those people – and after the complaints of the Grand Duke's ministers, who fear for his safety, the situation is resolved by music and singing. Initiated by the gypsies, who begin to dance around the fire, the action, little by little, begins to involve the musicians also, in a collective and liberating choreography. In the meantime, Princess Lherimia calms the Prime Minister, who is secretly plotting against the Grand Duke, by telling him of a good dream she had, and by sealing their meeting with an intense lover's kiss.

At dawn, everyone is awakened by the menacing appearance of an Austro-Hungarian warship demanding the surrender of the Serbs. The news that the Grand Duke is on board momentarily resolves the problem, and allows the Italian ship to continue on its way.

Off the coast of Erimo, the solemn, elegant funeral ceremony takes place on deck. The wind disperses the ashes of the world's greatest singer, while a gramophone broadcasts her voice, greatly affecting all present.

Once the rites are over, the princess orders the police chief to arrest the Prime Minister for treason, while the warship crosses their bows and awaits the handing over of the Serbs.

The next episode and the ending are dedicated to the story told by Orlando who, exchanging his black ceremonial dress for a bathing suit, cap and life jacket, alternates the 'anything but east' reconstruction of events with the Chorus of the Lombards (and other things) sung by those passengers who have remained on deck. The Grand Duke and the Serbs board the lifeboats (together with the ethereal maiden in love with love, who has been smitten by the young refugee Mirko). The young Serb launches a home-made bomb at the side of the warship, which ends up in the cannon compartment, and provokes an historical catastrophe. It is not easy for the journalist to accurately report what happened: the bomb could have been a pretext for firing at the Gloria N. and thus provoke an international incident with its repercussions; the fact remains that the ship is bombarded and begins to take water, as the participants at the funeral save themselves in the lifeboats, singing in chorus with the firemen. The images of the short film about Edmea Tetua and the epilogue of the singing precede the explosion of the warship, which lists to one side.

In the strong wind that has blown up, the cameraman continues turning his crank for filming the closing scenes before the set at Cinecittà is revealed, with a great platform swaying on a false sea at the center of the sound stage. All around are large floodlights, movie cameras, technicians, photographers and members of the crew busy with the filming.

The images have reverted to a slightly sepia tinted black and white, showing Orlando at the oars of a lifeboat as he gives final instructions: many have managed to save themselves, and he has brought the rhinoceros on board which, he says, will supply excellent milk.

Zoom and close in, with the same hum as at the beginning, freeze the image of the little boat in the distance with the sparkling of the plastic sea until the final fade out.

At a certain point in the voyage of the Gloria N., the journalist Orlando puts away his professional guise for a moment and, as the ship sails on, perhaps in order to



*Beautiful, romantic Dorotea (Sara Jane Varley) lingers on the bridge with the gregarious journalist Orlando (Freddie Jones), who is constantly on the look out for interesting gossip about the radiant celebrities on board*



*Dorotea's smile highlights her innocence, in sharp contrast to the feigned respectability of the other passengers*

determine the route, seems to take on the role of Fellini himself. It is night, all the characters have been presented, the reasons for the voyage amply explained, the context as well defined as that of the silent film era brought to mind by the very elegant costumes of the artistes. Somehow, the impasse is the same one that tormented Guido in *Eight and a Half*. I have nothing to say, but I want to say it all the same, confessed the anguished director. Now, with *And the Ship Sails On*, Fellini puts similar words into the mouth of the guide Orlando: "These are some notes I have been jotting down... for a diary of mine. I write, I narrate. But just what is it that I want to narrate? A sea voyage, the voyage of life? That is not something one writes about, one simply does it and that's enough. Its banal, is it? It has already been said! And better... But everything has already been said! And done!" Even the style in which Fellini – who supposedly has nothing to say – continues to brilliantly portray that hypothetical nothing, is the same, even if more nostalgic.

The structure of the movie is, in fact, a ritual regret made possible by the lack of the authentic, the absence of something true and genuine (the great late singer) that manifests itself as a voyage/pretext of self-referential homage, in which the author intends to "look with a certain irony on the dangers of hyper-information." Impersonated by the journalist Orlando, a correspondent of the Ruggero Orlando type (a well-known television journalist typical in his gestures and style of communication), he turns up in Fellini's vision of show business in the early Eighties, a messenger of nostalgic feelings for what is past and which, like nostalgia, "reaches us in the form of information."



*Ildebranda Cuffari (Barbara Jefford) is an old rival of the lovely Edmea, whose ashes will be scattered off the coast of Erimo Island*



*A few examples of the many different types of people on board Fellini's fantasy ship: Serb refugees and nymphomaniac noblewomen (Norma West)*

Perhaps Fellini's ship is sailing somewhere, but the goal is neither that of the tunnel in *City of Women*, where nostalgia is still overcome by memory, nor the initiatory circuit illuminated by the lights and shadows of the Eighteenth Century in *Casanova*. The covered space where the personages, models, narrative solutions, perfume of an epoch and of cinema falsification is much more the hall of *Orchestra Rehearsal* which, bearing the past of defunct illustrious personages, is changed into an up-to-date place in accordance with the cinema's eye for the manias of the travellers.

The division of the roles into sailors, firemen, waiters, artistes, singers, actors, intellectuals, and then the prince and the Serbs, corresponds to the places of the various instruments in the orchestra, among which little groups are formed that confide and collaborate amongst themselves, different from and indifferent to the others when not outright hostile. And, if in the affairs of the rebellious musicians, irony is midway between caricature and degraded professional comportment. *And the Ship Sails On* produces some frescos of ambience: the beginning on the wharf, the passengers' pastimes, the high notes in the machine room, Schubert's *Moment Musicale* played on water glasses, the hypnotized hen, the unhealthy, feigned jealousy of the baronet, the pre-finale and the finale.

What in *Orchestra Rehearsal* was a constant motif, always disquietingly the same, is entrusted here to a 'nonchalant' discourse on music: "A solution that may even appear sacrilegious, blasphemous and will no doubt make lovers of opera howl. I had a new collaborator, maestro Gianfranco

Plenzio, who followed me confidently, and sometimes guided me, in this dare-devil musical adventure which aroused my enthusiasm. Once again, I was privileged to have the collaboration of the poet Andrea Zanzotto, who had fun – at least I hope so – substituting verses of his own for the words written by Piave or the other librettists of Verdi or Rossini." And this ironic little game, while setting the cadences for the phases of the film, relieves the growing gloominess of the preceding orchestra rehearsal. At the beginning we have "*Seguiamo sui flutti/di gioe e di lutti/la rotta più ardita/la nave che va...*" and, immediately afterwards, Čajkovskij *Nutcracker Suite*, a triumphal march for the entrance of the Grand Duke of Herzog, and finally the ersatz Italian melodrama of the passengers and sailors against the Austrians and in favor of the shipwrecked Serbs: "No, no, no. We will not surrender them..."

The heavy wrecking ball which caused the revolution to stop also reappears under the guise of the Austro-Hungarian warship, with which it shares the same metallic molecules and gray color, the menacing presence and the immobile perilousness which will bring about the same consequences. The former sets its seal on contemporary chaos, and the latter brings to account a polished world of uniforms, hats, lacework, strings of pearls and Nineteenth Century *bel canto*, photographed in July 1914 with the eruption of World War I. But when the war comes, the true reality, that is, Fellini has already finished the voyage, or rather he rushes to end it, closing the vastness of the expanse of water in the frame. He evidences once again the irony to which he had entrusted the construction of his great mirror of the false at the beginning of the voyage, a falsity projected in the smallest details with



The ineffable head waiter (Ugo Frangareggi) standing next to the effeminate, extremely odd comedian, Ricotin (Jonathan Cecil)



*The refined Italian opera singer, Lepori (Fred Williams) communicates the theatricality of this world with a simple gesture*

total dedication to the movie and its sublime cinema artifice. "How marvelous! It looks painted!", says a singer, looking at the false sunset in the false sea that is even more beautiful than the one in *Amarcord*.

And where, in the pre-finale of *Orchestra Rehearsal*, the ball swung heavily after the rhythmic and fallacious movement of the metronome, now the regular rolling that had visually accompanied the entire voyage is shown in its spectacular fictitiousness. And never before as in this picture does Fellini's *where* become the movie itself, form and content of its journey/tale. The revealed set increases the fascination of the scenography, the furnishings, the rich costumes, and emphasizes that, in Studio 5 too, they can

produce effects not necessarily super-technological and special to recreate atmospheres more real than reality, and close the narrative circle by taking the lifelike aspect of the movies back to its original centrality. Fellini seems to be hiding behind the silent film beginning and ending, behind the crane, the strong floodlights, the dollies and the movie camera – in short, behind the cinema, a ship that, by now, is proceeding on its own without a real helm.

When Fellini moved within the non-places of his imagination, he was quite at home among the displacements, illusions, magical gusts of visionary realism, like a disorderly person within his own disorder. Now that he seeks guarantees from the producers, signs of public and private interest that no longer disassociate the director's image (difficult) from that of the personage (a world emblem), he is no longer at ease, and is content to remain inside the unstable shell of his creative obsession in order to continue *making* films as he likes to – as a craftsman, methodical, very orderly, detailed. "It is good enough to hammer in a nail, put a wall into a set, set a wig on an actress's head, check that some makeup is right. In a word, move around busily in the midst of a troupe of people who look at me with the respect due to age and also perhaps a little embarrassed and amused. Shoot, adjust a drape, a chair, a light, arrange an actress's shawl, try to make an actor understand how to raise an eyebrow. That's it – to live not only the characters but the objects too. Yes, this continuous flowing is a power that identifies with volumes, people, things, lights. It is mercurial, unseizable. [...] I hand over my body and my mind or talent to a kind of current. A current that solicits me, obliges me, forces me rapidly to embody many things, people, thoughts, attitudes. And it is in that moment, when I do not exist because I am in so many places and occupied with so many details, that I believe my strength lies."


Being part of that group of movie people for whom the parentheses between one movie and the next – real life – are only cruel interruptions, Fellini cannot help but react with the cynic's faith in the things he does. He is an artist who will not renounce a craftsman-like reinvention of the dream in 35mm, and who wants to continue liberating himself from the many encumbrances of the intellect and the unconscious – for example, the symbolism of the false rhinoceros. But he also knows that he cannot continue wearing himself out for long in the attempt to reconcile the idea with money, reason with passion, and so he is already thinking of getting past the (maternal) marine metaphors in order to follow the destiny of his next movie, the last grateful and devoted homage to his Giulietta, the faithful companion of the terrifying voyages on the treacherous seas of private life and the world of Italian movies and television.

# The Silence of the Clown

Ginger and Fred • Intervista • The Voice of the Moon

**G**inger and Fred (1985), impious portrait of television and bittersweet reflection on ageing, is a movie that combines the two souls of Fellini's kaleidoscopic world. Ginger is the female character who changes from the soubrette of *Variety Lights* into Cabiria by way of the clown woman – Giulietta/Gelsomina. Fred, played by Mastroianni, is Fellini's usual alter ego. This disarmed and disarming critique of television and its fearful rules could have no other interpreters than these two beloved actors towards whom Fellini feels a great debt: Giulietta Masina, whose tragi-comic clowning nourished his imagination for some thirty years, and Marcello, opposite side of the genetic coin, who could certainly not be excluded from this quaking, masculine *Amarcord* of the movies, and the stage of a past epoch.

Like the ship without a goal of the preceding film, whose passengers are shadows that sing and live out a (melo)drama because they know they belong to an epoch that has been superceded by the movies, Fred too is a relic, a symbol of the survival of his derelict art, like that of Ginger's, another bit of flotsam from the Forties. Around them moves the cold empire of the television screen, with its indifferent soldiers, in an exotic and motley aquarium to bring an emblematic affair to life. Certainly not the one imagined by Dino De Laurentiis who, before deciding not to produce the movie, complained: "I have read the script. Why the hell waste time with this crap? Give me Mandrake! Don't you realize that you are Mandrake?" On the contrary, this is a blistering photograph of Italian commercial television.

 To the music of 'The Continental', and a photo of Ginger and Fred in evening clothes amidst the Manhattan skyscrapers, the opening titles are shown, followed by the arrival of a train. Amelia Bonetti disembarks, an elegant little lady who, during the Forties, appeared on stage under the name of Ginger. The Christmas season is in full swing when she arrives at the Termini station in Rome. The station is crowded with people of all kinds, as always, and plastered with advertisements showing an enormous Lombardoni type *zamponi*, a Christmas sausage. Amelia has been invited to appear on the television show *Ed ecco a voi* where, after many, many years, she will dance again with Fred, real name Pippo Botticella, in an imitation of

the famous couple Fred Astaire and Ginger Rogers. This number was their war horse in many a seedy vaudeville show during the Forties. A forbidding lady hostess accompanies the bus, whose passengers include two Lucio Dalla imitators, a Neapolitan transsexual and an old, senile admiral covered in medals.

They arrive at the Palace Hotel, a large establishment on the outskirts, located near a tremendously tall television tower sprouting parabolic antennas, repeaters and a conspicuous revolving something or other. No-one among the rude, distracted hotel employees pays any attention to Ginger, who nevertheless finds her room, where the television is on and is alternating pieces of a movie with advertisements. Almost sorry that she came, and in order to free herself of the attentions of a Clark Gable double, friend of an unsuccessful imitator of Proust, Ginger goes down to the restaurant with the transvestite. She dances a little by herself as she waits outside for Fred, who is late in arriving. She is interrupted and frightened by a group of rowdy motorcyclists, and then by a strange young man who asks her for a handout. When the bus finally arrives with a group of performing dwarfs, the 24 Los Liliput, Pippo is not on it. Back in her room, Ginger cannot get to sleep because the man in the next room snores. She will discover that the man is Fred, grown very old and run down who, in turn, does not recognize his ex-partner.

In the morning, the pair practice their dance routine with the piano. They are interrupted by the confusion and excitement of the television people, who are rounding up the 'bestiary' for an animal program featuring a cow with eighteen teats.

On the bus to the television studios, a slightly crazed mother and son play a recording of voices from the next world, and Fred becomes sad, thinking that the things of this world sometimes regard him in a strange way, as if saying goodbye...

When they arrive at their destination, they cannot get off the bus immediately, because the boss Catanzaro is arriving under police escort to recite a poem on television, and particularly because Fred sets off the metal detector alarm with the horseshoe he carries in his pocket.

There is still a little time before they have to go into make up and put on their costumes. Stopping at the big coffee bar, they get to see, both live and on the monitor, the other 'stars' invited to the special Christmas show: the engineer Armando Bitossi, who has beaten all records for his time spent sequestered with kidnappers, and for the size of his ransom; a girl from Romagna who abandoned her family because she fell in love with an extra-terrestrial; Fra Gerolamo di



*Giulietta Masina and Marcello Mastroianni in Ginger and Fred, a poignant symbol of a time which has now passed*

Trivento who levitates when he prays; a priest who has (not) renounced the habit for love; the plastic surgeon who will remove the bandages from his most recent patient on live television; the writer being urged to promote his latest book; the clan that has fun with Fred's extemporised sexual proverbs.

There are unknown journalists from small papers. The merry Barbara from Teleflash interviews the dance team, and Fred gives a short lesson in tap dancing, which was invented as a morse code by black plantation slaves.

On the way to their dressing room in the company of Toto, a friend and colleague from the good old days, Ginger and Fred encounter people in costumes, dancers, strong men, vampires, gypsies, monkey trainers, a political figure who is on hunger strike against hunting, real hoboes, the decorated hero, etc, etc. Finding a quiet spot, they put on their evening clothes and Ginger is possibly thinking of what Toto said about the depression her ex-partner suffered right after the separation, a crisis that had even seen him admitted into a mental hospital. The two partners exchange a few youthful memories, try out a couple of dance steps, and express ideas about the television system and the 'philosophy' that conditions an audience of sheep.

In the makeup room, among the crowd of those almost ready to go into the recording room, Ginger is overcome by a panic attack to the point of wanting to leave, but Lombardoni, president of the television network and, in his youth, a Fred Astaire imitator, leads her into a few dance steps and thus reassures her.

The guest stars are now in the long, dark corridor waiting to enter the studio. They wait, some enter sighing, there are long silences and the subdued advice of the bored television personnel. Ginger refuses to state her age in order to coax the sympathy of the audience, and Fred laments the lack of another glass of cognac against the cold (or his fear?). Finally, one enters 'on tip-toe, as in church', and among the

technicians, the suffused lights, nervousness, the extorted applause, exaggerated trumpet blasts and the highly illuminated curtains of the scenography, the conductor Aurelio makes his entrance (Franco Fabrizi, dubbed with the extraordinary vocal inflections of Alberto Lionello) who opens the program.

While waiting to go on, walking in the boxes marked on the floor, there is an alternating of advertising with the guests on stage and off: the ostensible ex-priest kisses his woman, Lombardoni sausages with corn meal mush combine with the man who studied black magic along the Amazon and makes women pregnant with a look; an enormous plate of macaroni with ragout and parmesan cheese unites with an olive oil to try on a girl's bottom; the two crazed people who hear messages from the dead are mixed up with the story of the transsexual, and the inventor of edible women's underpants gives a quick demonstration of the article.

The show continues with the flying monk, the fasting politician, those who hear voices, the Spanish number of the dancing dwarfs, right up until the turn of Ginger and Fred (a little agitated), and the decorated admiral is helped into their waiting place by the nurse and attendants.

Before our couple goes on, there is still the moment of the heroic housewife who had studied voice: she cries into the television camera, confessing to have taken money, cursed money, to go for a whole month without watching television, a dreadful experience that she would never repeat again. The advertisement for Lombardini roast pig is used as a curtain for presenting Ginger and Fred's number. Just as they are about to begin, there is a black out. The whole studio is in darkness and nobody must move. The two dancers sit down on the floor and then, frightened, decide to profit by the situation to make their escape. The lowing of the multi-teated cow is the signal. Fred is finally going to get out of his system the urge to make a spiteful gesture towards the television audience of sheep, but at the very moment he



bends his arm the lights go back on. The couple dance as well as they can manage – tripping up a few times, breathless, some cramps, and Fred briefly falling down – accompanied by the immortal tunes of American musical comedy.

At the Termini station by night, Ginger is about to return to her daughter and grandchildren at Santa Margherita Ligure where, as a widow, she has been running a very small business. Fred, who sells encyclopedias, after having sold his little dance school and separating from his wife, has decided to stay in Rome for a few days as Toto's guest, perhaps under the impossible illusion of becoming a television host like the one for *Ecco a voi*.

Two girls and a young smiling black boy who is a dancer ask them for their autographs. Ginger 'loans' Fred, who is obviously in a bad way, the 800,000 liras that she got for her performance. They say goodbye with melancholy affection. Ginger gets on the train, the lights of the enormous sausage go out, Fred is already in the bar and, on the last television screen, the final image is the Lombardini advertisement.

All one needs are the few notes Fellini jotted down in 1985 for 'Corriere della Sera' to give a synthesis of television in the Eighties and supply a motivation for the making of *Ginger and Fred*: "Note: The abnormal, the monstrous, the delirious, the alienated, the exceptional things that television suggests as the most obvious, normal, familiar and usual daily fare; and, on the contrary, the banal, the insignificant, the informal, the collective, the undifferentiated presented with the solemnity, the blare of trumpets, floodlights, choreography and rhythms of a sacred ceremony." And added to this description of television, which gigantically enlarges and emphasizes



Neon lights and dancers contrast with the absurd television show "Ed ecco a voi", where true stories, twins and tales of former bravery follow one after the other

everything, there is the effect of annulling, flattening, drowning in syrup that every person, event and story ends up experiencing when placed inside the magic box.

A paradox, for by definition the magic box is something Fellini ought to like, who, as from a magician's top hat and the illusionists of his cinema, could extract from it some real surprises, true reality, true cinema. Instead, on the contrary, he cannot stand it, because it is the arrogant proposal of something impossible, an unbearable resonating chamber habituated to the ugly and the bad taste created by and for the box itself.

A memory box with all the conditions for being profoundly Fellini-like. Television preserves everything, can file away any image in the world at any hour of the day or night in an uninterrupted flow which, however, due precisely to the accumulation, no longer allows any one image to establish itself on the eye, the brain or the heart of a director like Fellini. Lord of images, but of imagined ones, not those of the void. And the television void is located at the center of its screen, collected in the hypnotizing funnel of repetition and the passive conditioning of the viewer – or better, of the consumer.

One might object that, in a certain sense, Fellini is spitting into the plate he is eating from when he criticizes television, seeing that he is making his movies with television money. Not only that, he criticizes the interruptions of movies by television commercials. If, in the former case, one should remember that, at first, the language of television had aroused his interest for its immediacy, in the latter he became a champion, along with many other Italian directors, of a crusade under the slogan: "One does not



Master of ceremonies, Aurelio (Franco Fabrizi), high priest of the paradoxical show, introduces a guest



*In spite of the years and the difficulties he has endured, Pippo Botticello, Fred on stage (Mastroianni), has not lost any of his protesting spirit, and definitely does not share the ideas of his calm dance partner, Amelia Bonetti, alias Ginger (Masina)*

interrupt a story, one does not postpone an emotion." In fact, there is no contradiction, because to shoot television commercials, as Fellini did, does not mean that these must be used to interrupt movies; otherwise, he says, the commercials could also be inserted into masses, processions, and so on. To shoot commercials (aside from the money involved) meant for Fellini trying to tell a story in a few seconds, a fine challenge for a cineast, an interesting test of one's professional ability – as were his commercials for Campari, Barilla and the Banca di Roma. In both the last and the first, trains played a determining role. Furthermore, the commercial for the aperitif brings to the director's mind memories of his very first trip to Rome, when he saw images of landscapes rolling past the window as on a movie screen, which he transformed into a purely dream dimension for the bank's advertisement.

In *Ginger and Fred* then, television is presented as a container of nothing, a self-reflecting mirror in which people, bodies and faces begin to take on the structure of the products they advertize: they become things made of synthetic materials, rubber, nothing human, and they turn into aliens, even those who, attracted by the money or the eye of the television camera that bestows visibility on them (identity, that is to say), go and exhibit themselves and their



*Whilst waiting to go on, the elderly couple, now pitifully made up, have some very real doubts*



*Private television advertising about Lombardoni salami hammers home its message with frequent, vulgar shots of giant products*

deep humanity. It is enough to look at the types who file past in the movie to get an idea, to have a prophetic Fellini type of vision, which in the middle of the last decade foretold the matrix of the degeneration of these last years, entirely insensitive to the message which is also contained in *Intervista* and *The Voice of the Moon*, and to the decisive, unheeded appeal for a return to Humanism.

For instance, the girl who fetches Ginger from the train station could easily be of the type who met Fellini at the Termini station in 1939, as represented in *Fellini's Roma*. She has the same origins, the same 'I don't give a damn' attitude and stupid indolence: she meets the 'old people', carrying a placard bearing the name of the television program, refuses to look you in the eye, chews gum, knows nothing, and her first words are "an hour late". Then she sits next to the uncaring driver on the bus and hands over the guest stars to the equally indifferent personnel at the hotel, who are absorbed in watching a soccer match on television.

Therefore, an immediate connection is established between the types inhabiting the Barafonda Theater, and the typical Fellini madhouse, somewhere between a brothel and a circus, with the only difference being that the television context portrays the breakdown that has made these same faces go to rot, these bodies, these farcical masks. Let it be clear that they are still the same ones already seen in *Fellini: a Director's Notebook* and *The Clowns*, for example, or in the *Satyricon*, expressing the same natural

vulgarity or else, conversely, the simplicity of normal people from the provinces or the city, or intellectual swaggering. But the gelid atmosphere of television language or of the camera have mercilessly consumed them, chewed and digested them through its cathode tube and its production and commercial apparatus. Florenzo, the assistant director of *Ed ecco a voi*, would never have been found on a Fellini set, where there was room for all except someone as careless as he, who looked at the actors' photos in the dark. He too looks no-one in the eye, but wastes time following the screen test of an improbable Queen Elizabeth double from Apulia, nor does he hesitate to interrupt Ginger lamenting that she and Fred are not married: "It works better that way. The audience likes love stories: companions in art and in life."



*One of the last memorable pictures of Giulietta Masina in one of Fellini's movies. She is once again wearing the cape which she has kept since *La Strada**



*The characters of the two protagonists are revealed even when it is dark in the studio: Ginger is as suspicious and fearful as Fred is mocking and impertinent, ready to jeer at everything in classic Fellinian manner*

*Their sad farewell at Termini station is evidence of the realization that they will never get back together again*



For his part, the other assistant director handles the various doubles of Lucio Dalla, Brigitte Bardot, Marlene Dietrich, Reagan, Kojak/Telly Savalas, Woody Allen, Celentano, as if they were chess pieces, packages with faces. The only thing that counts for him is creating enjoyment for an audience of "25 million viewers" sitting in front of their television sets. During the visit of the president Lombardoni to the makeup room, the two assistants vie for his attention. Florenzo gets the number of teats on the Borgosole cow wrong, and includes Fred among the authentic hoboes of the real-life episode "On the Margins of the Metropolis". The other one goes after him, and corrects him in order to make a good impression, insistently talking about the great amount of work required to prepare the program, which worked out perfectly, particularly due to the presence of the hunger striker.

Then, when the two of them lead the army of guests down the corridor, and Ginger refuses to reveal her age, the second assistant has already taken over. First he hushes everyone up and then, suppressing a yawn owing to the boredom of the routine, he tells her: "It's for your own good, very much so, because the audience gets sentimental,

emotional, and applauds when it sees a woman of your age tap dancing. Believe me, its for your own good." Then he ushers the herd of guests into the studio in religious silence.

But no-one knows the tastes of the audience, or can touch all the right chords as well as the master of ceremonies, the model of a television show host, including those terrifying quiz shows. Aurelio, in his sky-blue jacket, subsumes all characteristics, negative and sordidly arrogant, and, as a true star, will stop at nothing in order to sacrifice a victim to the audience, managing to change his tone – often with total nonchalance – and to be completely convincing. He is insincere, screaming and cursing everyone in the wings, only to display a smile as captivating as it is false in front of the television camera. Fellini entrusts the part to the ex-

'vitellone', Franco Fabrizi, a youthful elderly man with the face you love to slap, a bit of the dirty guy, a bit of the amoral sneak, the type suited to showing the void of the two faces of the show/container, but above all to put into relief what binds them: advertising.

The exact purpose of this is to underscore the diabolically ambiguous, ruthless and idiotic nature of what Ginger calls "their system" – the selling of merchandise and individuals. A grinding machine for the feelings and private lives of people (attracted by the money and the flattery of appearing in public) and their artistic lives (when 'those there' include within their number that wreck of old admiral Aulenti, and all of it flavored with Lombardoni products).

Propos of the way Fellini's movies portray falsities, it was said that the director expressed a *cruauté*, an expressive piece of nastiness of the metacinematographic type, which is to say, something for the sake of creating the movie. But during the mid Eighties, his maliciousness underwent a change, his falsity became nastier, demonstrating his great wrath against a television that did not respect the work of cinema directors. Then Fellini's indignation with the god of advertising is turned into the obtuse cruelty of the master of ceremonies, like that of television itself and programs such as *Ed ecco a voi*: unaware, harmful, overbearing, exaggerated and a tremendous mirror of that ignorant void created by summing up true, eccentric, human stories, that obliterates sincere fictions and makes an entirely false non-stop show out of them. A gigantic idol with feet of clay, thinks Fellini, and as that jinxed dissenter Pippo Botticella, called Fred, would say. But a powerful giant in which reality and life go to rot within the life and reality of that great television stomach, which has nothing to do with the 'grande mouna' of *Casanova*. In the latter, there was the obscure origin of all things, while here there is only the superficial spectacle of money and pain.

*Ginger and Fred* is far from being able to put paid to the business. A movie is not enough to get something heavy off your chest. It's a tough cookie – the television eye is not the cineast Fellini's (false) television camera filming its pseudo-investigations, which are still cinema, which is to say picture stories that begin, develop and end – exactly the opposite of what happens in eternal, unstoppable television, where even the doubles and the grotesque characters lose their magic to become empty shells, a consumers' showcase. Something much stronger is needed to get rid of the rhinoceros with antennas than to do away with the romantic myth of the musical and the old-style charm of the evergreen Fred Astaire and Ginger Rogers. More film is needed for Federico Fellini's second morality play against the vulgar incursions on Hertz waves of a society that is rapidly being widely vulgarised. The end of *Intervista* is required.



Tired but never beaten, Mastroianni, dressed in the "patched" clothes of Pippo/Fred, says farewell to a show business world with which he is unfamiliar



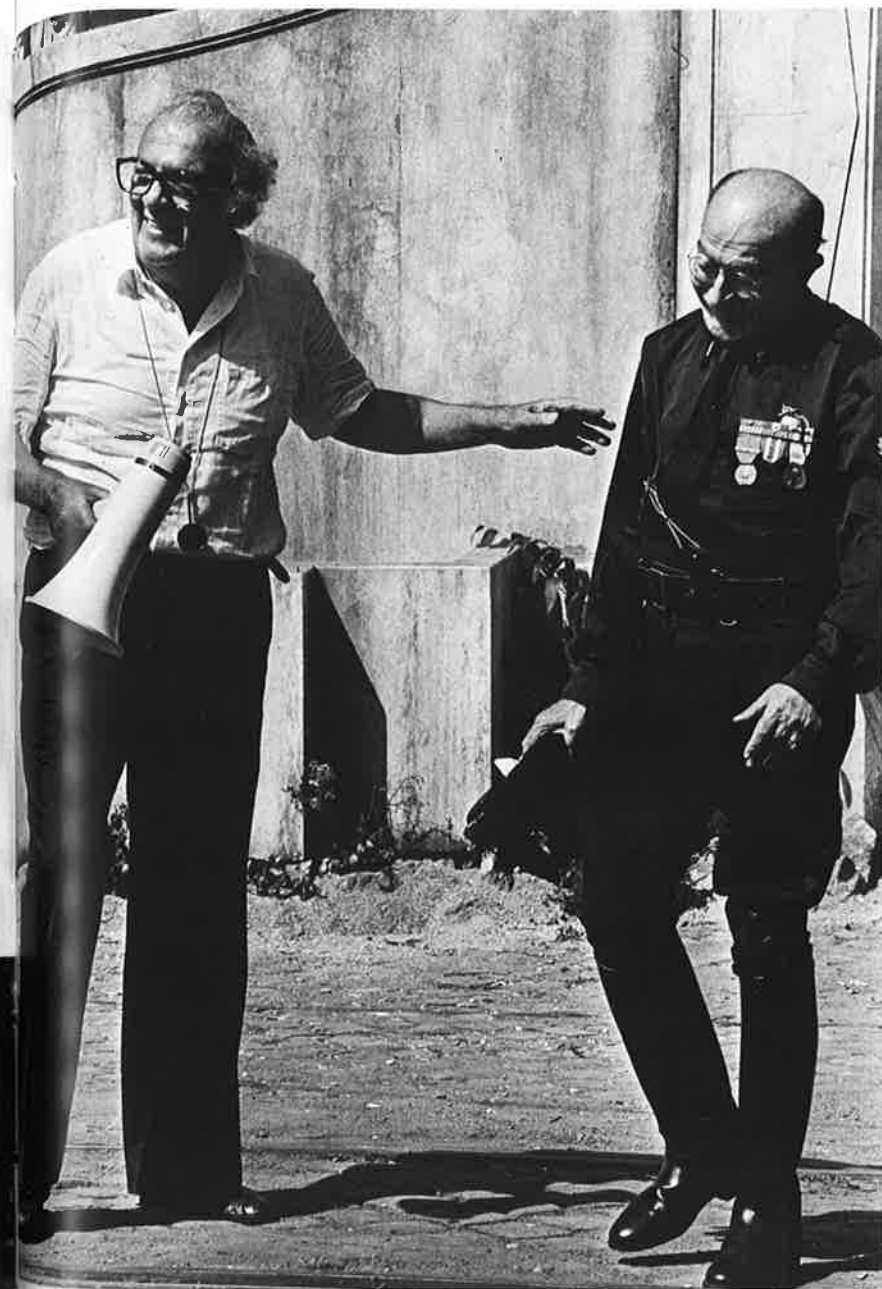
Mario Verdone, in his Fellini monograph, introduces *Intervista* (1987), calling it "a special for television, more improvised than meditated." And yet the meta-cinematographic, dovetailing structure of this movie turns it into a reflection, not so much of itself – as it is already a real working diary like *A Director's Notebook* – as of the movies in general, of Cinecittà and the director's work. A reflection of the language and the apparatus of film making, because, the way cinephiles like it, cinema through the mirror exhibits, in narrative form, its production techniques. A reflection of Cinecittà as a historic site of the Italian image factory, to which Fellini added lustre, and from which he was given affection, technical/professional competence, and which also served as an *excuse* and a *redoubt* in which to take shelter, as in the safety of the maternal womb, and to falsify his artistic horizons. And finally, it is a reflection of his entire output, because in seeing *Intervista* one cannot avoid returning at least to *Eight and a Half*, *Amarcord*, *The Clowns*, *Fellini's Roma*, *A Director's Notebook*, assuming that one does not want to include *Il Viaggio di G. Mastorna*.

Once more the reticent, mysterious Fellini, secretive about his projects even with his collaborators, does not hesitate to put himself narcissistically and modestly before and behind a camera to endorse an intimate kind of movie about the love for, and the art of, movies. A little nostalgic, summarizing, melancholy, and sometimes amusing, he

Above: Pippo and Amelio doing a Fred Astaire and Ginger Rogers number: a sedate, elegant, nostalgic moment before the rude interruption of the usual Lombardoni advertising


Right: Aurelio's pandering insincerity fails to spoil the brief enjoyment of having met up again, and of their successful performance





*Pietro Notarianni, production director of *Intervista* and other films by Fellini, pictured here with the director, who has persuaded him to play the part of the Fascist party leader on the train bound for Cinecittà*

confirms that travelling for him means stepping outside of Cinecittà.

 In the middle of the night, some cars and a truck pass through the gates of Cinecittà. They begin preparing for the shooting of a Fellini movie. They mount the camera on a large crane, while

another tall one, extremely high, carries the powerful lights on it. There is the director of photography, Tonino Delli Colli, and Fellini is already at work with his assistants, when a small Japanese television crew, anticipating the interview scheduled for the next day, stalks the director in order to shoot everything and interview him.

The beginning of this "little movie", as Fellini calls it, is a dream that gives the sensation of flying as if the camera hovered over the sound stage, filming it from above. In the midst of megaphone problems, smoke and artificial lights, Fellini describes his dream: feeling about with his hands in deep darkness, he manages to take off and to recognize various tents and buildings.

It is morning, and, acting upon his advice, the Japanese are interviewing Fellini's trusted assistant director, Maurizio Mein, who shows them the tools of the trade, the whistle and the megaphone, explaining their roles. Meanwhile, Federico arrives, and the Japanese rush over to him while 'il Chiodo', a Roman and a nuisance who wants to work with the maestro, begins to stick his nose into everything, and will continue to do so for the rest of the movie. A young man has to be chosen for the part of Karl in *America*, based on the Kafka novel, and, among the tree-lined avenues, some commercials are being shot. Fellini confesses to the woman interviewer that the existence of Cinecittà is a comfort. Then he redirects her to Nadia, "the priestess of Cinecittà...", which is to say the custodian of the film library. Nadia is very busy: she has to go to the coffee bar, a place which is haunted by the Cinecittà workers, and pick chicory in the surrounding fields where the old remains of sets from *Ben Hur*, *Quo Vadis* and the naval battle of *Cleopatra* still fight against the ravages of time, and are now surrounded with horrid high-rise buildings.

Asked to recall his first visit to Cinecittà, Fellini points out the "Casa del passeggero", a hotel for travelers, in front of which there was once the stop for the blue tram, the only transport into Rome. Mein's and the photographer's hunt for locations having produced nothing, they are now reconstructing the façade at the site of the old tram depot. When 'Peter' – Pietro Notarianni – the production director, arrives, Fellini explains that his relationship with the producers is one of "total mutual mistrust."

The old tram that ran in Via Tuscolana is being refurbished in a shed. Two exact replicas are being prepared for the filming, while the actor, Sergio Rubini, will play the part of Fellini as a reporter, who when very young went to interview Katia, the Neapolitan diva of 'Cinemagazzino'.

All made up with a pimple on his nose to make him feel even more ill at ease with the actress, Rubini/Fellini, together with the other passengers, board the tram. As there is no-one to play the part of the Fascist official, Fellini makes Notarianni portray the role, complete with uniform, medals and black boots.

At last the false tram with the crew, technicians, wardrobe and makeup personnel leave for Cinecittà, with the little procession from *The White Sheik* playing in the background. The music changes (ironically?) to the score from *Il Bidone* as soon as the Fascist officer says: "I am proud of this line. Ah yes, we built it in record time." The tram runs from Porta San Giovanni towards Via Appia Nuova, while a landscape of ancient ruins rolls past the tram windows. Young Fellini smiles at a girl with movie ambitions, and the Fascist officer recalls with pride that he too, and he most of all, had begun as a newspaper



*The journalist (Sergio Rubini) alias young Fellini, among the extras*

*Rubini and Antonello Ponzioni, playing the part of an aspiring actress in a screen test*







*Youth, the past and La Dolce Vita magically return on an improvised screen in Anita Ekberg's villa*

man. Two stops have to be made when a festive group of peasants offers fruit and grapes to the passengers, and when a donkey, like every morning, stops on the tram tracks.

The trip is resumed. A monk goes butterfly hunting, green meadows and waterfalls roll by until they arrive at a very narrow stretch of railway track and, as testimony to their approaching their destination and the truly adventurous nature of the trip to Cinecittà at the beginning of the Forties, as in Westerns, Indians appear and, soon after, elephants. They have arrived.

Once past the gate and the grumbling keeper, Rubini/Fellini finds himself among the avenues where he can see for the first time – and furthermore placing himself directly in the middle of the camera's sight line – the movies at work: the director, nervous and snappy; all kinds of tricks, scenes repeated, howling, confusion, elephants, actors, extras, technicians and workers running to and fro... Suddenly everything stops with the arrival of the beloved lunch boxes. The lead actor takes one and goes with the seamstress into the diva's trailer, after having watched the delicious scene in which a Roman house painter has a laugh three times over at the expense of his fellow worker, Cesare, while they are painting a big blue sky on the backdrop.

Meanwhile, Fellini is at Cinecittà, where he must choose the cast for *America* (a project never completed), and his alter ego interviews as best he can the beautiful and ignorant diva as she drinks a fresh egg and undergoes a lengthy makeup session. Once she has put on the Indian costume for her role, Katia presents herself on the exotic set where, amidst veils, fake elephants, Hindu temples, dancers and maharajas, smoke and small lakes, she discovers the extremely angry director: the shooting is not going well, and the actress is three hours late.

The Milanese producer also has his troubles, and ends up quarreling with the director who, in a total rage over the painted elephants, wants to abandon the movie.

Of course, it is a movie within a movie. Fellini interrupts Marra, the angry director, while the Japanese television crew, always alert and discrete, films everything as it happens. The journalist introduces the part dedicated to the casting.

The scene changes to the Rome subway. At the Cinecittà stop, the assistant Mein gets off with the photographer and eight Junoesque women he has picked up around town. Meanwhile, in the architects' studio, Mein and Gino Millozza are notified that a bomb has been hidden in Sound Stage 2. The police evacuate the premises, but find nothing.

The difficult job of choosing the faces for the movie resumes. An endless line of strange-looking characters file past Mein. In another room, Fellini, Delli Colli, Danilo Donati, Notarianni and Millozza study the photos and discuss economic problems, when a sudden gust of wind blows open the window and Marcello Mastroianni appears in a Mandrake costume for a commercial. Fellini, together with Rubini and Marcello, the Japanese crew and others, go and visit Anita Ekberg in her villa guarded by many dogs.

It is the ideal occasion for a plunge into memories of the good old *La Dolce Vita* days. With a tap of his magic wand, Marcello/Mandrake materializes the ball scene, and the Fontana di Trevi scene, on an improvised screen.

On Sound Stage 4, they are organizing the scenes and costumes for the rushes of *America*. Mein is explaining to the Japanese what it means to shoot rushes, and why one face is preferred to another, what



*Intervista is also the director's tribute to the crews who work within the movie industry, to the workers and the collaborators who are never filmed, although they play an essential, inspirational role in his work. The two painters, working on the expansive blue background, engage in salacious chatter, indicative of the overall tone of the whole movie*

it means to be photogenic, and the secret of being photogenic. Fellini is at work: for the role of Karl, he tests the boys more than once, after which it is the turn of the curvaceous women and other scenes. Then the moment arrives to go outside for the exterior shots amidst the floodlights that mark the muddy road traversed by Karl in a carriage when taking his friend to the casino under a gray sky threatening rain.

The custodian of the film library complains, because there is no part for her as she had been promised, and then it starts raining hard. The floodlights are turned off because the water caused them to explode, and everyone takes shelter in the truck or under a providential plastic tent. Evening arrives, coffee is served, but the storm does not pass and, as the notes of 'Stormy Weather' are heard, lightening lights up the metal towers and the tall buildings in the background, until there is nothing more to be said or done.

At dawn, everyone is still under the cellophane – awaiting the imminent attack. A ball of fire starts the action. The Indians in war dress brandish television antennas instead of lances. Their chief gives the signal and the horses descend rapidly from the mountain on the plastic redoubt where the movie people defend themselves with rifle shots. Everyone halts at Fellini's command. He says that it is good, the scene is finished, and with it the picture. It is almost Christmas, everyone exchanges good wishes, bottles and Christmas cakes. The movie people get into their cars and leave a few at a time. The set is

taken down, Mein greets Millozza, while the meadow and structures are left deserted and silent.

Against the backdrop of the images of the illuminated, empty studio, Fellini's voice says that the movie is truly finished – and without that shred of hope, that ray of sunshine that one of his old producers would have so much desired. The director now tries to furnish it. The silhouette of a camera, the ray of light from a spot aimed at the ground and a clap of the clapperboards – will they be enough?

The Fellini of *Eight and a Half* had to use his alter ego, Guido Anselmi, to live out his anguish at not being able to make a movie. In *Intervista*, it is the young Rubini – does that name have any connection with the journalist Marcello in *La Dolce Vita*? – who is Fellini's companion, now the victor over his old fears. At this point, if a secondary character has not been cast, one can take the production director to fill the role, if television is pushing to occupy the place of the movies with interviews and special reports on the set, or if commercials have arrived in the avenues of the city of cinema, Fellini does not have to limit himself to satires like *Ginger and Fred*, but, regaining a director's courage, he will have to make a 'director's resistance'. And, in fact, he resists in his own

Lunch break inside the stomach of the papier-mâché elephant, transformed into images and narrative when making movies within movies



personal way: politely accepting the Japanese crew, presenting Nadia, the priestess of movie history, as a character in *Fellini's Roma*, approaches life with detachment and considers the coffee-bar break to be work on a par with the bitter salad, the chicory that "like Roman people, seems to reject you while actually being very fond of you." In short, he invents a film to tell once again about his arrival at Cinecittà, to tell about how *he* made, and makes, movies, about how he casts faces, and how he behaves during the screen tests. And if it is not enough to resist as a director, he adds the extra force of Mastroianni, of Ekberg, of *La Dolce Vita*.

And then, if television still wants to invade cinema territory, understood literally as the film set, as happens in the finale, well there is the paradoxical clash between the antenna-bearing Indians and the movie people, which is expressed from the inside out, and is made into a single thing: not the commercials, not television, but the movies, which can only be ended by his conclusive command "stop!".

In portraying that cinema zoo of Fellini's, and his personal way of conceiving and making movies, there is room in *Intervista* for the parody of stars and sets, dedications to humble people, the Cinecittà workers with

their worn-out or clever faces, with their witty remarks and comic scenes like the incredible one of the two house painters. And perhaps it is precisely this latter event that is emblematic of how, for Fellini, the magic of the cinema is truly something that comes not only from invented memory, images from the unconscious, or the help of sorcerers, mediums and psychics, whom he compulsively frequented for a long time – Rol of Turin, for one – but also comes from the incomprehensible fusion of exaggeration with poetry, of high fantasy working on a trivial pretext – a fusion condensed in the phrase "A Ce'... Vattela a pia 'n der culo" (Hey, Cesare... go fuck yourself), spoken in front of that placid backdrop of a blue sky veined with a few light white clouds. It is a comforting image for the viewer after the catastrophic vision of *Orchestra Rehearsal*, of *And the Ship Sails On*, and with which Fellini, warding off his own and other people's intellectual temptations, imagining the freedom of wind and flight, already seems to be setting the scene of homage at his own death, which will occur on October 31, 1993 (when the world of cinema will gather in that exact location of Sound Stage 5, under that very same afflicting sky). At the same time, it inclines the viewer to



Just like a family photograph, Fellini poses with his young alter ego (Rubini, third from the left) on the set of the Neapolitan diva (Paola Liguori)

hear his final ethical and poetic cinematic utterance, *The Voice of the Moon*.

In fact, there is often a lot of sky during the journey of the hero Ivo and his companion Gonnella. In fact, one might say that the nourishment and stimuli that they continually receive into their 'lunatic' heads all come from a super-worldly, ethereal, suspended dimension. *The poem of the lunatics*, the strange, psychically almost "miniaturized" actions of the protagonists, beg Fellini to turn them into a movie, but as often happens to him before shooting, he repents, finds a myriad of dissuading reasons, and would like to back out, like Guido in *Eight and a Half*. It is almost as if, having already lived for a while with the eccentric characters of the story and created mental images of their colors, it is no longer so indispensable to give them body, form or meaning. This uncertainty of the repentant author, and of the protagonists in their confused peregrinations between the episodes in which they are both actors and spectators, fills the ambience of this movie, another nomadic voyage – the last – into the interior of man.

During one summer night, Ivo Salvini roams the countryside, illuminated by the full moon, because he hears the voices that call to him from the wells. The area appears deserted and silent, but in reality not everyone is asleep. For example, there is someone who, for a price, will allow his friends to spy on his aunt from his window while she undresses to the languid rhythm of the song 'Abat-jour'. Ivo joins the group and, as he does not have the money to pay, he recounts the story of the mythical birth of the Milky Way from the breast of Juno.

The cemetery caretaker arrives to make his nightly rounds and Ivo, keeping him company, confesses that, in spite of all his efforts, he cannot resist the night-time call from the wells. Guided by a watchman's light, the pair reach the gravestones, where Gertrude brings dinner to her husband, a crazed oboe player who has decided to live in a pavilion which is under construction.

There is also a newspaper man out hunting for news, and the oboe player tells him how and why he came to leave his house. When he practised, every time he played the sequence of four notes 'g', 'a', 'c', 'e', – the medieval 'diabolus' – the furniture moved of its own accord, the Great Eater laid waste to the refrigerator, and then three people, the neighborhood commission, suddenly appeared, seated in the living room. Not even burying the oboe in the garden had silenced the instrument, and the oboe player continued to hear its sound even when

he was a long way from its burial place. Meanwhile, as the two guards imitate the raven's song in order to lure it down, as they do every evening, Ivo finds the headstone of his grandfather, Giacinto. He asks out loud where the dead go, and how is it that no-one ever gets any news, even though there must surely be a passage somewhere, a hole through which one can communicate with them. Raising his eyes, Ivo sees a hole in the ceiling, the raven arrives, and it starts to rain. The musician lays down to sleep, his wife complains that she has lost the heel of her shoe and goes away promising to bring mashed potatoes tomorrow for dinner.

Ivo takes shelter under a large tree from the pouring rain and the thunder, and remembers "God travelling in a coach" (with the face of the bearded man in the oboe player's living room), as his grandmother used to say when he was a child. And the woman immediately appears, calling him as she runs "Pinocchio! Pinocchio!" and hiding him under her big black skirt.

Then, in front of the fire before going to bed, Ivo/Pinocchio tells his amused grandmother how, in the morning, he changed into a poplar tree, complete with roots, branches and leaves. Hiding under the bed, he watches the fire spark, and asks himself, as he did about the dead and music when it stops playing, where the sparks go.

This is all due to the effect of the full moon, and that very night,

when the thunderstorm knocks out the electricity, Ivo goes to visit Aldina, whom he likes very much because she is blonde and light like the moon. With his sister's help, he stands there in ecstasy, watching his sleeping love by candle-light, but she wakes up and throws a shoe at him in a rage, causing him to run away.

By now it is two o'clock in the morning and, in the empty square of the village in the Po valley where the whole story takes place, only the ex-police chief Gonnella – another eccentric type – is walking around. Affected by a persecution complex, he imagines 'the others' plotting against him everywhere. The doctor follows him in his car, and leaves him at the door to his home. Upon entering his apartment, Gonnella suspiciously continues to closely watch every 'move' of the enemy, who could even be cunningly hiding among the elderly, innocuous neighbors on the same floor.

The next morning in the square, the travelling textile and clothes vendor arrives, together with a group of Japanese who take non-stop photos. Ivo, seated at the foot of the monument, seems to shake himself, and snaps a picture with the Polaroid of one of the tourists, because he wants to see the silver-plated rings surrounding the bells that are ringing. But he is disappointed when they are not to be seen in the snapshot.

*The prefect Gonnella (Paolo Villaggio) and sincere Ivo Salvini (Roberto Benigni) play the lead roles in The Voice of the Moon, the last of Fellini's masterpieces*





*The Maestro with Benigni and Nadia Ottaviani, who plays the part of the beautiful, moonstruck Aldino, Ivo's unattainable love*



Meanwhile, things begin to liven up. A truck unloads several white statues of the Madonna, the lawyer expounds his theory, which the parish priest contests: the little madonnas are a 'race' that always appear to be numerous to the ignorant but never to educated people.

A brief discussion with the ex-psychiatrist is interrupted because Ivo's attention is attracted by Giuanin Micheluzzi, the sewer worker who, in an incomprehensible dialect, laments about the moon (as his brother explains).

In the meantime, after separating from her husband Nestor, another likeable 'lunatic', Marisa, has almost finished moving out. The young woman leaves in tears with her new lover, a horsemeat butcher and the owner of a big motorcycle. Ivo recognizes Nestor on the balcony and goes up to join him.

The apartment is now empty except for the washing machine, of which Nestor is very fond. It looks out over the roof-tops, a place of great attraction for the timid little fellow, who immediately takes Ivo out there and recounts his recollections of how he met, married and was left by Marisa. A manicurist and pert little girl from Romagna, she becomes infatuated with his tapered fingers and causes him to become infatuated with her. After the lunch and the honeymoon, she forces him into intense, exhausting and unsustainable sexual activity which he manages, fantastically, to bring to an end by flying off. Pointing out the solar plexus that one must open like a flower in order to take off, Ivo recalls Aldina's silver shoe.

He immediately decides to return it, and travels along the roof-tops to reach the girl's house. But the people below think he is in danger, and Micheluzzi's crane, driven by one of the brothers, Terenzio, intervenes in order to bring him down to the ground. They inform him that, with a specially adapted machine, they intend to capture the moon when it is low over the houses, so that it cannot influence people any more.

It is evening, and among the bright shop windows and crowded streets downtown, Ivo meets Gonnella, with whom, after a few initial misunderstandings, he establishes a compassionate relationship. The confusion in their heads is transferred to the organization of the Gnoccata (dumpling festival), and the election of Miss Farina 1989, filmed in its entirety by the new television broadcaster.

The whole village joins in the festivities. There is a great *gnocchi* (dumpling) feast, and a ball in honor of the new queen, Aldina. At first, Ivo is trapped beneath the stage. Then, jealous of Gonnella's doctor who is dancing, he tips a big plate of spaghetti with sauce over the man's head.

The ex-police chief, for his part, follows at a distance, because he does not want to give 'them' the satisfaction of taking part in the festivities, and he makes his devoted, understanding wife keep at a distance too.

Under the brilliant flashes of the fireworks that end the *fiesta*, Ivo and Gonnella find themselves at the edge of the countryside. Ivo remembers that he began to hear the voices coming from the room adjacent to the room he had as a baby, while Gonnella insists that he is of noble blood just like his wife.

But as Gonnella continues to talk, Ivo has already moved on. He finds himself again coming out of a well into which he fell because of the voices that buzz around in his head like a swarm of bees. Ivo discourses a little on 'normal' people and 'others' like himself, and concludes with the idea that he was born in order to learn to understand these insistent voices and what happens to him.



*Aldina's sister (Syusy Blady) sneaks Ivo into his beloved's bedroom so that he can watch her sleep*

Helped by the farm workers and the Micheluzzi brothers, who assure him that the moon's days are numbered, Ivo is named as Gonnella's lieutenant. Gonnella shows him the boundaries of his imaginary police district, and the pair wander among the meadows bathed by the moonlight and a limpid, thinly veiled sky.

During their wanderings among the workers harvesting the fruit at night, and the Micheluzzis' machine for disinfecting the fields, the two lunatics find themselves in a place that Gonnella calls 'their den', whereas it is in reality a discotheque full of lights, loud music and many, many young people. The two night-time ramblers hug and wish each other good luck because they may never meet again, which will in fact be the case. Inside the club, Ivo looks for the princess missing a silver shoe, and finally realizes that all the women are only one woman – the Aldina of his desires.

The police chief tries to occupy the DJ's platform, in order to chase away the 'enemy' – the destroyer of good music – but he is pushed back under the big tent. Here he dances romantic Strauss waltzes with his wife, a delicate and very brief moment usurped by the hammering rhythm of modern music.

In his old room on the floor above, there is a picture of the poet Giacomo Leopardi and a great wooden Pinocchio. Ivo cannot resist opening the door of the empty room: seated at the window, Nestor tells him that they have finally done it. All of the people, even those



During the festival, the king and queen award the prizes for the Miss Farina beauty contest, which Aldina wins

from nearby villages, are going to the square to see the moon captured by the Micheluzzi brothers and tied down with strong ropes.

In fact, many, many people are converging on the square, where there is the television broadcaster, various civil and religious authorities, and all the important people seated on the platform. The two enormous television screens at the sides show live pictures of the Micheluzzi brothers, who comment on the operation, with Giovanin in tears because he misses the presence of the moon up in the sky.

Finally, the heavenly body appears on screen, while the authorities, each in his own way, comment upon the extraordinary event. The politician says everything possible has been done very rationally, while the monsignor maintains that there is nothing to reveal because, for the Church, everything has already been revealed, the parish priest is saddled with the question of paradise, about which nothing has been said for so long, and he does not know how to reassure his parishioners of its real existence.

A man from amongst the crowd first wants clear answers about the meaning of life, and the purpose of man on this earth, and then, when he does not get them, he shoots at the moon, hitting it right in the center.

Panic breaks out, and amidst the general rushing around, the illustrious guests are hastily spirited away, including the police chief Gonnella, who has illicitly taken refuge in the politician's car and is roughly forced out.

The lights and the screens are turned off, the square is silent and deserted. Only the wild rock fan, Rossella, remains dancing with her new boyfriend, Angelino. Somewhere around, there is also Ivo.

Pinocchietto looks up at the full moon, which is telling him how lucky he is not to understand the voices that are ceaselessly resounding in his head. Ivo Salvini does not need to understand, he must only stay still and listen to those voices. The moon, which speaks with a Neapolitan accent, must interrupt its discourse, however, because it is time to say, as they do on television, the magic word: "Com-mer-cials!".

To the accompaniment of frogs and crickets, with the moon lighting the background, Ivo approaches one of his speaking wells for the last time. He has understood that, in order to understand anything about himself and the world, the only thing he and others can do is to keep silent. He approaches the well and looks down into it, while the final image is dissolved into blackness.

For Fellini, two positive, appropriate conditions are, as is well known, shipwreck and confusion, which he alchemically reproduces in *The Voice of the Moon* (1990), according to an ideal sequence. In the grip of an inner tempest, Fellini found something to hold onto in the movies themselves, a desert island as a gift that he could populate with an entire imaginary universe. The 'shipwrecked' Fellini, Robinson Crusoe of the cinema, fills the barren sound stages of Cinecittà like Robinson's island, with the sensitivity of Pascoli's *fanciullino*, a sort of eternal child to whom destiny concedes flights of fantasy, leaps from earth to heaven. By dint of that privileged talent, he can even manage to see



heaven and earth united, and so looks from one side to the other, breathing and filming "that atmosphere surrounding things" which he attributed to Rossellini.

And the air, in this movie, is an element which still has some useful information: the director's desire to do something different, but also a return to childhood memories of the countryside around Gambettola – reinvented, on the threshold of his seventieth year, by filtering it through Ermanno Cavazzoni's atmospheric novel – going back to Mario Tobino's *Le Libere Donne di Magliano* and his psychiatric experiences, and then the immersion, in an irrational key, of those fears of the worst, hinted at in *And the Ship Sails On*. A fear of catastrophe which was not put to rest in the image of the rhinoceros, a symbol more of the circus than of the fish monstrosity of *La Dolce Vita*.

Between heaven and earth, or between Fellini's water and air, the 'rhinoceros' is the theme of madness, the symbol of the 'lunatics', the sublime new clowns of contemporary reality in the circus of life. A circus that it would be superfluous to identify once again with the cinema, a presentiment perceived by way of *confusion*. This is the extraordinary excuse and trick behind which Fellini has always hidden himself because, while everyone on the set is

agitatedly running around, 'activated' by the *deus ex machina*, the demiurge itself can direct and *think*.

Portrayed by Roberto Benigni and Paolo Villaggio – two different faces of the clown – both of whom have permitted Fellini to run the "course that began in darkness and continued in darkness." Villaggio, having abandoned the grotesque mask of the character Fantozzi, puts on the fearful one of old age and paranoia of the ex-police chief Gonnella, who roams about at night, staring at people and reality with the confidence of the functionary, of one who, the director recalls, "personifies order, authority, hierarchy, ceremony, officialdom and for whom the discotheque and its raging music are the empire of evil, perdition, today's collective madness."

Benigni plays the part of Ivo Salvini, or "Leopocchio" as he calls him, a personage half way between the 'moon poet' Giacomo Leopardi and Collodi's puppet Pinocchio – a mask of mosaics, "a Shakespearian will-o'-the-wisp, a kind of Puck from *The Midsummer Night's Dream*, or a kind of Thyler, De Coster's character. He is a figure out of Grimm's fairy tales, a Pierrot." Salvini has the astonishment, the ingenuousness and the unpredictability of the imagination, and the joy of living that the director and magic piper



A scene from the festival which highlights the interesting variety of faces that the director has picked out



*The nightclub, in the ex-prefect Gonnella's opinion, is a true representation of hell*

wanted to instil in his mad encounters with the other characters, which are much closer to the daydreams, the disordered visions of mental creativity, the fugitive reinterpretations of memory, than they are to real life happenings.

"Imagination is a place where the rain pours in," says Calvino in the fourth of his *Lezioni americane* ("Visibility"), repeating a verse from Dante's *Purgatory* – "*Poi piove dentro a l'alta fantasia*" ('Then the rain poured right into the imagination'), and *The Voice of the Moon* is completely flooded with fantasy images, starting with the spell of the wells, and of the voices that continue to call to Ivo in order to impart important things to him which he will never

understand, distracted as he is by what happens to him and by the surrounding air – the same air that, for the poet Tonino Guerra, is "that light substance that circles around your head and becomes brighter when you laugh." Bright as the moon. The men who pay to watch the 'home-made' strip-tease from the window, the tales of Nestor and of the oboe player who sleeps at the cemetery, the roaring moon voices that fill Ivo's head, incessantly confounding him but also making him think of lovers' things. And Ivo himself, enamoured of life and the spectacle it offers, is also in love with Aldina/Miss Farina, whom he likes because she is candid and lunar – his own personal moon. But the girl knows nothing of the silver moon and how it can strike the

hearts of men; she is not like the Micheluzzi brothers who can neutralize it, capture it, and show it on television.

This final well without beginning or end does not resemble in the least the hole that Ivo is seeking for the dead, the sparks, or the music, which provide communication between heaven and earth. It is only a container for distant, strident voices, such as the authorities who were interviewed, a screen-moon that, like Miss Farina, acts like Miss Commercial. Fellini opportunely uses this in order to ironically portray this phenomenon, as he had already done in *Ginger and Fred* and *Intervista*. (He had thought of having Silvio Berlusconi, the owner of Italy's most important commercial television network, launch this appeal to consumerism).

If, however, moon sickness makes men suffer and go mad, increases Ivo's confusion and Gonnella's insanity, the babel of television at least has this unwitting merit of putting the

*Paolo Villaggio portrays the acute suffering of his character in his encounters with a world that he does not understand, almost like the relationship between the modern world of movies with its special effects and Federico Fellini*



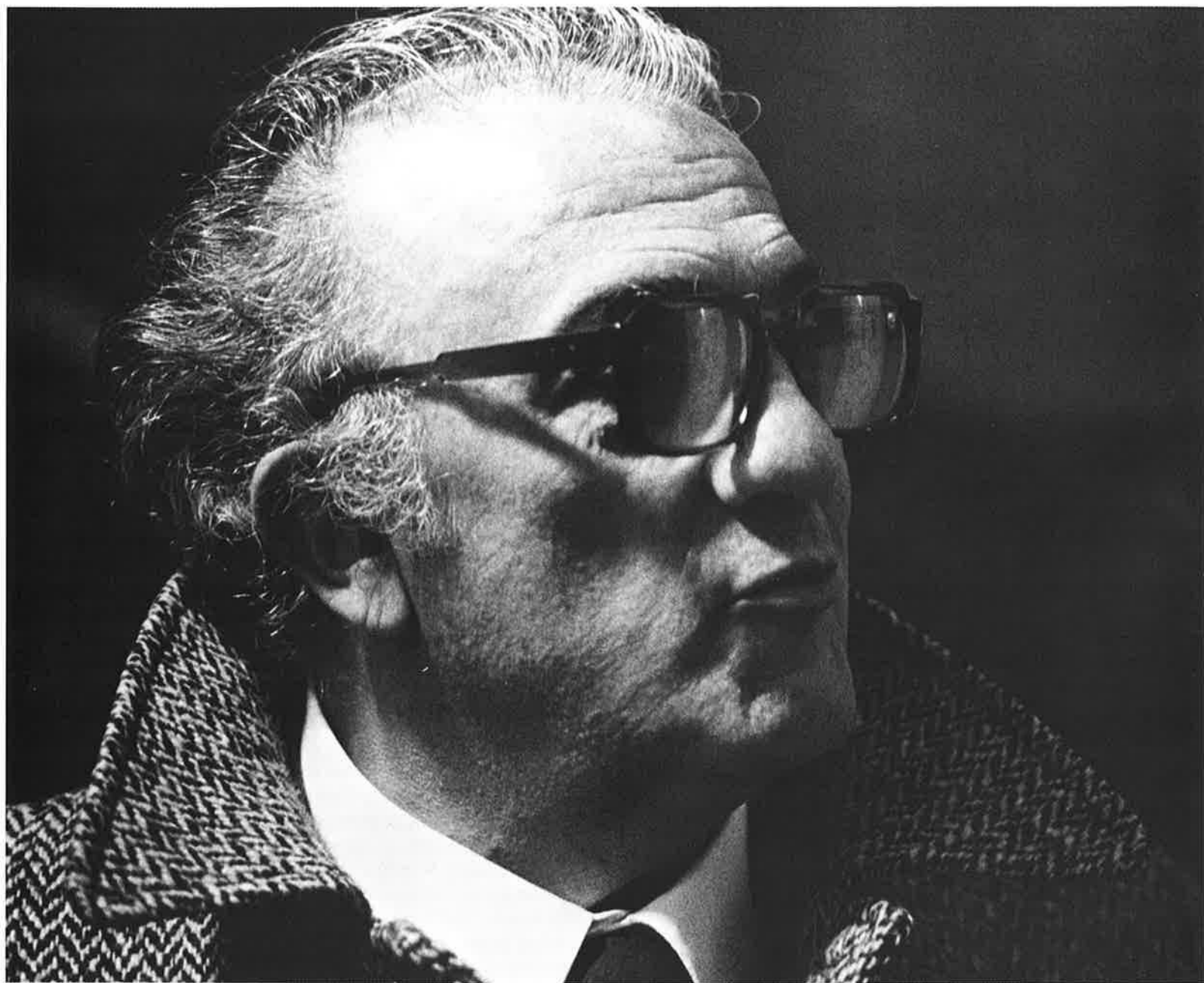
moon back in the sky where it can give one last piece of advice, not about what to buy this time, but to rectify all those who, like Ivo, want to understand: "You must not understand. Woe to those who understand. You must only listen." And, in fact, the serious buffoon Leopocchio, sublimating the innate incomprehensibility of television, bends over the well to *listen* with new ears to the words which, until now, he had only grasped in fragments, an incomprehensible babel. Not, however, before leaving the spectator with a snapshot of the contemporary crisis, that which the director prescribes for us all to do at the end of the millennium in order to battle against the Great Disorientation: "I believe that if there were a bit of silence, if everyone were to be a little silent, we might understand something."

And, in the face of these words, one cannot help feeling a shiver run down one's back when thinking about the characters in his films, at the broken dialogues, at the digressions from the tales, at the unforeseeable coherence or incoherence bestowed by the editing, at the modest reticence, at what has not been said as a part of the fantastic 'whole', to be shown or intimated, disappear, falsify, dance with the camera, laugh and be moved in the mind as well as the gut.

By inventing everything, including memory, Fellini has truly left deep traces in contemporary world cinema and if, as he said, his was the assassin syndrome, that is to say to hide and cause every last trace of his past to disappear. In so doing, he has left cinematic art of this century a unique ironic and political testament. And so, a shiver of pleasure.

The same shiver that, as a child, one feels at the circus when the trapeze artists fly without a net under the big top. The Sorcerer never wanted this sort of protection either for himself or his movies, which he always filmed with great determination, talent and freedom. And even in the period between his last movie and his passing away, when he was sanctified and forgotten by the producers, he still found a way to employ his creative imagination: in collaboration with Milo Manara and Vincenzo Mollica, he 'directs' two comic strips, the transformation of old projects into images (*Viaggio a Tulum* by Carlos Castaneda and *Il viaggio di G. Mastorna detto Fernet*).

And then, contrary to the endings of his movies, where the words 'The End' never appear, his moment will arrive with dignity, indomitable creativity and courage – he wanted to tell the story of two clowns after they suffered a stroke. Because Fellini knew and taught us that, within his images, death does not exist, it is only an event of normal reality, always conquered by the power of imagination. In his movies, death is a mask with many aspects. Death for Fellini is the prince of clowns, crying and laughing while staring at the audience.



# Filmography

## **Variety Lights (*Luci del varietà*)**

*Directors:* Alberto Lattuada and Federico Fellini; *From a story by:* Federico Fellini; *Screenplay:* Federico Fellini, Alberto Lattuada, Tullio Pinelli, Ennio Flaiano; *Photography:* Otello Martelli; *Cameraman:* Luciano Trasatti; *Music:* Felice Lattuada; *Sets and costumes:* Aldo Buzzi; *Editor:* Mario Bonotti; *Assistant director:* Angelo D'Alessandro; *Cast:* Carla Del Poggio (Liliana 'Lilly' Antonelli), Peppino De Filippo (Checco Dalmonte), Giulietta Masina (Melina Amour), Folco Lulli (Adelmo Conti), Franca Valeri (the Hungarian choreographer), Carlo Romano (Enzo La Rosa, the lawyer), John Kitzmiller (John), Silvio Bagolini (Bruno Antonini, the journalist), Dante May (Remo, the comedian), Alberto Bonucci and Vittorio Caprioli (the duet), Giulio Cali, Mario De Angelis (the conductor), Checco Durante (the theater owner), Joe Fallotta (Bill), Giacomo Furia (Duke), Renato Malavasi (the hotel keeper), Fanny Marchiò (a soubrette), Gina Mascetti (Valeria Del Sole), Vania Orico (Gypsy singer), Enrico Piergentili (Melina's father), Marco Tulli (the spectactor), Alberto Lattuada (man in the theater); *Producers:* Alberto Lattuada and Federico Fellini; *Production director:* Bianca Lattuada; *General organizer:* Mario Ingrams; *Production:* Capitolium Film; *Country:* Italy (date of censor's permit: November 18, 1950); *Distribution in Italy:* Fincine; *Duration:* 100'.

## **The White Sheik (*Lo sceicco bianco*)**

*Director:* Federico Fellini; *From a story by:* Federico Fellini and Tullio Pinelli, based on an idea by Michelangelo Antonioni; *Screenplay:* Federico Fellini, Tullio Pinelli, Ennio Flaiano; *Photography:* Arturo Gallea; *Cameraman:* Antonio Belviso; *Music:* Nino Rota, directed by Fernando Previtali; *Sets:* Raffaello Tolfo; *Editor:* Rolando Benedetti; *Assistant director:* Stefano Ubezio; *Sound:* Armando Grilli, Walfredo Traversari; *Makeup:* Franco Titi; *Production secretary:* Moraldo Rossi; *Still photography:* Osvaldo Civirani; *Cast:* Alberto Sordi (Fernando Rivoli, 'the White Sheik'), Brunella Bovo (Wanda Cavalli), Leopoldo Trieste (Ivan Cavalli), Giulietta Masina (Cabiria),

Lilia Landi (Felga), Ernesto Almirante (the director of the 'White Sheik'), Fanny Marchiò (Marilena Vellardi, the newspaper editor), Gina Mascetti (Fernando Rivoli's wife), Giulio Moreschi (the hotel concierge), Ugo Attanasio (Ivan's uncle), Jole Silvani (Cabiria's prostitute friend), Enzo May (the hotel bell-boy), Antonio Acqua (the police officer), Anna Primula, Nino Billi, Armando Libianchi, the comedian Aroldino, Elettra Zago, Giorgio Savioni, Carlo Mazzoni, Rino Leandri, Piero Antonucci, Guglielmo Leoncini; *Producer:* Luigi Rovere; *Production:* P.D.C.-O.F.I.; *Country:* Italy (date of censor's permit: April 7, 1952); *Distribution:* P.D.C.; *Duration:* 86'.

## **I Vitelloni**

*Director:* Federico Fellini; *From a story by:* Federico Fellini, Ennio Flaiano, Tullio Pinelli, based on an idea by Tullio Pinelli; *Screenplay:* Federico Fellini, Ennio Flaiano; *Photography:* Otello Martelli, Luciano Trasatti, Carlo Carlini; *Cameramen:* Roberto Girardi, Franco Villa; *Music:* Nino Rota, directed by Franco Ferrara; *Sets:* Mario Chiari; *Costumes:* Margherita Marinari Bomarzi; *Editor:* Rolando Benedetti; *Cast:* Franco Interlenghi (Moraldo), Alberto Sordi (Alberto), Franco Fabrizi (Fausto), Leopoldo Trieste (Leopoldo), Riccardo Fellini (Riccardo), Eleonora Ruffo (Sandra, Moraldo's sister), Jean Brochard (Fausto's father), Claude Farell (Alberto's sister), Carlo Romano (Michele, the antiquarian), Lida Baarova (Giulia, Michele's wife), Enrico Viarisio (Moraldo's father), Paola Borboni (Moraldo's mother), Arlette Sauvage (woman in the cinema), Vira Silenti (Leopoldo's date), Maja Nipora (the soubrette), Achille Majeroni (the comedian), Silvio Bagolini (Giudizio), Franca Gandolfi (ballerina), Giovanna Galli, Gondrano Trucchi (the waiter), Guido Martufi, Milvia Chianelli, Gustavo De Nardo, Graziella de Roc; *Production manager:* Luigi Giacosi; *Production supervisor:* Danilo Fallani; *Production secretary:* Ugo Benvenuti; *Production:* Peg Film (Rome), Cité Film (Paris); *Country:* Italy and France (date of censor's permit: September 17, 1953); *Distribution in Italy:* ENIC; *Duration:* 104'. *Leone d'argento at the Venice Film Festival, 1953. Nastro d'argento, 1954.*

### **Love in the City – Marriage Agency (L'amore in città – Agenzia matrimoniale)**

*Director:* Federico Fellini; *From a story by:* Federico Fellini; *Screenplay:* Federico Fellini, Tullio Pinelli; *Photography:* Gianni Di Venanzo; *Music:* Mario Nascimbene; *Sets:* Gianni Polidori; *Set decor:* Giovanni Checchi; *Assistant director:* Luigi Vanzi; *Editor:* Eraldo Da Roma; *Cast:* Antonio Cifariello (the journalist), and non-professional actors; *Producer:* Cesare Zavattini; *Production:* Faro Film; *Country:* Italy (date of censor's permit: November 13, 1953); *Distribution in Italy:* D.C.N.; *Duration:* 32' (of all six episodes: 104').

*Matrimonial Agency* is the fourth of six episodes that make up *Love in the City*. The others are, in order of presentation: *Paid Love (L'amore che si paga)*, directed by Carlo Lizzani; *Paradise Four Hours (Paradiso per quattro ore)*, directed by Dino Risi; *Attempted Suicide (Tentato suicidio)*, directed by Michelangelo Antonioni; *Story of Caterina (Storia di Caterina)*, directed by Francesco Maselli and Cesare Zavattini; *Italian Stare (Gli italiani si voltano)*, directed by Alberto Lattuada.

### **La Strada**

*Director:* Federico Fellini; *From a story by:* Federico Fellini, Tullio Pinelli; *Screenplay:* Federico Fellini, Tullio Pinelli, Ennio Flaiano; *Dialogue:* Ennio Flaiano; *Artistic collaboration:* Brunello Rondi; *Photography:* Otello Martelli; *Cameraman:* Roberto Girardi; *Music:* Nino Rota, directed by Franco Ferrara; *Sets:* Mario Ravasco; *Costumes:* Margherita Marinari Bomarzi; *Editor:* Leo Catozzo; *Assistant editor:* Lina Caterini; *Sound:* A. Calpini; *Assistant director:* Moraldo Rossi; *Director's assistant:* Paolo Nuzzi; *Makeup:* Eligio Trani; *Continuity:* Narcisio Vicari; *Still photography:* A. Piatti; *Cast:* Giulietta Masina (Gelsomina Di Costanzo), Anthony Quinn (Zampanò), Richard Basehart (il Matto), Aldo Silvani (the circus owner), Marcella Rovere (the widow), Livia Venturini (the nun), Mario Passante (the waiter), Yami Kamadeva, Anna Primula; *Production:* Dino De Laurentiis, Carlo Ponti; *Country:* Italy (date of censor's permit: September 18, 1954); *Duration:* 107'.

*Leone d'argento at the Venice Film Festival, 1954.*

*Nastro d'argento, 1955.*

*Oscar for best foreign film, 1956.*

### **Il Bidone**

*Director:* Federico Fellini; *Story and Screenplay:* Federico Fellini, Ennio Flaiano, Tullio Pinelli, from an idea by Federico Fellini; *Artistic collaboration:* Brunello Rondi; *Photography:* Otello Martelli; *Cameraman:* Roberto Gerardi; *Assistant cameraman:* Arturo Zavattini; *Music:* Nino Rota, directed by Franco Ferrara; *Sets and Costumes:* Dario Cecchi; *Editor:* Mario Serandrei, Giuseppe Vari; *Sound:* Giovanni Rossi; *Assistant director:* Moraldo Rossi, Narcisio Vicario; *Director's assistant:* Dominique Delouche, Paolo Nuzzi;

*Makeup:* Eligio Trani; *Wigs:* Fiamma Rocchetti; *Continuity:* Nada Delle Piane; *Set decor:* Massimiliano Capriccioli; *Still photography:* G.B. Poletto; *Cast:* Broderick Crawford (Augusto, voice dubbed by Arnoldo Foà), Richard Basehart (Picasso, voice dubbed by Enrico Maria Salerno), Franco Fabrizi (Roberto), Giulietta Masina (Iris), Giacomo Gabrielli ('Baron' Vargas), Alberto De Amicis (Rinaldo), Sue Ellen Blake (Susanna), Lorella De Luca (Patrizia), Mara Werlen (the dancer), Irene Cefaro (Marisa), Riccardo Garrone (Riccardo), Xenia Walderi, Mario Passante (the monsignor's secretary), Paul Greter, Emilio Manfredi, Lucetta Muratori, Sara Simoni, Maria Zanoli, Ettore Bevilacqua, Ada Colangeli, Amedeo Trilli, Tiziano Cortini, Gino Buzzanca, Barbara Varenna, Rosanna Fabrizi, Yami Kamadeva, Gustavo De Nardo, Gianna Cobelli, Tullio Tomadoni, Grazia Carini, Giuliana Manoni; *Production manager:* Giuseppe Colizzi; *Production supervisor:* Antonio Negri; *Production secretary:* Manolo Bolognini; *Administration secretary:* Ezio Rodi; *Production:* Titanus (Rome), S.G.C. (Paris); *Country:* Italy and France (date of censor's permit: October 4, 1955); *Distribution in Italy:* Titanus; *Duration:* 104'.

### **The Nights of Cabiria (Le notti di Cabiria)**

*Director:* Federico Fellini; *Story and Screenplay:* Federico Fellini, Ennio Flaiano, Tullio Pinelli, from an idea by Federico Fellini; *Additional dialogue:* Pier Paolo Pasolini; *Artistic consultant:* Brunello Rondi; *Photography:* Aldo Tonti; *Music:* Nino Rota, conducted by Franco Ferrara; *Sets and Costumes:* Piero Gherardi; *Editor:* Leo Catozzo; *Assistant editor:* Adriana Olasio; *Sound:* Roy Mangano; *Assistant directors:* Moraldo Rossi, Dominique Delouche; *Press secretary:* Narciso Vicario; *Makeup:* Eligio Trani; *Cast:* Giulietta Masina (Maria Ceccarelli, Cabiria), François Périer (Oscar D'Onofrio), Franca Marzi (Wanda), Dorian Gray (Jessy), Amedeo Nazzari (Alberto Lazzari), Aldo Silvani (the hypnotist), Mario Passante (the cripple), Pina Gualandri (Matilda), Polidor (the monk), Ennio Girolami (Amleto, the 'pimp'), Riccardo Fellini, Giovanna Gattinoni, Christian Tassou, Jean Molier, Maria Luisa Rolando, Amedeo Girard, Loretta Capitoli; *Production:* Dino De Laurentiis (Rome), Les Films Marceau (Paris); *Production manager:* Luigi De Laurentiis; *Country:* Italy and France (date of censor's permit: March 15, 1957); *Distribution in Italy:* Paramount; *Duration:* 110'.

*Oscar for best foreign film, 1957.*

*Grand Prize to Giulietta Masina for best actress at the Cannes Festival, 1957.*

### **La Dolce Vita**

*Director:* Federico Fellini; *From a story by:* Federico Fellini, Tullio Pinelli, Ennio Flaiano, from an idea by Federico Fellini; *Screenplay:* Federico Fellini, Tullio Pinelli, Ennio

Flaiano, with Brunello Rondi; *Photography*: Otello Martelli; *Cameraman*: Arturo Zavattini; *Assistant cameraman*: Ennio Guarnieri; *Music*: Nino Rota, directed by Franco Ferrara; *Singers*: 'I Campanino' and Adriano Celentano; *Sets and costumes*: Piero Gherardi; *Set assistants*: Giorgio Giovannini, Lucia Mirisola, Vito Anzalone; *Editor*: Leo Catozzo; *Editor's assistants*: Adriana and Wanda Olasio; *Assistant director*: Guidarino Guidi, Paolo Nuzzi, Dominique Delouche; *Director's assistants*: Giancarlo Romani, Gianfranco Mingozzi, Lilli Veenman; *Artistic collaboration*: Brunello Rondi; *Sound*: Agostino Moretti; *Continuity*: Isa Mari; *Makeup*: Otello Fava; *Hair*: Renata Magnanti; *Cast*: Marcello Mastroianni (Marcello Rubini), Anouk Aimée (Maddalena), Anita Ekberg (Sylvia), Walter Santesso (Paparazzo), Giulio Paradisi (second photographer), Enzo Cerusico (third photographer), Enzo Doria (fourth photographer), Yvonne Fourneaux (Emma), Magali Noël (Fanny), Alain Cuny (Steiner), Carlo Di May (Totò Scalise, the producer), Annibale Ninchi (Marcello's father), Mino Doro (Nadia's lover), Nadia Gray (Nadia), Jacques Sernas (matinée idol), Laura Betti (Laura, the blonde actress/singer), Riccardo Garrone (Riccardo, master of the house), Lex Barker (Robert), Gio Staiano (effeminate youth), Valeria Ciangottini (Paola), Umberto Orsini (boy who helps Nadia undress), Gianfranco Mingozzi (the young priest), Leonida Repaci, Anna Salvatore, Letizia Spadini, Iris Tree, Margherita Russo, Winnie Vagliani, Desmond O'Grady (guests at the Steiners'), Polidor (clown), Adriano Celentano (rock 'n' roll singer), Cesare Miceli Picardi (irritated man at the nightclub), Donatella Esparmer, Maria Pia Serafini (lady with the irritated man), Adriana Moneta, Anna Maria Salerno (prostitutes), Oscar Ghiglia, Gino Marturano (two pimps), Thomas Torres (hospital journalist), Carlo Mariotti (male nurse), Leonardo Botta (doctor), Francesco Luzi (radio news broadcaster), Francesco Consalvo (producer's assistant), Guglielmo Leoncini (producer's secretary), Alessandro [Sandy] Von Norman (interpreter at the press conference), Tiziano Cortini (newsreel cameraman), Maurizio Guelfi (journalist at the press conference), Gondrano Trucci (waiter at 'Caracalla's'), Archie Savage (black dancer), Alain Dijon (Frankie Stout), Paolo Labia (waiter at Maddalena's house), Giacomo Gabrielli (Maddalena's father), Alfredo Rizzo (television director), Alex Messoyedoff (the miracle priest), Rina Franchetti and Aurelio Nardi (mother and uncle of the fake miracle children), Marianne Leibl (woman with Emma at the miracle), Giovanna and Massimo (the two miracle children), Renée Longarini (Steiner's wife), Nello Meniconi (angry mam on Via Veneto), Massimo Buseti (gossip-monger in Via Veneto), Lilly Granado (Lucy), Gloria Jones (Gloria), Nico Otzak (sophisticated girl in Via Veneto),

Prince Vadim Volkonsky (Prince Mascalchi), Giulio Questi (Don Giulio Mascalchi), Ida Galli (débutante of the year), Mario De Grenet (tired boy with dog), Franco Rossellini (the handsome rider), Maria Marigliano (Massimilla), Loretta Ramaciotti (possessed woman at the séance), Giuseppe Addobbati (doctor), Paolo Fadda (vice-commissioner), Vando Tres (police commissioner), Franco Giacobini (journalist on the telephone), Giuliana Lojodice (Steiners' maid), Federika André (Steiners' lodger), Giancarlo Romano (carabiniere), Antonio Jaconi, Carlo Musto ('transvestites'), Tino Buzzo (hulking thug), Sandra Lee (Spoleto dancer), Leontine Von Strein (matinée idol's mistress), Leo Coleman (black dancer), Daniela Calvino (Daniela), Christine Denise (woman with chicken); *Producer*: Giuseppe Amato; *Executive producer*: Franco Magli; *Production director*: Manlio M. Moretti, Nello Meniconi; *Production supervisor*: Alessandro Von Norman; *Production secretaries*: Mario Basile, Mario de Biase, Osvaldo de Micheli; *Production*: Riama Film (Roma), Pathé Consortium Cinéma (Paris); *Country*: Italy and France (date of censor's permit: January 21, 1960); *Distribution in Italy*: Cineriz; *Duration*: 178'.  
*Palme d'ore at the Cannes Festival, 1960.*

### **Boccaccio '70 – The Temptations of Doctor Antonio** *(Boccaccio '70 – Le tentazioni del dottor Antonio)*

A joke in four acts, from an idea by Cesare Zavattini.  
*Act II: The Temptations of Doctor Antonio.*  
*Director*: Federico Fellini; *From a story by*: Federico Fellini; *Screenplay*: Federico Fellini, Tullio Pinelli, Ennio Flaiano; *in collaboration with*: Brunello Rondi, Goffredo Parise; *Photography* (Technicolor): Otello Martelli; *Cameraman*: Arturo Zavattini; *Music*: Nino Rota; *Sets*: Piero Zuffi; *Editor*: Leo Catozzo; *Cast*: Peppino De Filippo (Dr. Antonio Mazzuolo), Anita Ekberg (woman on the billboard), Antonio Acqua (the head of the moralists), Eleonora Nagy (the child), Donatella Della Nora (Dr. Antonio's sister), Dante May, Giacomo Furia, Alfredo Rizzo, Alberto Sorrentino, Polidor, Silvio Bagolini (some workers), Achille Majeroni, Enrico Ribulsi, Mario Passante, Giulio Paradisi, Gesa Meiken, Gondrano Trucchi, Ciccio Bardi, Monique Berger; *Producer*: Carlo Ponti; *Production*: Concordia Compagnia Cinematografica and Cineriz (Roma), Francinex and Gray Films (Paris); *Country*: Italy and France (date of censor's permit: February 6, 1962); *Duration*: 60'.  
The other episodes of the film are: *Act I: Renzo and Luciana (Renzo e Luciana)*, directed by Mario Monicelli; *Act III: The Job (Il lavoro)*, directed by Luchino Visconti; *Act IV: The Raffle (La riffa)*, directed by Vittorio De Sica.

### **Eight and a Half (*Otto e mezzo*)**

*Director:* Federico Fellini; *From a story by:* Federico Fellini, Ennio Flaiano, from an idea by Federico Fellini; *Screenplay:* Federico Fellini, Tullio Pinelli, Ennio Flaiano, Brunello Rondi; *Artistic collaboration:* Brunello Rondi; *Photography:* Gianni Di Venanzo; *Cameraman:* Pasquale De Santis; *Music:* Nino Rota; *Sets and costumes:* Piero Gherardi; *Assistant set designers:* Luciano Ricceri, Vito Anzalone, Orietta Nasalli Rocca; *Editor:* Leo Catozzo; *Assistant editor:* Adriana Olasio; *Assistant directors:* Guidarino Guidi, Giulio Paradisi, Francesco Aluigi; *Continuity:* Mirella Comacchio; *Makeup:* Otello Fava; *Hairstyles:* Renata Magnanti; *Still photography:* Tazio Secchiaroli; *Cast:* Marcello Mastroianni (Guido Anselmi), Anouk Aimée (Luisa), Sandra Milo (Carla), Claudia Cardinale (Claudia), Rossella Falk (Rossella), Barbara Steele (Gloria, Mezzabotta's mistress), Guido Alberti (Pace, the producer), Madeleine Lebeau (French actress), Jean Rougeul (the intellectual), Caterina Boratto (the lady at the spa), Annibale Ninchi (Guido's father), Giuditta Rissone (Guido's mother), Edra Gale (Saraghina), Mario Conocchia (production manager), Cesarino Miceli Picardi (production supervisor), Tito Masini (the cardinal), Mario Pisu (Mezzabotta), Polidor (a clown), Jacqueline Bonbon (Yvonne, the soubrette), Jan Dallas (Maurice, the telepathic man), Georgia Simmons (Guido's grandmother), Edy Vessel (Edy, fashion model), Annie Gorassini (Pace's girlfriend), Rossella Como (Luisa's girlfriend), Gilda Dahlberg (wife of the American journalist), Olimpia Cavalli (Olimpia), Hazel Rogers (black girl), Bruno Agostini (production secretary), A. Cini (a cardinal), Mario Tedeschi (boarding school director), Elisabetta Catalano (Luisa's sister), Sebastiano De Leandro (a priest), Frazier Rippey (the cardinal's lay secretary), Roberta Valli (a child), Eva Gioia and Dina De Santis (the production supervisor's girls), Roby Nicolosi (a spa doctor), Neil Robinson (French actress's agent), Mino Doro (Claudia's agent), Mario Tarchetti (Claudia's press agent), Eugène Walter (American journalist), Mary Indovino (Maurice's partner), John Stacy (cashier), Mark Herron (Luisa's timid suitor), Francesco Rigamonti, Matilde Calman (other girlfriends of Luisa), Alfredo De Lafeld (cardinal's secretary), Maria Colomber and Maria Raimondi (Guido's aunts), Nadine Sanders (hostess), Riccardo Guglielmi (Guido as a child), Marco Gemini (Guido as a boarding school student), Giulio Cali; *Producer:* Federico Fellini, Angelo Rizzoli; *Production manager:* Nello Meniconi; *General organization:* Clemente Fracassi, Alessandro Von Norman; *Production supervisor:* Mario Basili; *Production secretary:* Albino Morandin; *Production:* Cineriz (Rome), Francinex (Paris); *Country:* Italy (date of censor's permit: February 6, 1963); *Distribution in Italy:* Cineriz; *Duration:* 114'.

*Oscar for best foreign film, 1963.*  
*Grand Prize at the Moscow Festival, 1963.*  
*Nastro d'argento, 1964.*

### **Juliet of the Spirits (*Giulietta degli spiriti*)**

*Director:* Federico Fellini; *From a story by:* Federico Fellini, Tullio Pinelli, from an idea by Federico Fellini; *Screenplay:* Federico Fellini, Tullio Pinelli, Ennio Flaiano; *Collaboration on the screenplay:* Brunello Rondi; *Photography (Technicolor):* Gianni Di Venanzo; *Cameraman:* Pasquale De Santis; *Music:* Nino Rota, directed by Carlo Savina; *Sets and costumes:* Piero Gherardi; *Assistant set designers:* Luciano Ricceri, E. Benazzi Taglietti, Giantito Burchiellaro; *Assistants to costume designer:* Bruna Parmesan, Alda Marussig; *Set decor:* Vito Anzalone; *Assistant set decor:* Franco Cuppini; *Assistant directors:* Francesco Aluigi, Liliانا Betti, Rosalba Zavoli; *Sound:* Mario Farooni, Mario Morici; *Continuity:* Eschilo Tarquini; *Makeup:* Otello Fava, Eligio Trani; *Hairstyles:* Renata Magnanti, Marisa Fraticelli; *Editor:* Ruggero Mastroianni; *Assistant editor:* Adriana Olasio; *Cast:* Giulietta Masina (Giulietta Boldrini), Mario Pisu (Giorgio, her husband), Sandra Milo (Susy, Iris, Fanny), Valentina Cortese (Valentina), Caterina Boratto (Juliet's mother), Lou Gilbert (Juliet's grandfather), Sylva Koscina (Sylva, Juliet's sister), Luisa Della Noce (Adele, Juliet's second sister), José De Villalonga (José, the romantic cavalier), Valeska Gert (Nhishma, the fortune-teller), Silvana Jachino (Dolores), Fred Williams (Arab prince), Milena Vukotic (domestic and the 'Santa'), Genius (Genius), Dany Paris (Susy's desperate friend), Alberto Plebani ('Occhio di lince', the dream detective), Yvonne Casadei (maid at Susy's court), Mario Conocchia (family lawyer), Cesarino Miceli Picardi (friend of Giorgio), Felice Fulchignoni (Dr. Raffaele), Lia Pistis (beach friend), Alba Cancellieri (Juliet as a child), Guido Alberti, Mino Doro; *Producer:* Angelo Rizzoli; *Production directors:* Mario Basili, Alessandro Von Norman; *General organization:* Clemente Fracassi; *Production supervisor:* Walter Benelli; *Production secretary:* Renato Fiè, Ennio Onorati; *Production:* Federiz (Rome), Francoriz (Paris); *Country:* Italy and France (date of censor's permit: September 23, 1965); *Distribution in Italy:* Cineriz; *Duration:* 129'.

### **The Spirits of the Dead – Toby Dammit (*Tre Passi nel Delirio – Toby Dammit*)**

Film in three episodes: *Metzengerstein*, directed by Roger Vadim; *William Wilson*, directed by Louis Malle and *Toby Dammit*.

*Director:* Federico Fellini; *Freely adapted from the story* *Never Bet the Devil Your Head* by Edgar Allan Poe; *Screenplay:* Federico Fellini, Bernardino Zapponi; *Photography (Technicolor-Eastmancolor):* Giuseppe Rotunno; *Cameraman:* Giuseppe Maccari; *Music:* Nino Rota; *Song:* "Ruby" by Mitchell Parish



(lyrics) and Heinz Römheld (Music), sung by Ray Charles; *Sets and costumes*: Piero Tosi; *Editor*: Ruggero Mastroianni; *Special effects*: Joseph Natanson; *Set decor*: Carlo Leva; *Assistants to the director*: Eschilo Tarquini, Francesco Aluigi, Liliana Betti; *Assistants to the editor*: Adriana and Wanda Olasio; *Cast*: Terence Stamp (Toby Dammit), Salvo Randone (Father Spagna), Antonia Pietrosi (actress), Polidor (old actor), Anne Tonietti (television commentator), Fabrizio Angeli (first director), Ernesto Colli (second director), Aleardo Ward (first interviewer), Paul Cooper (second interviewer), Marisa Traversi, Rick Boyd, Mimmo Poli (party guests), Marina Yaru (child), Brigitte (the tall girl); *Producers*: Alberto Grimaldi, Raymond Eger; *Production manager*: Tommaso Sagone; *General organization*: Enzo Provenzale; *Production*: PEA (Rome), Les Films Marceau and Cocinor (Paris); *Country*: Italy and France (date of censor's permit: July 24, 1968); *Distribution in Italy*: PEA; *Duration*: 37' (all three episodes: 121').

### **Fellini: a Director's Notebook** **(Bloc-notes di un regista)**

*Director*: Federico Fellini; *Screenplay*: Federico Fellini, Bernardino Zapponi; *Photography*: Pasquale De Santis; *Music*: Nino Rota; *Editor*: Ruggero Mastroianni; *Assistant directors*: Maurizio Mein, Liliana Betti; *Continuity*: Norma Giacchero; *Assistant editor*: Adriana Olasio; *Dialogue director*: Christopher Cruise; *English dialogue*: Eugène Walter; *Series unit manager*: Joseph Nash; *Cast*: Federico Fellini, Giulietta Masina, Marcello Mastroianni, Caterina Boratto, Marina Boratto, David Maumsell, Prof. Genius, Cesarino, Gasparino, Bernardino Zapponi, Lina Alberti (playing themselves), and non-professional actors; *Producer*: Peter Goldfarb; *General organization*: Lamberto Pippia; *Production*: N.B.C.; *Country*: USA, 1969; *Duration*: 60'.

### **Fellini's Satyricon (Fellini-Satyricon)**

*Director*: Federico Fellini; *Freely based on* Petronius Arbiter; *Screenplay*: Federico Fellini, Bernardino Zapponi; *Photography* (Technicolor-Panavision): Giuseppe Rotunno; *Cameraman*: Giuseppe Maccari; *Special effects*: Joseph Natanson; *Music*: Nino Rota; *Music assistants*: Ilhan Mimaroglu, Tod Docksader, Andrew Rudin; *Ideas for the sets*: Federico Fellini; *Sets*: Danilo Donati, Luigi Scaccianoce; *Costumes and set decor*: Danilo Donati; *Assistant for the sets*: Dante Ferretti, Carlo Agate; *Assistants for the costumes*: Franco Antonelli, Renzo Bronchi, Dafne Cirrocchi; *Consultants for the paintings*: Rino Scordia; *Head of paintings*: Italo Tomassi; *Architect*: Giorgio Giovannini; *Editor*: Ruggero Mastroianni; *Assistant editor*: Adriana Olasio; *Edition*: Enzo Ocone; *Continuity*: Norma Giacchero; *Assistant director*: Maurizio Mein; *Assistants to the director*: Liliana Betti, Lia Consalvo; *Makeup*: Rino Carboni; *Hairstyles*: Luciano Vito; *Latin language consultant*: Luca Canali; *Still photography*:

Mimmo Cattarinich; *Cast*: Martin Potter (Encolpio), Hiram Keller (Ascilto), Max Born (Gitone), Salvo Randone (Eumolpo), Mario Romagnoli (Trimalchio), Magali Noël (Fortunata), Capucine (Trifena), Alain Cuny (Lica), Fanfulla (Vernacchio), Danika La Loggia (Scintilla), Giuseppe Sanvitale (Abinna), Genius (rich ex-slave), Lucia Bosè (suicidal woman), Joseph Wheeler (suicidal man), Hylette Adolphe (slave-girl), Elisa Mainardi (Arianna), Gordon Mitchell (the predator), Tania Lopert (the emperor), Luigi Montefiori (Minotaur), Marcello Di Falco (Proconsel), Donyale Luna (Enotea), Carlo Giordana (ship's captain), Pasquale Baldassarre (hermaphrodite), Lina Alberti (the golden idol [*part cut by the editor*]); *Producer*: Alberto Grimaldi; *Production manager*: Roberto Cocco; *General organization*: Enzo Provenzale; *Production supervisors*: Lamberto Pippia, Gilberto Scarpellini, Fernando Rossi; *Production secretary*: Michele Pesce; *Production*: PEA (Rome), Les Productions Artistes Associés (Paris); *Country*: Italy and France (date of censor's permit: September 3, 1969); *Distribution in Italy*: PEA; *Duration*: 138'.

### **The Clowns (I clowns)**

*Director*: Federico Fellini; *Story and screenplay*: Federico Fellini, Bernardino Zapponi; *Photography* (Technicolor): Dario Di Palma; *Cameraman*: Blasco Giurato; *Music*: Nino Rota, directed by Carlo Savina; *Sets and set decor*: Renzo Gronchi; *Costumes*: Danilo Donati; *Editor*: Ruggero Mastroianni; *Assistant editor*: Adriana Olasio; *Assistant director*: Maurizio Mein; *Director's assistant*: Liliana Betti; *Continuity*: Norma Giacchero; *Makeup*: Rino Carboni; *Special effects*: Adriano Pischiutta; *Hairstyles*: Paolo Franceschi; *Mixage*: Alberto Bartolomei; *Cast*: Liana, Rinaldo, Nando Orfei, Franco Migliorini, Anita Ekberg (playing themselves), Billi, Scotti, Fanfulla, Reder, Valentini, Merli, Rizzo, Pistoni, Furia, Sbarra, Carini, Terzo, Vingelli, Fumagalli, Zerbinati, The 4 Colombaioni, The Martana, May, Janigro, Sorrentino, Maunsell, Peverello, Valdemaro, Bevilacqua (the clowns); Maya Morin, Lina Alberti, Alvaro Vitali, Gasparino (the troupe), Alex, Bario, Père Lorient, Ludo, Charlie Rivel, Maiss, Nino (the French clowns), Pierre Etaix, Victor Fratellini, Annie Fratellini, Baptiste, Tristan Rémy (circus historian), Pipò and Rhum, the ex-animal tamer Buglioni, the ex-director of the Hugue Circus; *Producers*: Elio Scardamaglia, Ugo Guerra; *Production manager*: Lamberto Pippia; *Production*: Rai (Radiotelevisione Italiana) and Compagnia Leone Cinematografica (Italy), O.R.T.F. (France), Bavaria Film (R.F.T.); *Country*: Italy and France-R.F.T. (date of censor's permit: October 17, 1970); *Duration*: 93'.

### **Fellini's Roma (Roma)**

*Director*: Federico Fellini; *Story and screenplay*: Federico Fellini, Bernardino Zapponi; *Photography* (Technicolor): Giuseppe

Rotunno; *Cameraman*: Giuseppe Maccari; *Assistant cameramen*: Pietro Servo, Roberto Aristarco, Michele Picciaredda; *Music*: Nino Rota, directed by Carlo Savina; *Ideas for sets*: Federico Fellini; *Sets and costumes*: Danilo Donati; *Assistants for the sets*: Giorgio Giovannini, Ferdinando Giovannoni; *Set decor*: Andrea Fantacci; *Assistants for the costumes*: Romano Massara, Rita Giacchero; *Frescoes and portraits*: Giuliano Geleng, Rinaldo Antonelli; *Editor*: Ruggero Mastroianni; *Assistant to the editor*: Adriana Olasio; *Assistant editor*: Leda Bellini; *Assistant director*: Maurizio Mein; *Assistants to the director*: Paolo Pietrangeli, Tonino Antonucci; *Special effects*: Adriano Pischiutta; *Makeup*: Rino Carboni; *Hairstyles*: Amalia Paoletti; *Continuity*: Norma Giacchero; *Mixage*: Renato Cadueri; *Choreography*: Gino Landi; *Cast*: Peter Gonzales (Fellini at 18), Fiona Florence (Dolores, young prostitute), Marne Maitland (guide to the catacombs), Pia De Doses (Princess), Dante Cleri (a father), Mimmo Poli (a customer), Galliano Sbarra (vaudeville host), Alvaro Vitali (tap-dancer at the Jovinelli Theater), Norma Giacchero (Mastroianni's interviewer), Federico Fellini (himself), Britta Barnes, Renato Giovannoli, Elisa Mainardi, Paule Rout, Paola Natale, Marcelle Ginette Bron, Mario Del Vago, Alfredo Adami, Stefano Mayore, Gudrun Mardou Khiess, Giovanni Serboli, Angela De Leo, Libero Frissi; *Interviews with*: Marcello Mastroianni, Anna Magnani, Gore Vidal, John Francis Lane, Alberto Sordi; *General organization*: Danilo Marciani; *Production manager*: Lamberto Pippia; *Production supervisors*: Alessandro Gori, Fernando Rossi, Alessandro Sarti; *Production*: Ultra Film (Rome) Les Productions Artistes Associés (Paris); *Country*: Italy and France, 1972; *Distribution in Italy*: Italnoleggio; *Duration*: 119'.

## Amarcord

*Director*: Federico Fellini; *Story and screenplay*: Federico Fellini, Tonino Guerra, from an idea by Federico Fellini; *Photography* (Technicolor): Giuseppe Rotunno; *Cameraman*: Giuseppe Maccari; *Assistant cameramen*: Massimo Di Venanzo, Roberto Aristarco; *Music*: Nino Rota, directed by Carlo Savina; *Ideas for sets*: Federico Fellini; *Sets and costumes*: Danilo Donati; *Architect*: Giorgio Giovannini; *Set assistant*: Antonello Massimo Geleng; *Costume assistants*: Mario Ambrosino, Rita Giacchero, Aldo Giuliani; *Editor*: Ruggero Mastroianni; *Assistant editor*: Adriana Olasio; *Sound*: Oscar De Arcangelis; *Continuity*: Norma Giacchero; *Assistant director*: Maurizio Mein; *Assistants to the director*: Liliana Betti, Gerard Morin, Mario Garriba; *Makeup*: Rino Carboni; *Special effects*: Adriano Pischiutta; *Hairstyles*: Amalia Paoletti; *Set decor*: Andrea Fantacci; *Scene painter*: Italo Tomassi; *Cast*: Bruno Zanin (Titta Biondi), Pupella May (Miranda, Titta's mother), Armando Brancia (Aurelio, Titta's father), Stefano Proietti (Oliva, Titta's brother), Giuseppe Ianigro (Titta's grandfather),

Nandino Orfei ('il Pataca', Titta's uncle), Ciccio Ingrassia (Teo, the crazy uncle), Carla Mora (Gina, the housemaid), Magali Noël ('Gradisca', the hairdresser Ninola), Luigi Rossi (the lawyer), Maria Antonietta Beluzzi (the tobacco lady), Josiane Tanzilli (la 'Volpina'), Domenico Pertica (the blind man of Cantarel), Antonino Faà di Bruno (the count of Lovignano), Carmela Eusepi (the count's daughter), Gennaro Ombra (Biscein), Gianfilippo Carcano (Don Balosa), Francesco Maselli (Bongioanni, science teacher), Dina Adorni (Miss De Leonardis, maths teacher), Francesco Vona (Candela), Bruno Lenzi (Gigliozzi), Lino Patruno (Bobo), Armando Villella (Fighetta, professor of Greek), Francesco Magno (the principal 'Zeus'), Gianfranco Marrocco (the young count Poltavo), Fausto Signoretti (the coach driver, Madonna), Donatella Gambini (Aldina Cordini), Fides Stagni (arts teacher), Fredo Pistoni (Colonia), Ferruccio Brembilla (party leader), Mauro Misul (philosophy teacher), Antonio Spaccatini (party secretary), Aristide Caporale (Giudizio), Marcello Di Falco (the prince), Bruno Scagnetti (Ovo), Alvaro Vitali (Naso), Ferdinando De Felice (Ciccio), Mario Silvestri (Italian teacher), Dante Cleri (history teacher), Mario Liberati (owner of the Fulgor cinema), Marina Trovalusci, Fiorella Magalotti (Gradisca's sister), Vincenzo Caldarola (beggar), Mario Milo (photographer), Cesare Martignoni (barber), Mario Jovinelli (another barber), Costantino Serraino (Gigino Penna Bianca), Amerigo Castrichella, Dario Giacomelli (friends of 'Pataca'), Giuseppe Papaleo (dandy), Mario Nebolini (town secretary), Bruno Bartocci (the *carabiniere* Matteo, Gradisca's husband), Clemente Baccherini (owner of the Café Commercio), Torindo Bernardo (priest), Marcello Bonini Olas (gym teacher), Marco Laurentino (mutilated war veteran), Riccardo Satta (broker); *Producer*: Franco Cristaldi; *Production manager*: Lamberto Pippia; *Production supervisors*: Alessandro Gori, Gilberto Scarpellini; *Production secretaries*: Fernando Rossi, Giuseppe Bruno Bossio; *Production*: F.C. Produzioni (Rome), P.E.C.F. (Paris); *Country*: Italy and France (date of censor's permit: December 15, 1973); *Distribution in Italy*: Dear International; *Duration*: 127'.  
*Oscar for best foreign film, 1974.*  
*Nastro d'argento, 1974.*

## Fellini's Casanova

### (Il Casanova di Federico Fellini)

*Director*: Federico Fellini; *Story*: freely based on *Storie della Mia Vita* by Giacomo Casanova; *Screenplay*: Federico Fellini, Bernardino Zapponi; *Photography* (Technicolor): Giuseppe Rotunno; *Cameraman*: Massimo Di Venanzo; *Assistant cameramen*: Wolfango Soldati, Bruno Garbuglia; *Music*: Nino Rota, directed by Carlo Savina; *Songs*: "La grande Mouna" by Tonino Guerra, "La mantide religiosa" by Antonio Amurri, "Il cacciatore di Würtemberg" by Carl A. Walken, verses in

Venetian dialect by Andrea Zanzotto; *Ideas for sets*: Federico Fellini; *Sets and costumes*: Danilo Donati; *Costume assistants*: Gloria Mussetta, Raimonda Gaetani, Rita Giacchero; *Architects*: Giantito Burchiellaro; Giorgio Giovannini; *Assistant art director*: Antonello Massimo Geleng; *Set decor*: Emilio D'Andria; *Choreographer*: Gino Landi; *Assistant choreographer*: Mirella Aguyaro; *Sound*: Oscar De Arcangelis; *Assistant sound technicians*: Franco and Massimo De Angelis; *Editor*: Ruggero Mastroianni; *Assistant editors*: Adriana and Marcello Olasio, Ugo De Rossi; *Continuity*: Norma Giacchero; *Makeup*: Rino Carboni; *Donald Sutherland's makeup*: Giannetto De Rossi; *Hairstyles*: Vitalyna Patacca; *Assistant hairstylists*: Gabriella Borzelli, Paolo Borzelli, Vincenzo Cardella; *Special effects*: Adriano Pischiutta; *Assistant director*: Maurizio Mein, Liliana Betti, Gerard Morin; *Cast*: Donald Sutherland (Giacomo Casanova), Tina Aumont (Henriette), Cicely Browne (Madame d'Urfé), Carmen Scarpitta and Diane Kourys (the Mistresses Charpillon), Clara Algranti (Marcolina), Daniela Gatti (Giselda), Margaret Clementi (Sister Maddalena), Mario Cencelli (Dr. Mœbius, the entomologist), Olimpia Carlisi (Isabella, the entomologist's daughter), Silvana Fusacchia (the entomologist's second daughter), Chesty Morgan (Barberina), Adele Angela Lojodice (Rosalba, the mechanical doll), Sandra Elaine Allen (the giantess), Clarissa Mary Roll (Anna Maria), Alessandra Belloni (the princess), Marika Rivera (Astrodi), Angelica Hansen (the hunchback actress), Marjorie Belle (Countess of Waldenstein), Marie Marquet (Casanova's mother), Daniel Emilfork-Berenstein (Du Bois), Luigi Zerbinati (the father); *Producer*: Alberto Grimaldi; *General organization*: Giorgio Morra; *Production manager*: Lamberto Pippia; *Production assistants*: Alessandro Von Norman, Maria Di Biase; *Production secretaries*: Titti Pesaro, Luciano Bonomi; *Production*: P.A.N.D.A.; *Country*: Italy (date of censor's permit: December 1, 1976); *Distribution in Italy*: Titanus; *Duration*: 170'.

### **Orchestra Rehearsal (*Prova d'orchestra*)**

*Director*: Federico Fellini; *Story*: Federico Fellini; *Screenplay*: Federico Fellini, Brunello Rondi; *Photography* (Technicolor): Giuseppe Rotunno; *Cameraman*: Gianni Fiore; *Music*: Nino Rota, directed by Carlo Savina; *Musical consultant*: Carlo Savina; *Sets*: Dante Ferretti; *Set decor*: Nazzareno Piana; *Costumes*: Gabriella Pescucci; *Editor*: Ruggero Mastroianni; *Assistant editor*: Adriana Olasio; *Special effects*: Adriano Pischiutta; *Assistant director*: Maurizio Mein; *Assistants to the director*: Christa Reeh, Giovanna Bentivoglio; *Dubbing director*: Carlo Baccarini; *Cast*: Baldwin Baas (conductor), Clara Colosimo (harpist), Elisabeth Labi (pianist), Ronaldo Bonacchi (double bassoon player), Ferdinando Villella (violoncellist), Giovanni Javarone (tuba player), David Mauhsell (first violinist), Francesco Aluigi (second violinist),

Andy Miller (oboe player), Sibyl Mostert (flutist), Franco Mazzieri (trumpet player), Daniele Pagani (trombonist), Luigi Uzzo (violinist), Cesare Martignoni (clarinet player), Umberto Zuanelli (copyist), Filippo Trincia (orchestra manager), Claudio Ciocca (union representative), Angelica Hansen, Heinz Kreuger (violinists), Federico Fellini (the interviewer's voice); *General organization*: Lamberto Pippia; *Rai production representative*: Fabio Storelli; *Production*: Daime Cinematografica SpA and Rai-TV (Rome), Albatros Produktion GmbH (Munich); *Country*: Italy and Germany (date of censor's permit: February 19, 1979); *Distribution in Italy*: Gaumont-Italy; *Duration*: 70'.

### **City of Women (*La città delle donne*)**

*Director*: Federico Fellini; *Story and screenplay*: Federico Fellini, Bernardino Zapponi, Brunello Rondi; *Photography* (Technicolor): Giuseppe Rotunno; *Cameraman*: Gianni Fiore; *Music*: Luis Bacalov, directed by Gianfranco Plenizio; *Songs*: "Una donna senza uomo è" (words and music: Mary Francolao), "Donna addio" (lyrics: Antonio Amurri); *Ballet*: Mirella Aguiaro; *Consultant to the choreographer*: Leonetta Bentivoglio; *Ideas for sets*: Federico Fellini; *Sets*: Dante Ferretti; *Set assistants*: Claude Chevant; *Architect*: Giorgio Giovannini; *Set decor*: Bruno Casari, Carlo Gervasi; *Set technician*: Italo Tomassi; *Assistant architect*: Nazzareno Piana; *Sculptures*: Giovanni Chianese; *Paintings and frescoes*: Rinaldo and Giuliano Geleng; *Costumes*: Gabriella Pescucci; *Costume assistants*: Maurizio Millenotti; Marcella De Marchis; *Mastroianni's wardrobe*: Piattelli; *Assistant director*: Maurizio Mein; *Assistants to the director*: Giovanni Bentivoglio, Franco Amurri; *2nd unit assistant director*: Jean-Louis Godfroy; *Editor*: Ruggero Mastroianni; *Assistant editors*: Bruno Sarandrea, Roberto Puglisi; *Assistant editor*: Adriana Olasio; *Special effects*: Adriano Pischiutta; *Sound*: Tommaso Quattrini, Pierre Paul Marie Lorrain; *Makeup*: Rino Carboni; *Cast*: Marcello Mastroianni (Snaporaz), Anna Prucnal (Elena, his wife [dubbed by Valeria Moriconi]), Bernice Stegers (woman on the train), Ettore Manni (Dr. Sante Katzone), Jole Silvani (the fireman/motorcyclist), Donatella Damiani (Donatella, soubrette), Fiammetta Baralla ('Ollio'), Helene G. Calzarelli, Catherine Carrel, Marcello Di Falco (homosexuals at Katzone's party), Gabriella Giorgelli (the fish seller), Rosaria Tafuri (Sara, second soubrette), Sylvie Wacrenier, Carla Terlizzi (a feminist), Jill and Viviane Lucas (the twins), Mara Ciukleva (old woman), Mimmo Poli (guest at Katzone's party), Nello Pazzafini, Armando Paracino, Umberto Zuanelli, Pietro Fumagalli (the three old magicians), Alessandra Panelli (housewife holding a baby), Helene G. Calzarelli, Catherine Carrel, Silvana Fusacchia, Dominique Labourier, Stephane Emilfork, Sylvie Mayer, Meerberger Nahyr, Sibilla Sedat, Katren Gebelein, Nadia Vasil, Loredana

Solfizi, Fiorella Molinari; *Producer and executive producer*: Franco Rossellini; *General organization*: Lamberto Pippia; *2nd unit production manager*: Philippe Lorain Bernard; *Production*: Opera Film Production (Rome), Gaumont (Paris); *Distribution in Italy*: Gaumont-Italy; *Country*: Italy and France (date of censor's permit: March 27, 1980); *Duration*: 145'.

### **And the Ship Sails On (*E la nave va*)**

*Director*: Federico Fellini; *Story and screenplay*: Federico Fellini, Tonino Guerra (opera texts by Andrea Zanzotto); *Photography* (Technicolor): Giuseppe Rotunno; *Cameraman*: Gianni Fiore; *Assistant cameramen*: Gian Maria Majorana, Luigi Bernardini; *Music*: Gianfranco Plenizio, directed by the author; *Orchestra and chorus*: Rai (Radiotelevisione Italiana); *Chorus master*: Ines Meisters; *Assistant conductor*: Elvio Monti; *Sets*: Dante Ferretti; *Costumes*: Maurizio Millenotti; *Costume assistant*: Barbara Mastroianni; *Architects*: Nazzareno Piana, Massimo Razzi; *Set decor*: Massimo Tavazzi, Francesca Lo Schiavo; *Choreographer*: Leonetta Bertivoglio; *Paintings and frescoes*: Rinaldo and Giuliano Geleng; *Scene painter*: Italo Tomassi; *Special effects*: Adriano Pischiutta; *Sculptures*: Giovanni Gianese; *Editor*: Ruggero Mastroianni; *Assistant editors*: Adriana Olasio, Leda Bellini, Rosanna Landi; *Assistant director*: Giovanni Arduino; *Assistant to the director*: Andrea De Carlo; *Continuity*: Norma Giacchero; *Dubbing director*: Riccardo Cucciolla; *Mixage*: Fausto Ancillai; *Studios*: Cinecittà; *French troupe*: Catherine Breillat (Screenplay), Thierry Nahon (Assistant director), George Dybman (Production manager), Willy Ramau (Production supervisor); *Adaptation of Italian dialogue*: Roberto De Leonardis; *Cast*: Freddie Jones (Orlando), Barbara Jefford (Ildebranda Cuffari), Victor Poletti (Aureliano Fuciletto), Peter Cellier (Sir Reginald Dongby), Elisa Mainardi (Teresa Valegnani), Norma West (Lady Violet Dongby), Paolo Paoloni (Maestro Albertini), Sara Jane Varley (Dorothea), Fiorenzo Serra (Grand Duke of Herzog), Pina Bausch (Princess Lherimia), Pasquale Zito (Count of Bassano), Janet Suzman (Edmea Tetua), Linda Polan (Ines Ruffo Saltini), Phillip Loche (the Prime Minister), Jonathan Cecil (Ricotin), Maurice Barrier (Ziloev), Fred Williams (Sabatino Lepori), Elizabeth Kaza (producer), Colin Higgins (police chief), Umberto Zuanelli (Maestro Rubetti 1), Vittorio Zarfati (Maestro Rubetti 2), Ugo Frangareggi (head waiter), Claudio Ciocca, Antonio Vezza, Alessandro Partexano, Domenica Pertica, Christian Fremont, Marielle Duvelle, Helen Stirling; *Singers' voices*: Mara Zampieri (Ildebranda Cuffari), Elizabeth Norberg Schulz (Ines Ruffo Saltini and first Serbian soprano), Nucci Condò (Teresa Valegnani), Giovanni Bavaglio (Aureliano Fuciletto), Carlo Di Giacomo (Sabatino Lepori), Boris Carmeli (Ziloev), Bernadette Lucarini (second Serbian soprano), Bruno Beccaria (Serbian tenor); *Producer and executive producer*:

Franco Cristaldi; *Associate producer*: Aldo Nemni (SIM); *General organization*: Pietro Notarianni; *Production manager*: Lucio Orlandini; *Production supervisors*: Roberto Mannoni, Massimo Cristaldi; *Production*: Rai (Radiotelevisione Italiana) and Franco Cristaldi Vides (Italy), Gaumont (France); *Country*: Italy and France, 1983; *Duration*: 132'.

### **Ginger and Fred (*Ginger e Fred*)**

*Director*: Federico Fellini; *Story*: Federico Fellini, Tonino Guerra; *Screenplay*: Federico Fellini, Tonino Guerra, Tullio Pinelli; *Photography* (technicolor): Tonino Delli Colli, Ennio Guarnieri; *Cameramen*: Aldo Marchiori, Carlo Tafani, Giovanni Fiore; *Assistant cameramen*: Gianfranco Torinti, Antonio Scaramuzza, Marco Sperduti, Luca Luparini; *Music*: Nicola Piovani, directed by the composer; *Sets*: Dante Ferretti; *Set assistant*: Franco Ceraolo; *Special effects*: Adriano Pischiutta; *Costumes*: Danilo Donati; *Set decor*: Gian Franco Fumagalli; *Architect*: Nazzareno Piana; *Costume assistant*: Rosanna Andreoni; *Paintings*: Rinaldo and Giuliano Geleng; *Choreographer*: Tony Ventura; *Editor*: Nino Baragli, Ugo De Rossi, Ruggero Mastroianni; *Assistant editor*: Marcello Olasio; *Continuity*: Norma Giacchero Del Pace; *Assistant director*: Gianni Arduini; *Assistants to the director*: Filippo Ascione, Daniela Barbiani, Eugenio Cappuccio, Anke Zindler; *Makeup*: Rino Carboni, Alfredo Tiberi; *Wigs*: Aldo Signorelli, Rosa Luciani, Giancarlo Marin; *Dubbing director*: Mario Maldesi; *Mixage*: Fausto Ancillai; *Studio*: Cinecittà; *Cast*: Giulietta Masina (Ginger), Marcello Mastroianni (Fred), Franco Fabrizi (television host [dubbed by Alberto Lionello]), Frederick Ledenburg (admiral), Martin Maria Blau (assistant director), Frederick Thun (kidnapped man), Jacques Henri Lartigue (flying monk), Toto Mignone (Toto), Antoine Saint Jean (assistant), Augusto Pederosi (transvestite), Antonio Iuorio (television supervisor), Nando Pucci Negri (director's assistant), Ezio Marano (intellectual), Laurentina Guidotti (production secretary) Elena Cantarone (nurse), Elisabetta Flumeri (journalist), Antonio Lorio (television supervisor), Barbara Scoppa (journalist), Salvatore Billa (Clark Gable), Cinestra Spinola (mother, voices of the deceased), Stefania Marini (television secretary), Francesco Casale (*mafioso*), Gianfranco Alpestre (lawyer), Filippo Ascione (pianist), Elena Cantarone (nurse), Cosimo Chiusoli (ex-priest's wife), Claudio Ciocca (cameraman), Sergio Ciulli (son, voices of the deceased), Federica Paccosi (ballerina), Alessandro Partexano (sailor), Tiziana Bucarella (photographer), Leonardo Petrillo (Marcel Proust), Renato Grilli (Franz Kafka), Daniele Aldrovandi (Marty Feldman), Barbara Montanari (Bette Davis), Barbara Golinska (Marlene Dietrich), Luigi Duca (Adriano Celentano), Eolo Capritti (Kojak), Nadia Giallorenzo (Queen Elizabeth), Carlo Di Placido (President Reagan), Fabrizio Libralesco (Woody

Allen), Elena Magola (literary critic), Mauro Misul (editor), Luigi Rossi (medal winner), Franco Trevisi (*sgrabinieri* captain), Narcisio Vicario (television station president), Vittorio De Bisogno, Roberto De Sandro, Fabrizio Fontana, Laurentina Guidotti, Giorgio Iovine, Danika La Loggia, Isabelle-Thérèse La Porte, Luigi Leoni, Luciano Lombardo, Marielle Loreley, Franco Marino, Jurgen Morhofer, Pippo Negri, Antonietta Patriarca, Nando Pucci Negri, Patty Vailati, Hermann Weiskoff; *Producer*: Alberto Grimaldi; *General organization*: Luigi Millozza; *Production manager*: Walter Massi, Gianfranco Coduti, Roberto Mannoni, Raymond Leplont; *Production supervisors*: Tullio Lullo, Fernando Rossi, Vieri Spadoni, Franco Marino; *Production secretaries*: Alessandro Mancini, Lyda Garozzo, Carla Ferroni, Maurizio Pigna, Filippo Spolentini, Marcello Mancini; *Production*: P.E.A. (Rome), Revcom Films in association with Les Films Ariane, FR3 Film Productions (Paris), Stella Film in association with Anthea (Munich), in collaboration with Rai Uno; *Country*: Italy, France and Germany (date of censor's permit: October 30, 1985); *International distribution*: Sacis; *Distribution in Italy*: Istituto Luce, Italnoleggio Cinematografico; *Duration*: 125'. In 1985, at the Venice Film Festival, Federico Fellini was awarded the Leone d'oro for his career.

## Intervista

*Director*: Federico Fellini; *Story and screenplay*: Federico Fellini; *Collaboration on the screenplay*: Gianfranco Angelucci; *Photography* (Eastmancolor – Dolby stereo): Tonino Delli Colli; *Music*: Nicola Piovani, with homage to Nino Rota; *Music recording*: Dolby Spectar Recording; *Sets and costumes*: Danilo Donati; *Editor*: Nino Baragli; *Assistants to the editor*: Patrizia Ceresani, Rita Mauro; *Assistant director*: Maurizio Mein; *Assistants to the director*: Daniela Barbiani, Filippo Ascione; *Castling assistant*: Fiammetta Profili; *Continuity*: Norma Giacchero Del Pace; *Dubbing director*: Carlo Baccarini; *Sound effects*: Luciano and Massimo Anzellotti; *Mixage*: Romano Pampaloni; *Cast*: Federico Fellini (himself), Sergio Rubini (the journalist), Paola Liguori (the diva), Maurizio Mein (director's assistant), Nadia Ottaviani (the Vestal), Lara Wendel (the bride), Antonella Ponziani (the girl), Pietro Notarianni (the Fascist leader), Anita Ekberg (herself), Marcello Mastroianni (himself), Maria Teresa Battaglia, Antonio Cantafora, Roberta Carlucci, Ettore Geri, Eva Grimandi, Armando Marra, Lionello Pio di Savoia, Germana Dominici, Adriana Facchetti, Mario Miyakawa, Patrizia Sacchi, Antonello Zanini, 'Il Chiodo' and the entire troupe; *General organization*: Gino Millozza; *Production manager*: Roberto Mannoni; *Executive producer*: Fernlyn; *Production supervisor*: Michele Janczreck; *Post-production*: Lillo Capoano; *RAI production representative*: Silvio Specchio;

*Production secretary*: Mario Mearelli; *Production*: Aljosha Productions (Ibrahim Moussa), with the collaboration of Cinecittà and Rai Uno; *Country*: Italy and France, 1987; *Distribution in Italy*: Academy; *Duration*: 113'. *Grand Prize of the XV Moscow International Film Festival. Prize of the XI Anniversary of the Cannes Festival.*

## The Voice of the Moon (*La voce della luna*)

*Director*: Federico Fellini; *Story and Screenplay*: Federico Fellini, freely based on the novel *Il poema dei lunatici* by Ermanno Cavazzoni; *Collaborators on the screenplay*: Tullio Pinelli, Ermanno Cavazzoni; *Photography* (Technicolor): Tonino Delli Colli; *Cameraman*: Marco Sperduti; *Assistant cameramen*: Massimo Intoppa, Roberto De Franceschi; *Color*: Carlo La Bella; *Music*: Nicola Piovani; *Sets*: Dante Ferretti; *Architects*: Massimo Razzi, Nazzareno Piana; *Costumes*: Maurizio Millenotti; *Costume assistants*: Alfonsina Lettieri, Carlo Poggioli; *Set decor*: Francesco Lo Schiavo; *Choreographer*: Mirella Aguyaro; *Editor*: Nino Baragli; *Assistant director*: Gianni Arduini; *Assistants to the Director*: Daniela Barbiani, Marco Polimeni; *Sound*: Tommaso Quattrini; *Cast*: Roberto Benigni (Ivo Salvini), Paolo Villaggio (Gonnella), Nadia Ottaviani (Aldina Ferruzzi), Marisa Tomasi (Marisa, 'la vaporiera'), Angelo Orlando (Nestore), Sim (oboe player), Syusy Blady (Aldina's sister), Dario Ghirardi (journalist), Dominique Chevalier (Tazio, first Micheluzzi brother), Nigel Harris (Giuanin, second Micheluzzi brother), Vito (third Micheluzzi brother), Eraldo Turra (lawyer), Giordano Falzoni (professor), Ferruccio Brembilla (doctor), Giovanni Javarone (the grave-digger), Lorose Keller (the Duchess), Patrizio Roversi (the prefect Gonnella's son), Uta Schmidt (grandmother), Daniela Airoidi, Stefano Antonucci, Eric André Averlant, Stefano Cedrati, Giampaolo Cocchi, Roberto Corbiletto, Mario Falcione, Francesco Gabriele, Fabio Gaetani, Ettore Geri, Arrigo Mozzo, Pippo Negri, Angela Parmigiani, Carmine Ponticciello, Roberto Russoniello, Concetta Sferrazza, Giorgio Soffritti, Massimo Speroni, Silvana Strocchi, Arturo Vacquer; *Producer*: Mario and Vittorio Cecchi Gori; *Executive producers*: Bruno Altissimi, Claudio Saraceni; *Production manager*: Roberto Mannoni; *General organization*: Pietro Notarianni, Maurizio Pastrovich; *Production supervisors*: Piero Spadoni, Nicola Mastrolilli; *Production*: C.G. Group, Tiger Cinematografica and Cinemax, with the collaboration of Rai (Radiotelevisione Italiana); *Studios*: Stabilimenti Cinematografici Pontini SpA; *Distribution in Italy*: Penta Distribution in Italy; *Country*: Italy and France (date of censor's permit: February 1, 1990); *Duration*: 118'. In 1993, in Los Angeles, Fellini received a special Oscar for his career.

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