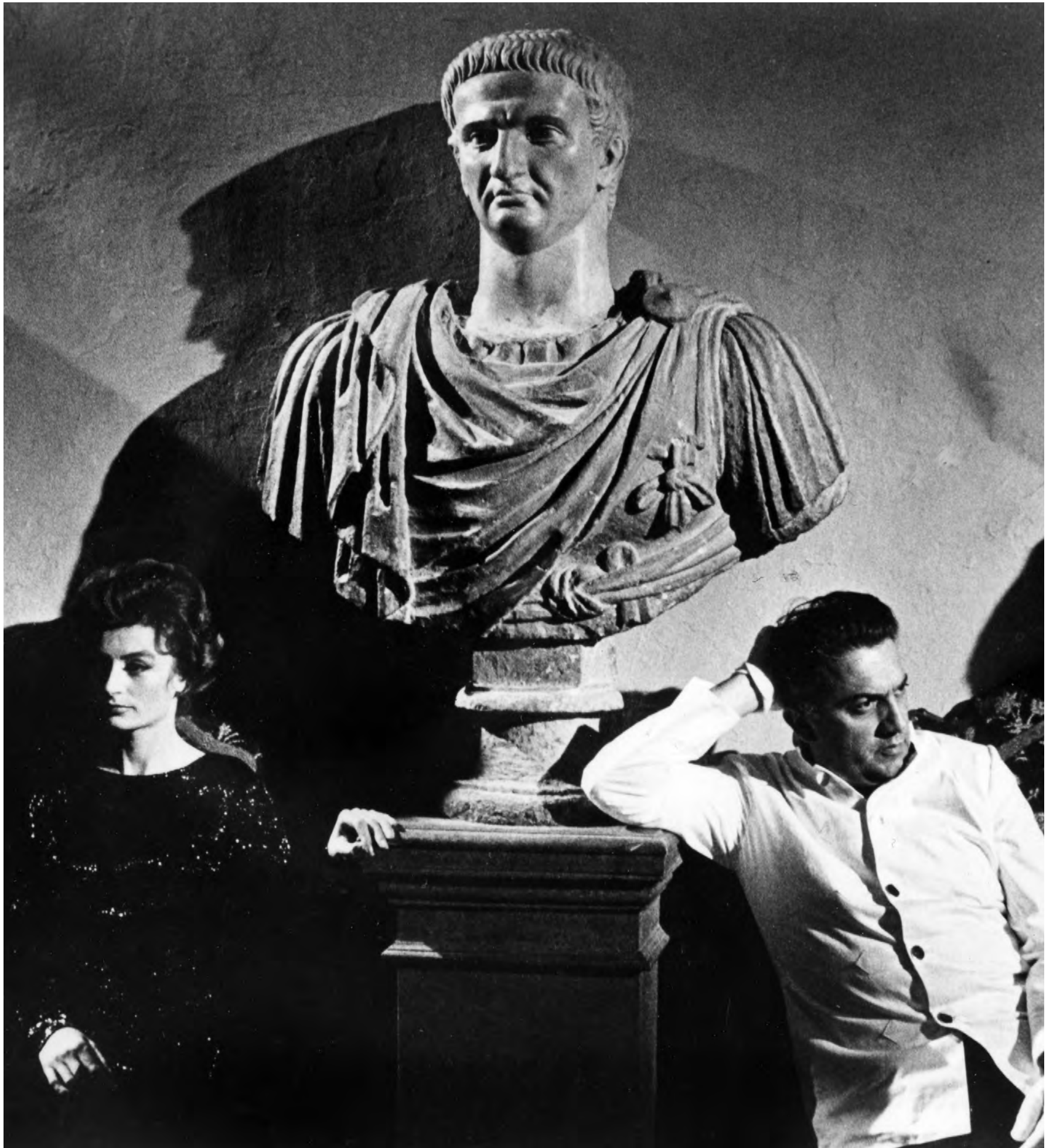


HARVARD FILM ARCHIVE



MAY JUNE JULY AUGUST 2022

FORGOTTEN FILMMAKERS OF THE FRENCH NEW WAVE

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Guy Gilles LOVE AT SEA

All programs curated by Haden Guest unless otherwise noted.

On the cover: Anouk Aimée, Tiberius and Federico Fellini on the set of *La Dolce Vita*. p. 10.

Forgotten Filmmakers of the French New Wave reimagines one of the most influential movements in film history. The aim is not to question the singularity and significance of what transformed French cinema—and cinema language at large—in the late 1950s and early 1960s, but to illuminate it differently by highlighting approaches embodied in memorable yet generally forgotten films.

One might remember that the expression *nouvelle vague* was originally coined by the journalist Françoise Giroud, not in reference to filmmaking but to a much broader phenomenon of generational renewal throughout the country, especially in terms of decision-making and artistic expression. The critic Pierre Billard was the first to transpose the term to what was taking place in the contemporary cinema: the emergence of a new generation of directors, most of them young. According to this first meaning of the term "New Wave," anyone who made his or her first film between 1957 and 1963 was *de facto* part of the movement, meaning there were, in essence, hundreds of New Wave filmmakers, even though most did not continue as directors and many went on to make conventional cinema.

Two other meanings were imposed on the expression New Wave, one restrictive and the other aesthetic. The first refers to a very specific group comprised of five young critics from *Cahiers du Cinéma* who directed their first feature films during this same period: Jean-Luc Godard, François Truffaut, Éric Rohmer, Jacques Rivette and Claude Chabrol. Their films, although very different from each other, share a freedom and an open questioning of conventional narrative codes, of representation in general, and of production means and techniques. This is also the case within a select group of other directors of the same generation: Agnès Varda, Alain Resnais, Chris Marker, Jacques Demy. Together this "Magnificent Nine" rightly embodied the most accomplished, the most obviously memorable, effects of the aesthetic rupture designated by the words "New Wave."

But alongside them, some other members of their generation also participated in this renewal without receiving the same level of recognition. Some were precursors, such as Roger Leenhardt, Georges Franju or Alexandre Astruc, and were clearly acknowledged as such by the leaders of the New Wave. Others were firebrand artists who would become leaders of the next generation: Philippe Garrel, Jean-Marie Straub, Paul Vecchiali, Jean-Pierre Mocky. Even though they directed their first films during this same period, they would not be recognized and anointed as the heirs apparent until a little later. Other filmmakers, such as Robert Enrico, Édouard Molinaro or François Leterrier, showed a boldness not apparent in their later films. Their films included in this program testify to the heady "contamination" of specific New Wave approaches (documentary techniques, a liberated camera, self-conscious use of sound, meta-cinematic stylization...) into film projects that would probably have been made differently within a different zeitgeist.

Still other filmmakers were not fully ignored but nevertheless remained in the margins even though they were, thematically and artistically, fully part of the rising New Wave: Jacques Rozier, Jean-Daniel Pollet and Guy Gilles, among them. The fact that they remained relatively underrecognized is an obvious injustice this program seeks to correct. And there were those who had to wait a full decade to be recognized, such as Maurice Pialat, who was already a great filmmaker but could not direct his first feature until the very end of the 60s. Some, like Paul Gégau, or, very differently, Armand Gatti and Marcel Hanoun, remained truly forgotten and relegated to the sidelines. And, finally, there were those like Jean Rouch, François Reichenbach and Mario Ruspoli who embodied in various ways the great debt owed by the spirit of the New Wave to the documentary.

It is important to emphasize how much the internal upheavals in the language of cinema associated with the New Wave were part of the profound social and political transformations of the time. The major event was, of course, the Algerian War (1954-1962), and the censorship and repression that René Vautier, Jacques Panijel, Alain Cavalier and James Blue courageously fought against with films that also questioned fundamental cinematic codes. This

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Vlada Petric
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period, which was also that of General de Gaulle's return to power in 1958 and soon the advent of a new, and still in place, Constitution, was notably marked by the timid beginnings of a cinema that affirmed feminist approaches and gave voice to people from the French colonies, most notably with the founding film *Afrique sur Seine*. This is true even if contemporary audiences might expect these issues to have been engaged by using the language and codes of this era, now more than sixty years past, and thus may find these first efforts at times inappropriate today.

The names and expanded parameters of the New Wave explored in this program make it possible to draw a much more complete picture of the landscape from which the *nouvelle vague* emerged. It should be obvious that all the titles included here are the result of a subjective choice: mine. And yet this program also hopes to give new access to many discoveries that will enrich the understanding of the decisive phenomenon that was the *nouvelle vague*, while showcasing rare gems that fully deserve to be discovered each for itself. — Jean-Michel Frodon

Co-organized by independent curator Jean-Michel Frodon; Joshua Siegel, Curator, Department of Film, Museum of Modern Art; and Olivia Priedite, Senior Programming Assistant, Department of Film, Museum of Modern Art.

Film descriptions by Jean-Michel Frodon.



James Blue THE OLIVE TREES OF JUSTICE

friday may 6 at 7pm

THE OLIVE TREES OF JUSTICE

LES OLIVIERS DE LA JUSTICE

Adapted from the largely autobiographical novel by Jean Pélégri, who also stars as one of the film's main characters (after playing the policeman in Bresson's *Pickpocket*), James Blue's film is a drama clandestinely shot on location in Algiers and the surrounding countryside at the height of the Algerian War. Inspired by Italian neorealism, it relies on striking cinematography while offering a unique testimony on a situation of violent historical crisis, documented from the point of view of everyday life. For his first feature and only fiction film, Blue's extreme naturalism was rewarded with a ban in France for several years.

Directed by James Blue. With Pierre Prothon, Jean Pélégri, Marie Decaître
France/Algeria 1962, DCP, b/w, 81 min. French with English subtitles

Preceded by

PARIS AT DAWN PARIS À L'AUBE

Co-directed by the future great Dutch documentary filmmaker Johan van der Keuken and the American James Blue, both students of the Parisian film school IDHEC, this visual poem is a study of form, movement and light that shows a tremendous freedom, as well as a certain humor. These two qualities are further enhanced by the score by jazzman Derry Hall, who was also a student at IDHEC.

Directed by James Blue and Johan van der Keuken
Netherlands 1957, DCP, color, 9 min. No dialogue

INTRODUCTION BY JEAN-MICHEL FRODON

saturday may 7 at 7pm

MOI, UN NOIR I, A NEGRO

"The most audacious of films and at the same time the most humble." Hailed on its release by Jean-Luc

Godard as a major sign of the cinema that would become the New Wave, Jean Rouch's chronicle of the daily life of three young Nigerian immigrants in the capital of Ivory Coast questions and reinvents the separation between fiction and documentary, while bearing witness to a playful freedom that opens up access to more accurate, profound realities. The main character of the film, Oumarou Ganda—aka "Edward G. Robinson"—later became one of the most important African directors from the 1970s onward.

Directed by Jean Rouch. With Oumarou Ganda, Gambi, Petit Touré
France 1958, DCP, color, 70 min. Italian and French with English subtitles

Preceded by

AFRIQUE SUR SEINE

The first film directed by Black African filmmakers (with the exception of the Malagasy documentary *Rasalama Martiora*, shot in 1937 by Philippe Raberojo) is a manifesto of an identity that is still seeking its own contours. Vibrant with hopes of decolonization, this short film is also marked by the conceptions and illusions of its time, while painting a warm portrait of the communities that came to Paris from the Sahel.

Directed by Mamadou Sarr and Paulin Soumanou Vieyra
France 1955, DCP, b/w, 22 min. French with English subtitles

INTRODUCTION BY JEAN-MICHEL FRODON

saturday may 7 at 9pm

THE HUMAN PYRAMID LA PYRAMIDE HUMAINE

At the initiative of the filmmaker and ethnographer, Black and white students from a high school in Abidjan improvise scenes inspired by their relationships with one another. A review by Éric Rohmer in *Cahiers du Cinéma* made very clear how this experimentation with the means of cinema to highlight a reality

is, above all, a work of great beauty, where beauty is a condition of truth.

Directed by Jean Rouch
France/Ivory Coast 1961, DCP, color, 90 min. French with English subtitles

Preceded by

LA MER ET LES JOURS

Chris Marker wrote the beautiful commentary for this short film—one with an impressive sense of live action and visual poetry—about the lives of Breton sailors and their families. One of the two directors, Alain Kaminker (Simone Signoret's brother) lost his life during the shooting of one of the most impressive scenes in the film.

Directed by Alain Kaminker and Raymond Vogel
France 1958, DCP, b/w, 26 min. French with English subtitles

INTRODUCTION BY JEAN-MICHEL FRODON

sunday may 8 at 7pm

LOVE AT SEA L'AMOUR À LA MER

Alain Delon, Jean-Pierre Léaud, Juliette Gréco and Jean-Claude Brialy make short appearances in this first feature film by a director with an original career path that has remained unfairly marginal. Under the guise of an ordinary love story, *L'amour à la mer* finds a way to evoke so many facets of life—including war. With jubilant freedom and playfulness, Guy Gilles uses popular songs, voiceovers, photos, flashbacks and musical editing with an inventiveness that seems to have barely aged.

Directed by Guy Gilles. With Daniel Moosmann, Geneviève Thénier, Josette Krieff
France 1964, DCP, b/w, 73 min. French with English subtitles



Jean Rouch THE HUMAN PYRAMID

monday may 9 at 7pm

A SIMPLE STORY *UNE SIMPLE HISTOIRE*

The first film by an authentic filmmaker whose work remains unjustly marginalized, this neorealist chronicle of the journey of a woman who comes from the provinces to look for work in Paris is uniquely powerful: at once precise, cruel and moving.

Directed by Marcel Hanoun. With Raymond Jourdan, Gillette Barbier, Madeleine Marion
France 1959, digital video, b/w, 68 min. French with English subtitles

friday may 13 at 7pm

**AMERICA AS SEEN BY A FRENCHMAN
*L'AMÉRIQUE INSOLITE***

In 1960, the documentary filmmaker and traveler François Reichenbach gathered together some of the images he had recorded during his many trips to the United States during the late 1950s. He composes an amused, intrigued and often fascinated portrait of a country in full post-WWII boom, a country that was also, at the time, very different from France or Europe—in both its modern and creative aspects and its rigid, conservative edges. If the distance of time gives it a certain exoticism, sometimes a form of naivety, especially in the commentary (the director had refused the sharper version written by Chris Marker), it also tells the European perception of a country where, before the others, youth has already become a force and a model.

Directed by François Reichenbach
France 1960, DCP, color, 90 min. French with English subtitles

friday may 13 at 9pm

WITNESS IN THE CITY *UN TÉMOIN DANS LA VILLE*

Before becoming one of the main manufacturers of the most conventional French genre cinema, Édouard Molinaro was briefly touched by the wing of modernity. In this film noir, natural settings are used in a realistic way—this is especially so of the streets of Paris, which are, along with the cab drivers who circulate through them, the main characters of the film.

Directed by Édouard Molinaro. With Lino Ventura, Sandra Milo, Franco Fabrizi
France/Italy 1959, DCP, b/w, 86 min. French, English and Italian with English subtitles

Preceded by

AN OCCURRENCE AT OWL CREEK BRIDGE

LA RIVIÈRE DU HIBOU

Robert Enrico, who was to become one of the most prolific directors of mainstream French cinema in the following decades, was then making his debut with undeniable virtuosity and a certain inventiveness, adapting Ambrose Bierce's short story set during the US Civil War.

Directed by Robert Enrico. With Roger Jacquet, Anne Cornaly, Anker Larsen
France 1961, 16mm, b/w, 28 min. In English

saturday may 14 at 7pm

THE DOLL *LA POUPÉE*

Initially a maker of documentaries marked by surrealism, Jacques Baratier invents a fantastic, eccentric science-fiction tale set in a South American dictatorship, based on a script by Jacques Audiberti. He entrusts the title role to Sonne Teal, perhaps the first female impersonator to star in a film.

Directed by Jacques Baratier. With Zbigniew Cybulski, Sonne Teal, Claudio Gora
France/Italy 1962, 35mm, b/w, 95 min. French with English subtitles



Armand Gatti ENCLOSURE

saturday may 14 at 9pm

MORANBONG

MORANBONG, UNE AVENTURE CORÉENNE

Banned in France at the time of its release, the film was born of a historic trip to North Korea in 1958, one in which Chris Marker, Claude Lanzmann and Armand Gatti also participated. Apparently honoring a request by Mao Zedong, Gatti penned the script of this idyll inspired by a traditional Korean Opera—the pansori *The Faithful Chunhyang*—transposed in the context of the Korean War and clearly positioned against the destruction perpetrated by the forces of the United States and the UN. Difficult shooting conditions contributed to the invention of an original and quite modern cinematographic language, accentuated by documentary elements and significant ellipses.

Directed by Claude-Jean Bonnardot. With Claude-Jean Bonnardot, Si Mieun, Om Kil-son
France 1960, 35mm, b/w, 84 min. Korean with English subtitles

Preceded by

THE MARINES *LES MARINES*

Filmed in the US Marines training barracks on Parris Island, with the authorization of the military authorities, this documentary accompanies the first weeks of young recruits by refusing to adopt a simplistic position for or against. The framing, the editing, the commentary and, especially, the use of music contribute to an elucidating, interrogative attention to the journey of the elite soldiers.

Directed by François Reichenbach
France 1957, DCP, b/w, 22 min. French with English subtitles

sunday may 15 at 7pm

A GAME FOR SIX LOVERS *L'EAU À LA BOUCHE*

The first feature film by the co-founder of *Cahiers du Cinéma* is a hedonistic marivaudage that is in keeping with the spirit of the times, marked by a certain liberation of morals that is synchronous with the liberation of cinematographic language characteristic of the New Wave. Serge Gainsbourg's song, which bears the same title and is the leitmotif of the film, took on a life of its own in France.

Directed by Jacques Doniol-Valcroze. With Bernadette Lafont, Françoise Brion, Alexandra Stewart
France 1960, digital video, b/w, 85 min. French with English subtitles

monday may 16 at 7pm

ENCLOSURE *L'ENCLOS*

"For the first time, the concentration camp is taken as an object of reflection on the world. The allegorical aspect prevails over the realistic aspect, and, paradoxically, this film is more realistic about the details of life in the camps than any other previous ones, which only showed the apocalyptic side," wrote Jean Douchet in *Cahiers du cinéma*, while emphasizing how much the film is influenced by the fact that the style of Gatti, a deportee himself, is marked by his central preoccupation, the theater.

Directed by Armand Gatti. With Hans Christian Blech, Jean Négroni, Herbert Wochinz
France/Yugoslavia 1961, DCP, b/w, 105 min. French and German with English subtitles

friday may 20 at 7pm

**THE UNVANQUISHED *L'INSOUMIS*
AKA HAVE I THE RIGHT TO KILL?**

Alain Delon is impressive in his magnetism and fragility as a soldier involved in an extreme right-wing militia just before the end of the Algerian War. He participates in the kidnapping of a French lawyer; he then rescues her, and they run away together. From Algiers to the Swiss countryside, the flight of



Jacques Baratier THE DOLL

this couple that everything opposes is of great plastic beauty. Cavalier is explicitly inspired by the masterpieces of American film noir, but invents a very original style of directing, to which impressive supporting actors contribute, notably Maurice Garrel. Inspired by real events, the film remained banned for almost half a century.

Directed by Alain Cavalier. With Alain Delon, Lea Massari, Georges Géret
France/Italy 1964, DCP, b/w, 103 min. French with English subtitles

friday may 20 at 9pm

A KING WITHOUT DISTRACTION

UN ROI SANS DIVERTISSEMENT

The second film directed by the man who played the admirable lead role in Robert Bresson's *A Man Escaped* is a stylized and intense adaptation of a novel by Jean Giono. This police investigation in a 19th century village combines visual beauty with the rigor of the *mise-en-scène*—the vertigo of the criminal motivations indivisible from the refined graphics of the images.

Directed by François Leterrier. With Claude Giraud, Colette Renard, Charles Vanel
France 1963, 35mm, b/w, 85 min. French with English subtitles



Jacques Rozier ADIEU PHILIPPINE

saturday may 21 at 7pm

ADIEU PHILIPPINE

When *Cahiers du Cinéma* devoted a special issue to the New Wave in December 1962, an image from this film appeared on the cover. A simple story of a seductive relationship between a young man and two young women, Jacques Rozier's first feature film perfectly embodies the spirit of freedom of this cinematographic movement. It synthesizes the energy, the physical and erotic intensity of the awakening of the youth, but also the mobilization of documentary resources—the gestures, the language, the city—and attention to events of the moment, in particular the Algerian War.

Directed by Jacques Rozier. With Jean-Claude Aimini, Daniel Descamps, Stefania Sabatini
France/Italy 1962, 35mm, b/w, 106 min. French with English subtitles

Preceded by

BLUE JEANS

Three years before *Adieu Philippine*, Rozier's second short film is an inventive sketch shot with a light camera along the beaches of Cannes. A flirtatious relationship between two boys and two girls crystallizes the signs of the time and the freedom of direction that its author embraced from the start.

Directed by Jacques Rozier. With René Ferro, Francis de Peretti, Elisabeth Klar
France 1958, DCP, b/w, 22 min. French with English subtitles



François Leterrier A KING WITHOUT DISTRACTION ©Gaumont

sunday may 22 at 7pm

MEDITERRANEAN MÉDITERRANÉE

Made from rushes shot by Jean-Daniel Pollet, this film turns out to be a landmark in the process of the modern reinvention of the cinema language. *Méditerranée* is a subjective journey through the civilization, the places and the lights of the Mediterranean basin, with a text by Philippe Sollers and music by Antoine Duhamel. Godard, who paid Pollet's work a vibrant tribute, once said, "What do we know of this superb minute when some men [...] felt united with the world, united with the light not sent by the gods but reflected by them, united with the sun, united with the sea...? Jean-Daniel Pollet's film gives us [...] the most important, but also the most fragile keys to this decisive and natural moment."

Directed by Jean-Daniel Pollet
France 1963, DCP, color, 44 min. French with English subtitles

AS LONG AS YOU GET DRUNK...

POURVU QU'ON AIT L'IVRESSE...

Claude Mauriac spoke of "a Buster Keaton of the Parisian suburbs, vulnerable, melancholic and sublime: Claude Melki." The young Pollet, having abandoned serious studies to scour the suburban balls, camera in hand, discovered Melki, an awkward dancer and obsessive-but-clumsy womanizer. The one who would become Léon in five of Pollet's films is, from this first

meeting, the character irrevocably "out of place," mobilizing emotion and humor, tenderness and acuity of perception, revealing the deep and moving significance of many situations, even in a "futile" context.

Directed by Jean-Daniel Pollet. With Claude Melki
France 1958, DCP, b/w, 20 min. No dialogue

GALA

We meet again Léon, employed in a nightclub frequented by Black patrons, and appearing as a both burlesque and dramatic figure in an environment then almost totally off the screens, observed here with finesse and nuance

Directed by Jean-Daniel Pollet
France 1961, DCP, b/w, 20 min. French with English subtitles

monday may 23 at 7pm

THE LAST VACATION

LES DERNIÈRES VACANCES

"It's time to stop building films with Meccano pieces." *Les Dernières Vacances* is not prefabricated cinema," wrote André Bazin at the release of the first—and for a long time only—film directed by the critic Roger Leenhardt. And it is indeed this inner freedom, at the same time joyful, sensual and cruel, depicted on a quite traditional canvas—a large family property about to be sold, teenagers awakening to love—that made this film one of the reference points for the young editors of the *Cahiers*, against the clichés of academic French cinema post-WWII.

Directed by Roger Leenhardt. With Odile Versois, Michel François, Jean Lara
France 1948, 35mm, b/w, 95 min. French with English subtitles

Preceded by

JANINE

Based on a screenplay by future producer (and brother-in-law of the director) Claude Berri, Pialat places his characters in the Saint-Denis district of Paris. A documentary dimension counterbalances what could be a too clever scenario based around two idiotic men, and instead delivers a *portrait en creux* of a liberated woman ahead of her time.

Directed by Maurice Pialat. With Hubert Deschamps, Claude Berri, Evelyne Ker
France 1962, DCP, b/w, 16 min. French with English subtitles



Jacques Doniol-Valcroze A GAME FOR SIX LOVERS



Henri Colpi THE LONG ABSENCE

friday may 27 at 7pm
SNOBS!

The most inventive comedians of the time (Francis Blanche, Pierre Dac) rub shoulders with the great actors of the cinéma d'auteur, both those already recognized—such as Elina Labourdette, unforgettable in Bresson's *Les Dames du bois de Boulogne*—and those still in the making, like Michael Lonsdale. This zany and cruel social comedy was the third feature—but the real starting point—of Jean-Pierre Mocky's prolific career, and he remained a maverick of cinema throughout his life.

Directed by Jean-Pierre Mocky. With Francis Blanche, Elina Labourdette, Véronique Nordey
France 1962, 35mm, b/w, 88 min. French with English subtitles

Preceded by

AN OVERCOOKED STEAK UN STEACK TROP CUIT

The first short film by the once youngest writer of *Cahiers du Cinéma* (in 1956) is a burlesque household scene that plays with the different levels of language. Moullet, who would embody the comic dimension of the New Wave spirit in the most joyously radical way, appears disguised as Jean-Luc Godard who comes to... tear up a copy of *Cahiers*.

Directed by Luc Moullet. With Jacqueline Finnaert, Luc Moullet, Patrice Moullet
France 1960, digital video, b/w, 19 min. French with English subtitles

friday may 27 at 9pm
SENTIMENTAL EDUCATION
L'ÉDUCATION SENTIMENTALE

"The greatness of Astruc is to be a true avant-garde artist, modern but against the tide," wrote *Cahiers du Cinéma* at the release of what seems to be an adaptation of the famous novel by Flaubert, yet is actually a refined search for the possibilities of cinema—not to depict, but rather to give access to passion in a sensory way. Jean-Claude Brialy, who was omnipresent on the screens of the time—forty-five films between 1957 and 1963—and was the most often solicited actor by the directors of the New Wave, does indeed play a Frédéric trying, with more or less success, to seduce several women, as in the novel. But the staging contradicts, point by point,

the practice of transposing great literary works into film—customary in official French cinema and vigorously denounced by Truffaut.

Directed by Alexandre Astruc. With Jean-Claude Brialy, Marie-José Nat, Dawn Addams
France/Italy 1962, digital video, b/w, 95 min. French with English subtitles

saturday may 28 at 7pm
THE LONG ABSENCE
UNE AUSSI LONGUE ABSENCE

Henri Colpi was already a noticeable figure in editing, notably alongside Alain Resnais and, occasionally, Agnès Varda. He directed his first and most memorable feature film in 1961, which was based on a script co-written by Marguerite Duras and later crowned by The Palme d'Or at the Cannes Film Festival. A moving questioning of memory and the ways in which real memories—as well as emotions—build or reconstruct relationships between people.

Directed by Henri Colpi. With Alida Valli, Georges Wilson, Charles Blavette
France/Italy 1961, DCP, b/w, 94 min. French with English subtitles

sunday may 29 at 7pm
MACHORKA-MUFF

Already with Danièle Huillet, Jean-Marie Straub directed his first film in Germany, where he exiled himself after refusing to serve in Algeria. It is an ironic and vigorous pamphlet against the threat of the demons of Nazism returning to Germany, based on a short story by Heinrich Böll. *Machorka-Muff* reveals itself as a film at the frontiers of documentary and dream, and as a singular work on sound and image.

Directed by Jean-Marie Straub and Danièle Huillet. With Erich Kuby, Renate Lang, Günther Strupp
West Germany 1963, digital video, b/w, 18 min. German with English subtitles

LES ENFANTS DÉSAFFORDÉS

Accompanying two runaway teenagers while listening to the words of their parents, Garrel's first short film already announces the singular poetry of the gaze of the future author of *La Cicatrice intérieure*.

Directed by Philippe Garrel. With Christiane Pérez, Pascal Roy, Maurice Garrel
France 1964, DCP, b/w, 15 min. French with English subtitles

THE CRIMSON CURTAIN LE RIDEAU CRAMOISI

First known as the author of the notion of *caméra-stylo*, to which many modern directors and critics will refer, Astruc deploys a language of forms, lights and shadows to rediscover the atmosphere of a love story based on the short fantasy by Jules Barbey d'Aureville, and, as it happens, offers one of his first memorable roles to Anouk Aimée.

Directed by Alexandre Astruc. With Anouk Aimée, Jean-Claude Pascal, Marguerite Garcy
France 1953, 35mm, b/w, 44 min. French with English subtitles

friday june 3 at 7pm
THE PUNISHMENT LA PUNITION

In this walk-through of Paris by a truant high school student and the men she encounters, the ethnologist filmmaker depicts both certain signs of the changing lifestyles of the youth of the time and the streets of Quartier Latin.

Directed by Jean Rouch. With Nadine Ballot, Modeste Landry, Jean-Claude Darnal
France 1962, DCP, b/w, 64 min. French with English subtitles

Preceded by

MELANCHOLIA

The title sums up the mood of this elegant short film in which a woman recalls her life spent locked up for thirty years in the courtyard of a building where a young man with whom she was hopelessly in love lived. The tenants grow up, get married, die. A whole life passes.

Directed by Guy Gilles. With Anne Laurent, Daniel Moosmann, Françoise Vatel
France 1961, 35mm, b/w, 12 min. French with English subtitles

friday june 3 at 9pm
OCTOBRE À PARIS

On October 17, 1961, the Parisian police violently repressed a peaceful demonstration by Algerians, killing dozens. The State imposed a silence on the events, which was broken by the director; Panijel gathered documents and testimonies, reconstructing certain moments of this tragic night. The very conditions of this film's realization, clandestine and without means, heightens its formal inventiveness. The



Alexandre Astruc SENTIMENTAL EDUCATION

film was immediately banned, and it took a hunger strike by René Vautier in 1973 to end the censorship.

Directed by Jacques Panijel
France 1962, DCP, b/w, 70 min. French with English subtitles

saturday june 4 at 7pm

THE DEPTHS LES ABYSSES

Adapted from Jean Genet's play *Les Bonnes*, which had already caused a scandal, the first film of outsider Nikos Papatakis—a figure of the intelligentsia of Saint-Germain-des-Prés and producer of both Genet and Cassavetes—is a violent denunciation of the exploitation of women at work, exalting their revolt in a spectacular way. Notably supported by Sartre, de Beauvoir and André Breton, the film screened at Cannes thanks to André Malraux, despite the opposition of all those who saw it as metaphorically supporting the struggle for Algerian independence.

Directed by Nikos Papatakis. With Francine Bergé, Colette Bergé, Pascale de Boysson
France 1963, DCP, b/w, 90 min. French with English subtitles

sunday june 5 at 7pm

JUDEX

Taking the title, characters and dramatic atmosphere of a famous 1916 serial directed by Louis Feuillade, Georges Franju celebrates the resources of a genre of cinema little practiced in France—the fantastic—and pays homage to the formal creations of the silent age, particularly to expressionism. As such, the film bears witness to the major role of this then-nascent practice, cinephilia, and the importance of references to the early days of cinema in the quest for modernity.

Directed by Georges Franju. With Channing Pollock, Francine Bergé, Edith Scob
France/Italy 1963, 35mm, b/w, 98 min. French with English subtitles

Preceded by

LA PREMIÈRE NUIT

Exploring the expressive resources of forms and sounds, without dialogue, the man who co-founded the Cinémathèque française transforms the wandering of a child in the Paris subway into a beautiful, magical and disturbing fantasy.

Directed by Georges Franju. With Pierre Devis, Lisbeth Persson
France 1958, DCP, b/w, 23 min. *No dialogue*



Nikos Papatakis THE DEPTHS

monday june 6 at 7pm

THE EBB-TIDE LE REFLUX

The only film directed by the screenwriter Paul Gégauff—a provocative and self-destructive right-wing anarchist and friend of Rohmer and Chabrol—is a loose adaptation of Robert Louis Stevenson's homonymous novel. Shot in Tahiti under chaotic conditions, this story of three men who hate each other sailing together gives a secondary role to Roger Vadim, and an important part to Michel Subor, Godard's *Little Soldier*, who will be seen again in Claire Denis's *L'Intrus*, which includes excerpts from this strange and, in more ways than one, cursed film. It has never been released.

Directed by Paul Gégauff. With Roger Vadim, Franco Fabrizi, Michel Subor
France 1965, digital video, color, 76 min. French with English subtitles

saturday june 11 at 3pm

LE COMBAT DANS L'ÎLE

Hailed at its release by the then-critic Bertrand Tavernier as an exceptional political film, Alain Cavalier's first feature transforms the actions of an extreme right group preparing an attack—inspired by the one aimed at General de Gaulle—into a tense and rigorous thriller: a poetic ballad that owes much to the physical yet otherworldly presence of Jean-Louis Trintignant and the sensual charisma of Romy Schneider.

Directed by Alain Cavalier. With Romy Schneider, Jean-Louis Trintignant, Henri Serre
France 1962, 35mm, b/w, 104 min. French and English with English subtitles

Preceded by

UN AMÉRICAIN

Alain Cavalier's first short film accompanies the Parisian wanderings of an American sculptor with equal sensitivity to the multiplicity of places and tiny events of everyday life and the mood of an artist unable to make his dreams and fantasies real.

Directed by Alain Cavalier. With Jean Brasseur, Denise de Casabianca
France 1958, 35mm, b/w, 17 min. French with English subtitles

sunday june 19 at 3pm

Although not ignored, Mario Ruspoli has never obtained a recognition worthy of the importance of his work as a documentary filmmaker, one with original approaches and inventive writing who is attentive to the issues of society. This is notably the case of these two short films, made back-to-back. Both films accompany the doctors and patients of a psychiatric hospital in central France, attentive to therapeutic innovations as well as to the personalities of the so-called "lunatics," for the first time seen in cinema with such attention and respect. The films were shot with the new light camera that would become a tool of modern cinema, a camera held by the great figure of direct cinema, Michel Brault from Quebec.

CAPTIVE FEAST LA FÊTE PRISONNIÈRE

Directed by Mario Ruspoli
France 1962, DCP, b/w, 17 min. French with English subtitles

A LOOK AT MADNESS REGARDS SUR LA FOLIE

Directed by Mario Ruspoli
France 1962, DCP, color, 53 min. French with English subtitles



Alain Cavalier LE COMBAT DANS L'ÎLE

©Gaumont

THE COMPLETE FEDERICO FELLINI

JUNE 10 – AUGUST 15

The golden era is over. I remember the first time I stepped on a rostrum. The thing that hit me most was the complete silence. At the start signal I realize that my baton is connected with the orchestra. Its voice originates from my hand. The baton draws the orchestra out of silence and then back to it. The sound rises like a sea wave when I lift my arm and move it in the air like a wing. And when I lower it the sound fades. — Conductor, *Orchestra Rehearsal* (1978)

Film directors, when they're good enough to inspire hyperbole, have often been compared to conductors. They create "visual music" by orchestrating actors in precise movements around sets, summoning crescendos and decrescendos in both rhythm and emotion, using the camera like a baton to punctuate or downplay certain effects. It's a clichéd analogy—and yet there are few filmmakers to whom it better applies than the Italian maverick Federico Fellini, who would often film to his composer Nino Rota's music and who went so far as to draw a sustained consonance between himself and the conductor (Balduin Bass) at the center of his 1978 television film, *Orchestra Rehearsal*. Bass's character is a contentious figure in the story, a cantankerous skeptic of the strike being staged by his musicians, but he's nonetheless afforded ample space to pontificate on his craft in a candid, awe-inspired monologue that suggests something Fellini might say about the art of directing—an impassioned argument for the fantasy of complete artistic control.

Through his four-decade directorial career, Fellini came about as close as anyone to achieving that fantasy. The boy from a small seacoast town in the north of Italy—who christened the posts of his childhood bed with the names of the four antique movie houses in Rimini—would eventually go on to command the Italian film industry, though even as his budgets swelled and audiences grew, he never really left his own head. At the height of his mature period, Fellini made elaborate, evocative, expensive films on the backlots of Cinecittà that, although colored by Italian culture, history and politics, were unwaveringly about the deep recesses of his own mind. And though he cultivated a roster of collaborators as formidable as that of any modern auteur, Fellini brought his imagination to the screen with such remarkable tonal consistency, such an instantly recognizable personality, that it can be easy to fall prey to the submissive state described by Bass's character with regard to his former conductor: "Every concert is like a mass...there was nothing more beautiful than his authority."

Long before he reached this status, however, the young Fellini auditioned many identities through the 30s and 40s: a grade school delinquent and college dropout, a street-dwelling caricaturist, a columnist for the satirical weeklies *420* and *Marc'Aurelio*, a writer of radio sketches, and a gag maker for Aldo Fabrizi—then an illustrious entertainer in the world of the *Avanspettacolo*, or Italian variety show. It was in these early professional dalliances that Fellini became acquainted with some of the figures who would jumpstart the neorealist movement: screenwriters Cesare Zavattini, Sergio Amidei and Bernardino Zapponi, as well as directors Ettore Scola, Alberto Lattuada and Roberto Rossellini. Fellini's first forays into the cinema came as a screenwriting collaborator with these artists, a role he used to channel the world around him, whether through firsthand experience (helping to dramatize the quotidian heroics of resistance fighters in Rossellini's *Rome, Open City* (1945)) or investigative research (posing as a homeless man on the black market to capture on-the-ground insight for Lattuada's WWII drama *Without Pity* (1948)).

The first phase of Fellini's career as a director—spanning 1950's *Variety Lights* to 1957's *Nights of Cabiria*—grew directly out of these years of creative itinerancy and neorealist germination. It was during this time that the director quickly identified his key colleagues: composer Nino Rota, whose jaunty, waltz-heavy scores for Fellini are the hallmark of his career; writers Tullio Pinelli and Ennio Flaiano, always keen to honor the director's flights of free association and dream logic; and muse Giulietta Masina, who had also been Fellini's wife since 1943. The films of this period focus on wanderers and dreamers navigating the harsh realities of poverty and diminished postwar opportunity, yet they are animated by Fellini's faith in the spontaneous and the magical—a belief nowhere more evident than in *Nights of Cabiria*, when, after subjecting Masina's heroine to a string of abuses as a victim of Roman street life, Fellini sends her off in a parade of gallivanting eccentrics that renews her conviction of a better tomorrow.



Federico Fellini *LA DOLCE VITA*



Fellini on the set of *CASANOVA*

No such motivational whimsy marks *La Dolce Vita* (1960), the landmark film that would prompt a sea change in Fellini's filmmaking. If the prior decade of films was defined by conflicts between battered-but-not-defeated souls and their daunting realities, Fellini's next epoch staged battles within his characters' own active imaginations—vivid wars between reality and projection, ego and id, that would typically yield no clear resolution. Coming to terms with a rapidly modernizing Italy now scrutinized by the larger world (in no small part due to the success of films like *La strada* (1954) and *Nights of Cabiria*), Fellini spent the better part of the 60s bringing to life *La Dolce Vita*, *8 ½* (1963), *Juliet of the Spirits* (1965) and the omnibus featurette *Toby Dammit* (1968)—all audacious experiments in narrative form and visual style that fully announced the arrival of an uncompromising visionary. The most famous of the bunch—the Marcello Mastroianni-starring *8 ½*—set a template for the kind of film that would come to be seen as emblematic of the "Felliniesque": a phantasmagoria of dreamlike set pieces, captured with an ever-mobile camera, dramatizing the inner life of a guileless hero who often stands in for some gradation of Fellini himself.

In a manner that would seem unthinkable in the current big-budget and spectacle-film landscape, the flourishing of Fellini's prestige and resources throughout the 60s and 70s correlated spectacularly with the director's increasing use of the medium not as a story-telling engine, but as a playground to give exaggerated form to his deepest memories, fantasies and anxieties. Part of this industry success had to do with the fact that he was a larger-than-life personality, as enterprising as he was jovial. Another explanation was

practical: Fellini's idiosyncratic films brought home the soppressata, so to speak. Many did big business at the domestic box office (more than a handful were among the highest grossers of their respective years), and four of them—*La strada*, *Nights of Cabiria*, *8 ½* and *Amarcord* (1973)—garnered Best Foreign Language Film distinctions at the Academy Awards, with an honorary Oscar later in life bringing Fellini to an international category-leading total of five statuettes (“one for each decade of our love story,” remarked Masina).

Unlike the contemporaries (Alain Resnais and Michelangelo Antonioni) with whom Fellini would be bunched in Pauline Kael's infamous “sick-soul-of-Europe” designation, the Italian maestro infused his films with a showman's brio and an eagerness to enchant that he inherited from his childhood fascination: the circus. Though he was often exhuming private obsessions, he worked from a well of cultural memory and indulged a rustic, Rabelaisian sense of humor that spoke to a far broader audience than the intelligentsia. Recurring leitmotifs include large gatherings over food, buxom women who magnetize the eyes of entire male populations, impromptu carousing in abandoned piazzas in the wee hours of the night, travelling amusements scraped together from limited means, and the ambivalent, occasionally blasphemous observation of Catholic rituals—all of which speak to the director's fondness for the quirks and customs of his homeland, ever-resilient even when challenged by the shadow of fascism (*Amarcord*), the creep of globalization (*La Dolce Vita*), or the rise of television (*Ginger & Fred*).

Already long fascinated by the inner workings of fame and the dream factory—few images recur more often in the Fellini canon than a skyward-facing shot of a cameraman elevated on a crane—the filmmaker in the second half of his career turned increasingly self-reflexive. *Fellini: A Director's Notebook* (1969)—an NBC commission that's half lyrical diary film and half auteur PR—was the first of his projects to embrace a documentary-within-a-film conceit, and *The Clowns* (1970), *Roma* (1972), *Orchestra Rehearsal* and *Intervista* (1987) followed suit, a few even bringing Fellini himself into the onscreen ensemble alongside a crew of journalists tailing him. Symptomatic of a ballooning ego, possibly, but these impositions of his own presence into his films are also a natural outgrowth for an artist who was among Cinecittà's resident celebrities for his entire career, a level of fame unhindered even as Fellini's squabbles with producers over delayed productions and massive financial overages ultimately found him toiling more and more in the less regal domain of television.

Fellini's increasing examination throughout the 70s and 80s of both his own place in a larger media landscape and the nature of filmmaking within that growing arena coincided with an era now often perceived by unsympathetic critics as a plunge into stale self-parody. A wickedly caustic Dave Kehr pan of the baroque Petronius adaptation, 1969's *Fellini Satyricon* (“A shallow, hypocritical film, without a glimmer of genuine creativity”), crystallizes the backlash of a generation of critics skeptical of Fellini's outsize reputation and industry-wide hosannas. Films like *City of Women* (1980) and *And the Ship Sails On* (1983) have often been, at best, reflexively dismissed as nostalgic retreads of Fellini's greatest hits and, at worst, taken to task as evidence of an out-of-touch artist spinning his wheels. And while it is true that many of Fellini's tics remained unchanged across four decades—the aforementioned leitmotifs, the use of dubbed sound as an expressive rather than merely practical device, the reliance on a certain canned wind sound effect over and over for dreamy atmosphere—his repeated embrace of new mediums and storytelling forms suggests an artist driven by the challenge of molding his fixations into new shapes and sizes.



Federico Fellini CITY OF WOMEN

On the advice of Jungian psychologist Ernst Bernhard, Fellini kept a dream journal—in his words “scribbles, rushed and ungrammatical notes”—from the late 60s through the 90s (published as *The Book of Dreams* in 2008), and many of the films in the latter half of his career feel accordingly diaristic and provisional, like sketches on themes. The lack of compromise—or, in some cases, discipline—that enables some Fellini films to spin out in half-digested ideas and images is also the source of their incantatory power. His films can be some of the loudest and most frenetic in the world cinema pantheon, like moving embodiments of the cartoons he so passionately drew in his youth, and yet the mad flurries of activity would often be followed by passages of hypnotic repose, such as in *Roma*, when a boisterous outdoor feast segues into shots of the dining area emptied out in the middle of the night. According to Pier Paolo Pasolini, Fellini possessed “such an intensity of affection for the world” that “even the air is photographed”—high praise that speaks to both the director's fluid use of a moving camera and his three-dimensional sense of space, which always leaves open the possibility of something leaping unexpectedly into the foreground.

In the spirit of returning to an earlier refrain, it's worth noting that Pasolini's poetic compliment also calls to mind the craft of conducting, which involves gesticulating in the air to, in turn, fill that space with music. In *Orchestra Rehearsal*, an otherwise unsung deep cut from Fellini's late period, the striking musicians break out into a chant when Baas's conductor disappears into his green room: “Orchestra don't fear, the conductor's death is near!” In one sense, *Orchestra Rehearsal* reflects on Italian politics a decade after Sessantotto and the Hot Autumn, but in another it offers an analogy for the fading of its auteur's fame and industry centrality as cultural appetites were shifting and new voices were emerging. The film absorbs and reflects these seismic shifts with honesty and clarity but also a touch of wistfulness, as hinted at by Baas's monologue: “An orchestra conductor is like a priest. He needs to have a church and parishioners. When the church collapses and the parishioners become atheists....” He trails off, and, in the silence, we can hear the apprehension of an old titan toward the uncertainty surrounding the future of his art—an apprehension Fellini likely shared. That he never slowed his tempo in spite of it speaks to a simple value instilled in the artist from childhood and only deepened by the onset of the war: the show must go on. — Carson Lund

Film descriptions by Carson Lund, unless otherwise noted.

The Complete Federico Fellini is part of the Federico Fellini 100 Tour, a series of centennial tributes to Federico Fellini (1920–1993), which will travel to major museums and film institutions worldwide, coordinated by Paola Ruggiero and Camilla Cormanni of Luce Cinecittà. All DCPs, unless otherwise noted, are digital restorations by Luce Cinecittà, Cineteca di Bologna and Cineteca Nazionale. All 35mm prints of films by Fellini are from the HFA collection.



Anita Ekberg and Fellini on the set of BOCCACCIO '70





Federico Fellini NIGHTS OF CABIRIA

friday june 10 at 7pm

monday june 13 at 7pm – without short

I VITELLONI

Opening with an end-of-summer beauty pageant that's interrupted by a thunderstorm, *I vitelloni* carries that same sense of faded splendor through the rest of its year-long narrative timeline, which charts the trajectory of a quartet of wastrels as they shirk adult responsibility in the modest seaside town of their childhood. Introduced in a voiceover narration that only sporadically returns for wistful summarization, the discontented bunch includes the youthful lush Alberto (Alberto Sordi), the doomed poet Leopoldo (Leopoldo Trieste), the stoic and restless Moraldo (Franco Interlenghi), and the unrepentant womanizer Fausto (Franco Fabrizi), whose nightly whims become the gravitational center holding together a loose cluster of subplots. The provincial setting, adjacent to the Adriatic, marks *I vitelloni* as the first of Fellini's transparently autobiographical projects, and, as such, it is a film saturated in nostalgia and tenderness—for the charming town rituals, for the pool hall and movie palace, for the windswept tranquility of the streets after last call, and, above all, for the lost innocence. Consequently, the film's overarching compassion for its subjects lets Fausto off the hook for his worst excesses, but, in the end, it is Moraldo who emerges as Fellini's soulful surrogate.

Directed by Federico Fellini. With Alberto Sordi, Franco Fabrizi, Franco Interlenghi
Italy/France 1953, DCP, b/w, 108 min. Italian with English subtitles

Preceded by

MARRIAGE AGENCY AGENZIA MATRIMONIALE

Fellini participated in the omnibus *Love in the City* (*L'amore in città*), a film featuring documentary-esque vignettes of the title subject with both actors and non-actors. Made between *I vitelloni* and *La strada*, the director's little slice of neorealism includes dreamlike, otherworldly touches and ambivalences that contribute some doubt to the possibly unconscious intentions of the narrator, a journalist ostensibly investigating "marriage agencies." He makes up a fantastic scenario of a wealthy man with a significant flaw looking for a wife, and his first surprise is how quickly they produce an applicant. But the man's irreverent cynicism is no match for the desperate reality that greets him, bringing his experiment to a quietly heartbreaking close. – BG

Directed by Federico Fellini. With Antonio Cifariello, Livia Venturini, Ilario Malaschini
Italy 1953, DCP, b/w, 20 min. Italian with English subtitles

saturday june 11 at 7pm

friday june 17 at 7pm

LA DOLCE VITA

The fulcrum of Fellini's neorealist early period and the extravagance into which his style would evolve, *La Dolce Vita* dramatizes "the sweet life" of its title with a mix of glee and cynicism. Through its delirious portrait of a paparazzo journalist named Marcello (Marcello Mastroianni), the film examines a soul in conflict: seduced by the glittering luxuries of Roman nightlife, yet constantly left adrift by their hollow promises of spiritual succor. Swanky cabarets, aristocratic parties, the public fanfare around an alleged sighting of the Virgin Mary, the arrival in Rome of an American Venus (Anita Ekberg)—Marcello plays witness to all these happenings but rarely ascends beyond bemused outsider status, much as he tries in vain to ingratiate himself into the rarefied worlds of sophisticates like Steiner (Alain Cuny). Meanwhile, he's haunted by the protests of his neglected fiancée (Magali Noël) as well as the provocations of the unreachable Maddalena (Anouk Aimée), whose heart he can't manage to win. Shot in pristine monochrome widescreen, the film evokes the modernism of Michelangelo Antonioni in its use of landscape and negative space while also hinting at the more intricate blocking of Fellini's later style.

Directed by Federico Fellini. With Marcello Mastroianni, Anita Ekberg, Anouk Aimée
Italy/France 1960, DCP, b/w, 174 min. Italian, English, French and German with English subtitles

sunday june 12 at 3pm

friday june 24 at 7pm

NIGHTS OF CABIRIA LE NOTTI DI CABIRIA

Fellini's most fruitful collaboration with his wife Giulietta Masina exploits the full potential of the actor's bright face and youthful demeanor, pitting that vulnerability against the harsh realities of Rome street life. As Maria "Cabiria" Ceccarelli, a headstrong prostitute who longs for love and respect, Masina radiates in her wide eyes a woman torn between competing impulses: impulsiveness and calculation, open-hearted affection and defiant independence, and romantic daydreaming and survivalist instinct. In extreme long shot and loving close-up, Fellini spotlights her as an almost Chaplinesque figure enduring the crucible of modern life, a milieu relentless in its parade of callous men, opportunistic schemers and fair-weather friends. Rome is seen as a half-occupied netherworld of crumbling buildings, shadowy back alleys, and sun-blasted fields dotted with bunkers for the homeless—an omen of Cabiria's continuing spinsterdom. Both a hardened assessment of the pitfalls of social climbing and a wary take on stagnation, *Nights of Cabiria* ultimately dispels the anxieties it dredges up in a send-off that counts among cinema's most elating visions.

Directed by Federico Fellini. Giulietta Masina, François Périer, Franca Marzi
Italy/France 1957, DCP, b/w, 110 min. Italian with English subtitles

sunday june 12 at 7pm – restored DCP

saturday june 18 at 7pm – 35mm

LA STRADA

"Everything in this world has a purpose." So goes the doctrine offered by one circus performer to another in Fellini's Oscar-winning *La strada*, a sweet and stirring road movie that nonetheless devotes much of its duration to laying bare the unremitting cruelties of life. The character receiving these words of encouragement is Gelsomina (Giulietta Masina), a childlike vagabond whose own experiences throughout the film would seem to flatly contradict such guidance. Sold into the traveling circus business by her desperate mother, Gelsomina must endure one degradation after another at the hands of Zampanò (Anthony Quinn), the brutish impresario who has recruited her to pick up the dirty work associated with running a rural touring operation. Zampanò's signature act involves breaking a set of metal chains with his



Federico Fellini LA STRADA

bulging pectorals, and he handles the delicate Gel-somina with the same ferocity even as she reserves for him the tenderness she can't bestow upon anyone else. Working with Masina in a starring role for the first time and subjecting her to an intimate camera gaze, Fellini located in *La strada* the flickering inner life that would become such a beacon for his storytelling in the years to come.

Directed by Federico Fellini. With Anthony Quinn, Giulietta Masina, Richard Basehart
Italy 1954, 35mm/DCP, b/w, 108 min. Italian with English subtitles

monday june 20 at 7pm
sunday july 10 at 3pm
IL BIDONE

Fellini's lyrical take on the crime film trades guns for scams, trench coats for priest robes and cynical fatalism for a tender grasp towards spiritual redemption. Importing grizzled American character actor Broderick Crawford to play aging conman Augusto, *Il bidone* follows its troubled hero as he leads a pair of younger criminals, Roberto (Franco Fabrizi) and Bruno (Richard Basehart), through a series of lootings on the outskirts of Rome, their signature act a twofold process: first posing as men of the cloth, then swindling peasants out of their paltry savings. Diabolical as these schemes are, Fellini finds equal interest in the luxury the men are able to indulge as a result of their malpractice, with the film swerving between the sunbaked landscapes the thieves visit by day and the ritzy revelries they crash by night. As is often the case in Fellini's early work, family obligations quell the appetite for reckless behavior, and as Augusto and Bruno are torn by the needs of an estranged daughter (Irene Cefaro) and a thankless wife (Giulietta Masina), respectively, the grift that sustains them gradually loses steam—though not without consequences.

Directed by Federico Fellini. With Broderick Crawford, Richard Basehart, Giulietta Masina
Italy/France 1955, DCP, b/w, 113 min. Italian and English with English subtitles



Federico Fellini VARIETY LIGHTS



Federico Fellini LA DOLCE VITA

saturday june 25 at 7pm
friday july 15 at 7pm
VARIETY LIGHTS LUCI DEL VARIETÀ

Co-directed with Alberto Lattuada, for whom Fellini wrote two early screenplays, *Variety Lights* offers a trial run for many of the themes and ideas on display in later films like *La strada* and *La Dolce Vita*. Fellini and Lattuada's protagonist is Checco (Peppino De Filippo), the driven but delusional manager/director of a foundering variety act whose singers and dancers exude more heart than actual talent. Central within the troupe is Checco's fiancée Melina Amour (Giulietta Masina, in her second role for Lattuada but first for her husband), whose primacy is threatened by her partner's recruitment of a beautiful ingenue, Liliana (Carla Del Poggio), as a featured performer. Jealousy mounts as Checco sees both career growth and the possibility for romance with Liliana, and before long the unit has splintered off on separate paths, leading Checco to a self-reckoning. Despite echoing aspects of *Twentieth Century* (1934) and *All About Eve*, which came out the same year, *Variety Lights* doesn't stress the venality of show business. Rather, Fellini and Lattuada's sensibilities combine to deliver a full-hearted paean to the lowly romantics who treat the stage as a natural extension of life's wondrous variety.

Directed by Federico Fellini and Alberto Lattuada. With Peppino De Filippo, Carla Del Poggio, Giulietta Masina
Italy 1950, DCP, b/w, 97 min. Italian, English and Russian with English subtitles

sunday june 26 at 3pm – restored DCP
friday july 1 at 7pm – 35mm
8 ½

Arguably the most famous case of a director's career zenith emerging out of a stultifying creative block, Fellini's *8 ½* was very nearly another film entirely. Through much of the film's stop-and-start preproduction stage, the protagonist was imagined as a novelist, but when Antonioni's *La notte* (1961) debuted with a hero in the same creative vocation (and played by the eventual star of *8 ½*), Fellini had to drop the idea. In that void grew Guido An-

selmi (Marcello Mastroianni), a successful middle-aged filmmaker who resembles Fellini himself in all but name. Ravaged by an existential crisis that takes shape in the form of extramarital affairs, depression and uncertainty about what to do with his next creative endeavor, Guido takes refuge in his fantasies and memories, all of which are gracefully interwoven with reality in a manner that leaves the viewer unsure of where any state begins or ends. A groundbreaking model for the self-reflexive artist-in-crisis movie, *8 ½* is a bouquet of spectacular set pieces, each metamorphosing into the next by way of Fellini's fluid use of a moving camera and his startling coordination of foreground and background activity.

Directed by Federico Fellini. With Marcello Mastroianni, Anouk Aimée, Claudia Cardinale
Italy/France 1963, 35mm/DCP, b/w, 138 min. Italian, French, English and German with English subtitles

monday june 27 at 7pm
saturday july 16 at 7pm – order of films switched
THE MIRACLE IL MIRACOLO

Fellini's third screenwriting collaboration with director Roberto Rossellini was this singular religious featurette, first presented in the bisected *L'amore* (1948) and later distributed as part of the anthology film *The Ways of Love* (1950) alongside shorts by Jean Renoir and Marcel Pagnol. More so than any of Fellini's vehicles for Mastroianni or Masina, *The Miracle* is a one-actor showcase, shining the spotlight on Anna Magnani for the entirety of its brief runtime as her character cycles through a full spectrum of emotions between exaltation and despair. The story concerns a peasant who believes she has spotted Saint Joseph on a rocky hillside; in her swell of religious ecstasy, she confronts the man (Fellini himself in a sly, non-verbal performance) and showers him with compliments, only to later find herself pregnant with his child. Dismissed by her community as a fanatic and eventually harassed, she opts to bear the child anyway, believing she has been blessed by a holy spirit. Rossellini treats this larger-than-life tale of obsessive devotion and community backlash with an indirectness and subtlety that lend it a quiet staying power—an approach seemingly quite distinct from that which Fellini might have taken as director.

Directed by Roberto Rossellini. With Anna Magnani, Federico Fellini
Italy 1948, 35mm, b/w, 40 min. Italian with English subtitles



Federico Fellini 8 1/2

THE WHITE SHEIK LO SCEICCO BIANCO

In his first solo directorial outing, Fellini burlesques two of the driving forces of his early life—the publishing industry and the Church—by showing each to be fueled by fanatical devotion. Bushy-tailed newlyweds Ivan (Leopoldo Trieste) and Wanda (Brunella Bovo) pledge allegiance to the Vatican and the *fumetti* (romantic picture book), respectively, and when they arrive in Rome to consummate their marriage before the Pope, these separate pursuits pull them apart over the course of a long and circuitous day punctuated by screwball turns of fate. Skirting her husband's packed schedule of family visits and opera shows, Wanda retires to the office of her favorite photo-strip in hopes of laying eyes on her beloved Fernando Rivoli (Alberto Sordi), the glowing face behind the Orientalist hero, *The White Sheik*. From there, Fellini contrasts Wanda's mad pursuit of her idol, which takes her to the beachfront set of the actor's latest adventure yarn, with Ivan's farcical attempts to simultaneously track down his wife and invent excuses about her whereabouts to his relations. *The White Sheik* announces many of Fellini's major themes and visual preoccupations in a clever, concise package that would go on to influence a number of Hollywood comedies, from Gene Wilder's *The World's Greatest Lover* (1977) to Woody Allen's *The Purple Rose of Cairo* (1985).

Directed by Federico Fellini. With Alberto Sordi, Giulietta Masina, Brunella Bovo
Italy 1952, DCP, b/w, 86 min. Italian with English subtitles

saturday july 2 at 7pm

monday july 11 at 7pm

ROME, OPEN CITY ROMA CITTÀ APERTA

Made in the last days and immediate aftermath of World War II, Rossellini's revelatory masterpiece initiated the movement known as Italian neorealism. Shooting on location and using a mix of nonprofessional actors and professionals playing against type, Rossellini presents a picture of Rome and its ordinary people struggling to survive under German occupation. Day-to-day life alternates with heroics, and the group predominates over individuals during a rare



Federico Fellini JULIET OF THE SPIRITS

period of cooperation between Catholic clergy and Communist Party resistance in the face of a common enemy. When the director enlisted a young Fellini to contribute to the script, he began Fellini's formative apprenticeship in improvisational, documentary-like neorealism and helped launch the colorful, controversial career of the twenty-four-year-old with a film so realistic in detail and contemporary in content, it was banned in several countries. — HFA
DCP courtesy Janus Films.

Directed by Roberto Rossellini. With Anna Magnani, Aldo Fabrizi, Marcello Pagliero
Italy 1945, DCP, b/w, 103 min. Italian and German with English subtitles

sunday july 3 at 3pm — restored DCP

saturday july 9 at 7pm — 35mm

JULIET OF THE SPIRITS GIULIETTA DEGLI SPIRITI

Facing accusations of excessive self-mythologizing after a pair of films in which he cast Marcello Mastroianni as a thinly veiled alter ego, Fellini fashioned *Juliet of the Spirits* as a way to honor the subjectivity of his wife, Giulietta Masina, who plays a demure housewife dogged by suspicions of her husband's (Mario Pisu) philandering. As a work of sympathetic projection, it's perhaps miscalculated, as the film suggests that the greatest suffering of Masina's heroine, Giulietta Boldrini, is in her absence of both spontaneity and promiscuity—qualities practiced regularly by her hard-partying neighbor, Susy (Sandra Milo), who in her brashness and sexiness registers as an idealized Fellini woman. On the other hand, as the first foray into Technicolor from a one-of-a-kind visual thinker, *Juliet of the Spirits* is a veritable feast for the senses, tossing off dazzling images with such frequency that it can be hard to keep up. In his ludicrously heightened facsimile of an Italian suburb, Fellini turns front lawns into shapeshifting dreamscapes and upper-middle-class homes into modernist labyrinths whose contours are so oppressive that Giulietta must escape into even more vibrant daydreams and flashbacks. Pure psychedelic head trip or bottomless well of delusional projection, *Juliet of the Spirits* is never less than invigorating.

Directed by Federico Fellini. With Giulietta Masina, Sandra Milo, Mario Pisu
Italy/France 1965, 35mm/DCP, color, 145 min. Italian, French, Spanish and English with English subtitles

friday july 8 at 7pm

TOBY DAMMIT

Toby Dammit opens on an aerial descent into Rome and concludes in the chasm of a broken bridge, and the forty-three minutes contained within offer the corresponding spiritual deterioration of a profoundly disaffected, drug-addled man. Loosely based on Edgar Allen Poe's "Never Bet the Devil Your Head," the film appeared as part of the Poe-inspired omnibus project *Spirits of the Dead* alongside segments

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S	M	T	W	T	F	S
01	02	03	04	05	06 7PM PARIS AT DAWN THE OLIVE TREES OF JUSTICE P. 3	07 7PM AFRIQUE SUR SEINE MOI, UN NOIR P. 3 introduction by jean-michel frodon 9PM LA MER ET LES JOURS THE HUMAN PYRAMID P. 3 intro by jean-michel frodon
08 7PM LOVE AT SEA P. 3 introduction by jean-michel frodon	09 7PM A SIMPLE STORY P. 4	10	11	12	13 7PM AMERICA AS SEEN BY A FRENCHMAN P. 4 9PM AN OCCURRENCE AT OWL CREEK BRIDGE WITNESS IN THE CITY P. 4	14 7PM THE DOLL P. 4 9PM THE MARINES MORANBONG P. 4
15 7PM A GAME FOR SIX LOVERS P. 4	16 7PM ENCLOSURE P. 4	17	18	19	20 7PM THE UNVANQUISHED P. 4 9PM A KING WITHOUT DISTRACTION P. 5	21 7PM BLUE JEANS ADIEU PHILIPPINE P. 5
22 7PM MEDITERRANEAN AS LONG AS YOU GET DRUNK... GALA P. 5	23 7PM JANINE THE LAST VACATION P. 5	24	25	26	27 7PM AN OVERCOOKED STEAK SNOBS! P. 6 9PM SENTIMENTAL EDUCATION P. 6	28 7PM THE LONG ABSENCE P. 6
29 7PM MACHORKA-MUFF LES ENFANTS DÉACCORDÉS THE CRIMSON CURTAIN P. 6	30	31				

François Reichenbach AMERICA AS SEEN BY A FRENCHMAN P. 4



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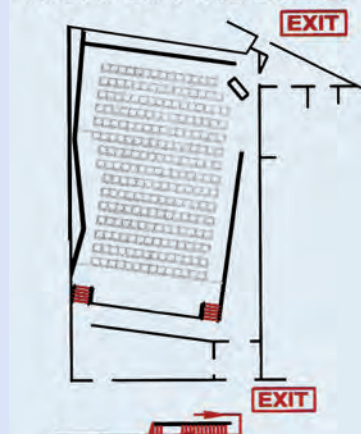
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THEATER FIRE EXITS



JUNE 2022

S	M	T	W	T	F	S
			01	02	03 7PM MELANCHOLIA THE PUNISHMENT P. 6 9PM OCTOBRE À PARIS P. 6	04 7PM THE DEPTHS P. 7
05 7PM LA PREMIÈRE NUIT JUDEX P. 7	06 7PM THE EBB-TIDE P. 7	07	08	09	10 7PM MARRIAGE AGENCY I VITELLONI P. 10	11 3PM UN AMÉRICAIN LE COMBAT DANS L'ÎLE P. 7 7PM LA DOLCE VITA P. 10
12 3PM NIGHTS OF CABIRIA P. 10 7PM LA STRADA (DCP) P. 10	13 7PM I VITELLONI P. 10	14	15	16	17 7PM LA DOLCE VITA P. 10	18 7PM LA STRADA (35MM) P. 10
19 3PM CAPTIVE FEAST A LOOK AT MADNESS P. 7	20 7PM IL BIDONE P. 11	21	22	23	24 7PM NIGHTS OF CABIRIA P. 10	25 7PM VARIETY LIGHTS P. 11
26 3PM 8 1/2 (DCP) P. 11	27 7PM THE MIRACLE P. 11 THE WHITE SHEIK P. 12	28	29	30		



Federico Fellini THE WHITE SHEIK P. 12



Federico Fellini IL BIDONE P. 11

JULY 2022

S	M	T	W	T	F	S
					01 7PM 8 1/2 (35MM) P. 11	02 7PM ROME, OPEN CITY P. 12
03 3PM JULIET OF THE SPIRITS (DCP) P. 12	04	05	06	07	08 7PM TOBY DAMMIT P. 12 THE TEMPTATION OF DR. ANTONIO P. 17	09 7PM JULIET OF THE SPIRITS (35MM) P. 12
10 3PM IL BIDONE P. 11	11 7PM ROME, OPEN CITY P. 12	12	13	14	15 7PM VARIETY LIGHTS P. 11	16 7PM THE WHITE SHEIK P. 12 THE MIRACLE P. 11
17 3PM CASANOVA (DCP) P. 17	18 7PM THE CLOWNS P. 17	19	20	21	22 7PM CITY OF WOMEN P. 17	23 7PM ORCHESTRA REHEARSAL P. 17
24 3PM THE CLOWNS P. 17	25 7PM ROMA P. 18	26	27	28	29 7PM ROMA P. 18	30 7PM CASANOVA (35MM) P. 17

31
3PM
AND THE SHIP SAILS ON
P. 18



Georges Franju JUDEX P. 7



Federico Fellini SATYRICON P. 18

AUGUST 2022

S	M	T	W	T	F	S
	01 7PM INTERVISTA P. 18	02	03	04	05 7PM AND THE SHIP SAILS ON P. 18	06 7PM SATYRICON (DCP) P. 18
07 3PM AMARCORD P. 19	08 7PM GINGER & FRED P. 19	09	10	11	12 7PM THE VOICE OF THE MOON P. 19	13 7PM FELLINI: A DIRECTOR'S NOTEBOOK P. 19
14 3PM SATYRICON (35MM) P. 18	15 7PM AMARCORD P. 19	16	17	18	19	20
21	22	23	24	25	26 7PM MEMORIA P. 20	27 7PM MEMORIA P. 20
28 7PM MEMORIA P. 20	29 7PM MEMORIA P. 20	30	31			



Federico Fellini THE CLOWNS P. 17



Federico Fellini JULIET OF THE SPIRITS P. 12



Federico Fellini TOBY DAMMIT

by Louis Malle and Roger Vadim, and the deferential format produced one of Fellini's most concise, emotionally affecting films. Featuring Terence Stamp at the height of his international prestige as a British actor brought to Italy to star in a Western described by its producer as "somewhere between Dreyer and Pasolini with just a hint of John Ford," *Toby Dammit's* film-within-a-film never gets to the production stage, as its star must first brave a nightmarish awards ceremony that ultimately drives him to the brink of his madness. Lavished with attention by a garish film intelligentsia in his waking life and trailed by a demonic little blonde girl in his dream world, Stamp's titular figure finally escapes into nocturnal Rome by way of a trophy Ferrari, at which point the film becomes something truly singular and strange: a ghostly phantasmagoria-cum-hotrod action thriller. Bathed in sepia tones and complex zoom-pan-dolly shots, this is one of Fellini's more primal bursts of creativity.

Directed by Federico Fellini. With Salvo Randone, Terence Stamp, Marina Yaru
Italy 1968, DCP, color, 44 min. Italian with English subtitles

THE TEMPTATION OF DR. ANTONIO

LE TENTAZIONI DEL DOTTOR ANTONIO

De Sica, Fellini, Monicelli and Visconti all contributed to the comic anthology *Boccaccio '70*, loosely based on tales from *The Decameron*. Marking the first time he worked in color, Fellini's episode joyfully follows the ridiculous antics of the high-minded, religious Dr. Antonio, who is obsessed with bringing virtue back to his holy city. Taking full advantage of this new cinematic palette, Fellini fills the screen with a colorful carnival of characters and visions, as well as a teasing finger pointed directly at the Italian censors. When the doctor is confronted with the ultimate disgrace—a billboard featuring a larger-than-life Anita Ekberg suggestively extolling the virtues of drinking milk—he goes to extreme lengths to have the billboard taken down, until his unconscious is exposed—through a dream sequence—revealing what is really fueling his fire. — AV/BG

Directed by Federico Fellini. With Anita Ekberg, Peppino De Filippo
Italy 1962, DCP, color, 60 min. Italian with English subtitles

sunday july 17 at 3pm – restored DCP

saturday july 30 at 7pm – 35mm

CASANOVA

Marred by production delays caused by disputes between Fellini and producer Alberto Grimaldi,

Fellini's Casanova is the costliest of the director's films, a shot-on-soundstage spectacle that recreates 18th century Europe on sets that feel at once lavish and chintzy. Spanning the entire adult life of the famed Italian libertine Giacomo Casanova, played by Donald Sutherland in a remarkably exhibitionist performance, the film picks apart the varnished legend to reveal an arrogant and stubborn ideologue underneath, a man whose ruthless appetite for sexual conquest left him bereft of meaningful acquaintance and often at loggerheads with various courts of authority. With startling comprehension and lack of discretion, Fellini commits his hero's many carnal indulgences to screen, often returning to an intimate point-of-view shot that renders Casanova a writhing, thrusting animal. Such sequences are contrasted with the man's intellectual exploits, which find him flaunting his fine Venetian sophistication against the differing perceptions of brilliance found in Rome, Paris, London, Switzerland, Dresden and Württemberg. Every step of the way, Fellini underlines the artifice of his vision of the distant past, approximating the Mediterranean with blowing sheets of black plastic and blanketing his dreamy landscapes in wafting fog.

Directed by Federico Fellini. With Donald Sutherland, Tina Aumont, Cicely Browne
Italy 1976, 35mm/DCP, color, 166 min. Italian, French, German, English, Czech, Latin, Hungarian and Neapolitan with English subtitles

monday july 18 at 7pm

sunday july 24 at 3pm

THE CLOWNS / CLOWNS

The Clowns is Fellini's unabashed tribute to the circus, one of his most enduring fascinations and a foundational influence in his art. Part documentary and part origin story, the film vacillates between lengthy live clown acts, lyrical vignettes dramatizing the early memories Fellini associates with the circus, and fourth-wall-breaking trips to Paris and beyond to track down and interview former practitioners of the vanishing art form. Though finding much to lament about the then-current state of these local spectacles that the director cherished so much as a child, Fellini doesn't entomb the tradition so much as try to resurrect it with his vibrant staging of boisterous performances, which feature dynamic swoops of the camera across all corners of the circus tent. His



Federico Fellini CASANOVA

second outing for Italian television, *The Clowns* picks up where *A Director's Notebook* left off and further expands upon that film's freestyle mingling of fiction and documentary.

Directed by Federico Fellini. With Riccardo Billi, Federico Fellini, Gigi Reder
Italy/France/West Germany 1970, DCP, color, 93 min. Italian, French and German with English subtitles

friday july 22 at 7pm

CITY OF WOMEN LA CITTÀ DELLE DONNE

"What kind of film is this?" asks Snàporaz (an aging but still debonair Marcello Mastroianni) somewhere near the middle of *City of Women*. He's found himself on the receiving end of a string of debasements at the hands of the opposite sex after pursuing a potential hookup on a cross-country train ride, and that's not normally how things go in Fellini films starring a dapper lead such as Mastroianni—who plays much the same character here as he does in *8 1/2*, only facing a much different world around him. Feminism has reached Italian shores, and courting behavior that was once at best charming and at worst begrudgingly accepted is now received with scrutiny and dismissal by the crusading women of the modern world, many of whom have inexplicably convened at a hotel in the middle of the woods. It's here where Snàporaz undergoes a berating-cum-reeducation through a series of increasingly delirious scenarios that test the boundaries of his complacency as a philanderer. Simultaneously an indulgence in and challenge to unrepentant male horniness, *City of Women* quickly uncoils from its paper-thin plot to become a self-referential hall of mirrors, an admirably overblown experiment by Fellini in exposing and evaluating his own id.

Directed by Federico Fellini. With Marcello Mastroianni, Anna Prucnal, Bernice Stegers
Italy/France 1980, DCP, color, 140 min. Italian with English subtitles

saturday july 23 at 7pm

ORCHESTRA REHEARSAL PROVA D'ORCHESTRA

Uncharacteristic of Fellini's work in its single location, more or less real-time narrative, and compressed length, *Orchestra Rehearsal* is nonetheless an expansive film in terms of the scope of its ideas, contemplating broad questions facing Italian society in the 1970s through the testimonials of a diverse group of musicians and their strict, old-school conductor (Balduin Baas). Framed as the production of a television documentary, albeit one in which Fellini never makes the fictional crew and its equipment visible, the film observes the gradual breakdown of order within the auditorium as the orchestra's union officials pressure the conductor to make financial concessions toward his musicians, who he believes should simply perform their roles for the greater good of the art. In navigating this labor struggle, Fellini neglects to choose sides, instead spotlighting the eccentric humanity of his multifaceted ensemble, who are by turns blissfully apolitical in their musicianship and filled with the youthful vigor of activism. At once a celebration of art's cathartic power and a recognition of its diminutive stature in an increasingly fraught political landscape, *Orchestra Rehearsal* builds to a suitably ambivalent conclusion that ranks among Fellini's most evocative.

Directed by Federico Fellini. With Balduin Baas, Clara Colosimo, Elizabeth Labi
Italy/West Germany 1979, DCP, color, 70 min. Italian and German with English subtitles



Federico Fellini AND THE SHIP SAILS ON

monday july 25 at 7pm

friday july 29 at 7pm

ROMA

Fellini himself makes a rare cameo in this 1972 extravaganza to issue the following advice to a group of young activists: "I think a person should be true to his own nature." The line doubles as a statement of purpose for *Roma*, a time-spanning symphony for the Eternal City that makes few concessions to objective reality or comprehensiveness, unfolding instead as a pinwheel spin of the director's memories, obsessions and fascinations toward the metropolitan hub he daydreamed about as a boy and eventually moved to as a young man. That same wide-eyed striver is the protagonist of *Roma*, played by Peter Gonzales Falcon in his youth and, though largely offscreen, the real Fellini as the older filmmaker who has decided to document the changing face of an ancient town that was then being galvanized by modernity. This thin metafictional conceit allows for numerous digressions, as Fellini's craning and zooming camera lovingly surveys cabaret performances, community feasts and high and low brothels in the Mussolini era, and traffic jams, police altercations and underground archaeology projects in the present day. It all climaxes in the elaborate staging of a fashion show at the Vatican, a gaudy large-scale spectacle unbelievably pulled together on a Cinecittà backlot.

Directed by Federico Fellini. With Britta Barnes, Peter Gonzales Falcon, Fiona Florence
Italy/France 1972, DCP, color, 128 min. Italian, German, English, French, Latin and Spanish with English subtitles

sunday july 31 at 3pm

friday august 5 at 7pm

AND THE SHIP SAILS ON E LA NAVE VA

Aristocrats, novelty musicians, painters, political firebrands, hopeless romantics, and a putrid rhinoceros form the ensemble for this fanciful fabrication of pre-WWI Italian history, a period piece defined by its own artificiality. *And the Ship Sails On* imagines the memorial cruise of a bunch of stuffy artist types in 1914 to a fabled Adriatic island, where they are to scatter the remains of famous opera singer Edmea Tetua. On the way, they're met by a troop of Serbian refugees, some of whom may have dubious motives—this being shortly after one of their countrymen murdered the Archduke Franz Ferdinand. Mollifying all potential friction, however, Fellini turns this funereal pilgrimage into a joy ride filled with episodic digressions and absurd bits of business in every nook and cranny of the vast ship. Led by a frizzy-haired journalist (Freddie Jones) with

a fondness for breaking the fourth wall, the film's multi-deck tour encompasses a variety of one-off spectacles, including a symphony of silverware in the kitchen, a battle of singing voices in the bowels of the ship, a basso stoning a chicken to sleep with his bellow and an impromptu celebration with the Serbs against a glittering cellophane sea. A feat of production and costume design, *And the Ship Sails On* crystallizes Fellini's view of the role of artists in a war-torn world: a privileged sect of humanity there to bring laughter and, just maybe, a glimpse of the sublime.

Directed by Federico Fellini. With Freddie Jones, Barbara Jefford, Victor Poletti
Italy/France 1983, DCP, color, 128 min. Italian, German, Serbian and Russian with English subtitles

monday august 1 at 7pm

INTERVISTA

Cinecittà was the ground upon which Fellini built his life's work, and with *Intervista*, four decades into his career, he finally turns his camera on the studio lot itself. Undergoing great change from both new modes of production and the encroachment of urban development, the backlot appears here as a flurry of activity from early morning through late in the night, with various productions often butting into one another and an eccentric workforce comprised of what feel like thinly veiled stand-ins for real Cinecittà mainstays. The loose narrative throughline follows Fellini himself (though more often the gallery of assistants who do his bidding) as preparations are made for what is allegedly a feature adaptation of Franz Kafka's *Amerika*, though the periods of filming we do encounter imply a more Fellini-centric project with various reinterpretations of scenes from his filmography. Through it all, a Japanese student crew films a documentary about this process, periodically asking high-minded questions of the fabled director—to which he rarely gives complete answers. Eventually Marcello Mastroianni shows up as a flamboyant magician figure, and the entire production



Federico Fellini GINGER & FRED

crew takes a detour to Anita Ekberg's countryside villa for an afternoon screening of *La Dolce Vita*, a scenario that prompts a poignant meditation on the passing of time and the meaning of artistic legacy.

Directed by Federico Fellini. With Sergio Rubini, Antonella Ponziani, Maurizio Mein
Italy 1987, DCP, color, 105 min. Italian, Japanese and English with English subtitles

saturday august 6 at 7pm — restored DCP

sunday august 14 at 3pm — 35mm

SATYRICON

Assembled from the bits and pieces that survive of a first-century AD text by Roman writer Petronius, *Fellini Satyricon* is an unapologetically scrambled and barely comprehensible period saga that loosely trails the exploits of Encolpio (Martin Potter), an aggrieved and sexually confused wanderer who lusts after an androgynous boy named Gitone (Max Born) but finds his desire consistently thwarted by the machinations of a decadent and unstable society. Story, however, is merely a clothesline here for Fellini's extravagantly mounted, excessively detailed panoramas of an ancient Rome that could only spring from his imagination—a place of hedonistic



Federico Fellini SATYRICON



Federico Fellini INTERVISTA

excess and barbaric cruelty that is as much indebted to Sixties' countercultural fashions as it is to historical record. Utilizing grand backdrops and myriad forced perspective tricks, the director turns Cinecittà backlots into sets that rival the scale and opulence of midcentury Hollywood epics but which, instead of wonderment, produce a sense of disorientation and phantasmagoria. As garish painted faces break the fourth wall, the film stages large-scale feasts, various pansexual erotic activities, an earthquake catastrophe, and even a clash with a minotaur, and yet, for all its frenzied spectacle, it remains tethered to Encolpio's melancholic longing throughout.

Directed by Federico Fellini. With Martin Potter, Hiram Keller, Max Born
Italy/France 1969, 35mm/DCP, color, 130 min. Italian and Latin with English subtitles

sunday august 7 at 3pm
monday august 15 at 7pm
AMARCORD

In an oeuvre teeming with transparent incursions into its maker's autobiography, *Amarcord* stands out as Fellini's most nakedly personal. Having only returned to his birthplace sporadically for much of his life since leaving the town as a young man, Fellini made this buoyant family diary film without embarking on any research trips, opting instead to highlight the constructive nature of memory. Shot largely at Cinecittà, with some sojourns to the Adriatic shores, *Amarcord* reconstructs Rimini through domestic and community vignettes, early creative epiphanies, and sexual awakenings, all captured with an impressionism balanced on a knife's edge between sentimental glee and wistful melancholy. Among the panoply of eccentrics are Titta (Bruno Zanin), an impressionable pre-teen; Aurelio (Armando Brancia), his brash father; Miranda (Pupella Maggio), his nurturing mother; Gradisca (Magali Noël), the elegant object of all male desire; Volpina (Josiane Tanzilli), the town's wild-eyed prostitute; and Baravelli (Gianfilippo Carcano), the local priest who seems all too fascinated with Titta and his schoolmates' private fantasies. Lifted by one of Nino Rota's most memorable scores, *Amarcord* relishes in the delights of a childhood spent in the shadow of fascism and religious dogma.

Directed by Federico Fellini. With Magali Noël, Bruno Zanin, Pupella Maggio
Italy/France 1973, DCP, color, 123 min. Italian with English subtitles

monday august 8 at 7pm
GINGER & FRED

Though they each had their own long history of acting in Fellini films, Marcello Mastroianni and Giulietta Masina had improbably never shared the screen together until *Ginger & Fred*, a film that functions at least partly as a tribute to their lovable personas. Despite their lack of previous collaboration, however, Mastroianni and Masina radiate a palpable chemistry as Pippo and Amelia, a pair of aging tap dancers who long ago retired their Ginger Rogers/Fred Astaire masquerade act but who are now being recruited for a garish television variety show—a scenario that plainly reflects the actors' own homecoming with Fellini. Arriving by train in a modernized Rome overrun with television screens, Amelia is escorted to a gaudy resort where, amidst numerous other caricatures of American pop culture figures, she'll eventually reunite with Pippo and begin the exasperating process of reviving a dead routine with a man whose temperament and ideology have shifted far from what she remembers. Linking artifice with corruption in a way that essentially implicates his own filmmaking practice, Fellini casts a jaundiced eye on globalization and commercialism in this shaggy late-period melodrama, a film that finds a delicate frisson between bittersweet nostalgia and social critique.

Directed by Federico Fellini. With Marcello Mastroianni, Giulietta Masina, Franco Fabrizi
Italy/France/West Germany 1986, DCP, color, 126 min. Italian and English with English subtitles

friday august 12 at 7pm
THE VOICE OF THE MOON LA VOCE DELLA LUNA

In his extravagant and melancholic swan song, Fellini envisions a small town in the north of Italy gripped by tradition but under siege on all sides by modernity. As a gnocchi festival-cum-beauty pageant dominates the attention of the village people in the cacophonous town square and a mob of leather-clad Gen X-ers rage to Michael Jackson in an abandoned barn in the countryside, wandering poet Ivo Salvini (Roberto Benigni) escapes into his memories, which play like a stream of *Amarcord* castaways. Tying these buoyant recollections together is Ivo's quaint concept of the moon as a mother—not to be confused with the literal moon that will later be tugged down to Earth for a cameo appearance at a public forum—who speaks in monosyllabic whis-

pers and provides him counsel through a rapidly developing modern world. Loosely based on Ermanno Cavazzoni's novel *The Lunatics' Poem*, *The Voice of the Moon*'s narrative tracks Ivo's growing friendship with the alley-dwelling raconteur Gonnella (Paolo Villaggio), but its procession of jaw-dropping spectacles is justified less by this relationship than by the whims of an aging artist who's gassing his imagination and memory for one last time.

Directed by Federico Fellini. With Roberto Benigni, Paolo Villaggio, Nadia Ottaviani
Italy/France 1990, DCP, color, 118 min. Italian and Japanese with English subtitles

saturday august 13 at 7pm
FELLINI: A DIRECTOR'S NOTEBOOK

As a peak behind the curtain at Fellini's filmmaking process, the television documentary *Fellini: A Director's Notebook*, which aired on NBC in 1969, is only intermittently enlightening. As a piece of director mythology put together by Fellini himself, however, it's a revealing look into the artist's mind during a critical juncture in his career: namely, the period between his initial acclaim and the upcoming decade of films that would face charges of self-indulgence. The film that would come to kickstart that critical narrative, *Fellini Satyricon*, is the project being developed during *A Director's Notebook*, though one wouldn't necessarily know it from the strange assortment of locations Fellini visits over the course of the hour-long film: the Colosseum, a subway, a slaughterhouse, the Appian Way, Marcello Mastroianni's villa during a photo shoot, and, finally, a nondescript office where a variety of eccentrics flaunt their talents for the director. Fellini is a fleeting presence throughout, glimpsed only briefly and rarely saying much, but the film's peculiar montage—alternating between dreamy tracking shots and fly-on-the-wall handheld work—is clearly a reflection of his divided attention as he balances his own wandering imagination with the demands and inquiries of the associates guiding the documentary's production.

Directed by Federico Fellini
Italy 1969, DCP, color, 52 min. English and Italian with English subtitles



Federico Fellini AMARCORD



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MEMORIA

AUGUST 26 – 29

As his latest film whirls around the country on a kind of perpetual “tour” rather than one brief, simultaneous release, Apichatpong Weerasethakul is emphatic about the need to see *Memoria* communally in a theater, with its undistracting darkness and enveloping sound. In fact, it will never be shown on the small screen. These defined occurrences, like his films, involve patience, waiting and transitory, mysterious, life-changing phenomena. And of course, memory. Instant gratification and ever-flowing media streams are now taken for granted, and in *Memoria* nothing can be taken for granted.

friday august 26 at 7pm
saturday august 27 at 7pm
sunday august 28 at 7pm
monday august 29 at 7pm
MEMORIA

Memoria is a film like no other, even none other of Weerasethakul’s. In addition to its alternative distribution strategy, the film is also a break from the director’s all-Thai productions. Until now, he had never even strayed from the area where he grew up, and none of his films ever starred a Westerner, much less a very famous one. Here, the shape-shifting and otherworldly Tilda Swinton melancholically slides into *Memoria*’s multiverse as Jessica, a Scottish botanist visiting her sister who’s ill in a hospital in Colombia. Her unpredictable trajectory is initiated by an unsettling, loud bang of unknown origin. The exploration of this sound leads her to doctors and audio engineers, and, seemingly tangentially, archaeologists uncovering ancient human remains at a construction site. Yet the science seems not quite capable of measuring the precise dimensions of what Jessica is accessing. A man she spoke to suddenly doesn’t exist. Another, thought dead, is alive. Along with these glitches, she encounters curses, apparitions, myths and the unknown, not with panic or disbelief but with a kind of obsessive and open-minded questioning—just as the Weerasethakul viewer should be positioned, as each uncanny turn opens up questions and doubts about the scene before. Drenched in a dense sonic atmosphere, this cinema-world revels in both the magical and the mundane. Political subtext and past traumas leak into the present and are inseparable from the metaphysical just as Jessica’s interior and exterior worlds become indistinguishable from one another. Amid the modern-day alienation and abstraction, she ultimately finds a profound connection, a startling release and the discovery that her dislocation, grief and even memories are not hers alone, if they are hers at all.

Directed by Apichatpong Weerasethakul. With Tilda Swinton, Elkin Díaz, Jeanne Balibar
Colombia/Thailand/France/Germany/Mexico/Qatar/UK/China/Switzerland 2021, DCP, color, 136 min. English and Spanish with English subtitles



Apichatpong Weerasethakul *MEMORIA*

in person

JEAN-MICHEL FRODON **may 7 - 8**

coming this fall

EARLY KIAROSTAMI
KINUYO TANAKA,
DIRECTOR/ACTRESS
TSAI MING-LIANG AND
LEE KANG-SHENG in person
MAKING WAVES,
1980s TAIWANESE CINEMA
co-curved by Wayne Wang

The Archive is extremely grateful to June Yip, AB '85, and David Wong, AB '85, for their generous support of the Harvard Film Archive's ongoing visiting filmmaker program. Thanks to their generosity the Archive is able to continue inviting filmmakers, artists and scholars to present their work at the HFA and interact with the Harvard film community.