



MEMBER MONDAYS

8½ (Otto e mezzo)

8½ (Otto e mezzo)

Director: Federico Fellini
Production Companies:
Cineriz di Angelo Rizzoli, Francinex
Created by: Federico Fellini
Produced by/Presented by: Angelo Rizzoli
Production Supervisor: Clemente Fracassi
Production Manager: Nello Meniconi
Unit Manager: Mario Basili
Production Secretaries: Albino Morandin,
Angelo Iacono
2nd Unit Director: Alessandro von Normann
Artistic Collaborator: Brunello Rondi
Assistant Director: Guidarino Guidi
2nd Assistant Directors: Giulio Paradisi,
Francesco Aluigi
Continuity: Mirella Gamacchio
Screenplay: Federico Fellini, Tullio Pinelli,
Ennio Flaiano, Brunello Rondi
Story: Federico Fellini, Ennio Flaiano
Director of Photography: Gianni Di Venanzo
Camera Operator: Pasqualino De Santis
Editor: Leo Catozzo
Assistant Editor: Adriana Olasio
Art Director: Piero Gherardi
Assistant Art Director: Luciano Ricceri
Set Dresser: Vito Anzalone
Costumes: Piero Gherardi
Assistant Costumes: Orietta Nasalli Rocca
Wardrobe Mistress: Clara Poggi
Key Make-up: Otello Fava
Hairstyles: Renata Magnanti
Hairdressers: Eugenia, Filippo
Colour Grader: Enzo Verzini
Music: Nino Rota
Sound: Mario Faraoni, Alberto Bartolomei
Music Publisher: CAM
Prints/Processing: Istituto Nazionale LUCE
Negatives: Dupont
Studio: Titanus-Appia
uncredited
Still Photographer: Tazio Secchiaroli
Cast:
Marcello Mastroianni (*Guido Anselmi, the director*)
Claudia Cardinale (*Claudia, the star-actress*)
Anouk Aimée (*Luisa Anselmi, Guido's wife*)
Sandra Milo (*Carla, Guido's mistress*)
Rossella Falk (*Rossella, Luisa's friend*)
Barbara Steele (*Gloria Morin, Mario's fiancée*)
Madeleine LeBeau (*Madeleine, French actress*)
Caterina Boratto (*unnamed woman in harem*)
Edra Gale (*La Saraghina*)
Guido Alberti (*Commendatore Pace, the producer*)
Mario Conocchia (*Conocchia, production manager*)
Bruno Agostini (*Agostini, 2nd production secretary*)
Cesare Miceli Picardi
(*Cesarino, 1st production secretary*)
Jean Rougeul (*Fabrizio Carini, film critic*)
Mario Pisu (*Mario Mezzabotta, Gloria's friend*)
Yvonne Casadei
(*Jacqueline Bon Bon, ageing soubrette*)
Ian Dallas (*Maurice, the mind-reader*)
Mino Doro (*Claudia's agent, 'Super Tarzan'*)
Nadine Sanders (*Nadine, air hostess*)
Georgia Simmons (*Guido's grandmother*)
Hedy Vessel
(*Hedy, harem woman with costume changes*)
Tito Masini (*the cardinal*)
Annie Gorassini (*Pace's girlfriend*)
Rossella Como (*Tilde, Luisa & Rossella's friend*)
Mark Herron (*Luisa's timid admirer*)
Marisa Colomber (*Guido's aunt*)
Neil Robinson (*French actress's agent*)

Back in the 1960s heyday of the pre-video art-house sector, two filmmakers stood as defining poles of the foreign-language art movie – Ingmar Bergman and Federico Fellini. Their qualities complemented and contrasted with each other's perfectly: Bergman Nordic, serious, austere, locked in a grim struggle with the grey spectre of the Lutheran deity; Fellini exuberant, Mediterranean, expansive, forever poking fun at the wilder excesses of Catholicism. (Although, by strange coincidence, each ended one of his best-known films – *The Seventh Seal* and *8½* respectively – with the same image, albeit to startlingly different effect: a chain of people dancing along with hands interlinked.) Neither director now enjoys the critical status he did 40 years ago. But while Bergman remains a respected figure, even if his films are relatively rarely shown these days, Fellini has suffered a crueler fate, widely dismissed as sentimental, overblown and self-indulgent, a filmmaker snared by his own intellectual and aesthetic pretensions.

This isn't the kind of critical downgrading that regularly follows a creative artist's death. The process started well within Fellini's lifetime, indeed almost coincided with the commercial peak of his career. Even at the time of his Oscar-nominated box-office triumphs *La dolce vita* (1960) and *8½* (1963) there were disenchanting mutterings that he was losing his way, cutting himself off from the neorealist roots that had so richly nourished him. But if these accusations were justified, the process was entirely deliberate on Fellini's part: the whole first half of his career can be seen as a determined campaign to break free from the fetters of neo-realism and assert his own vision. With *8½*, the most personal film he had made up to that point, the break was complete.

The central character of *8½* is film director Guido Anselmi, played by Marcello Mastroianni and presented unmistakably as Fellini's surrogate. Guido repeatedly finds himself assailed by critics and reporters; the former reproach him for intellectual frivolity while the latter assail him with idiotic questions. 'Are you for or against divorce?' yell the press pack. 'Are you afraid of the atomic bomb? Do you believe in God? Why don't you make love stories?'

Meanwhile, the most persistent of his critics, his screenwriter Daumier, tells Guido that 'Your film lacks the qualities of the avant-garde but has all its failings.' At one point Fellini maliciously has Daumier led away and hanged, but it doesn't silence him; he returns unharmed to resume the assault. 'Your tender innocence is completely negative,' he sneers, 'your little memories bathed in nostalgia, inoffensive emotional reactions.' Guido's only defence is to hide behind disingenuous statements. 'I wanted to make an honest film,' he pleads, 'that would help everyone to bury everything that was dead inside us... I've nothing to say – but I want to say it anyway.'

Fellini's own comments on the film weren't so very different, similarly appealing to the emotions over the intellect. 'I don't like the idea of "understanding" a film,' he said. 'I don't believe that rational understanding is an essential element in the reception of any work of art. Either a film has something to say to you or it hasn't. If you are moved by it, you don't need to have it explained to you. If not, no explanation can make you moved by it.'

Philip Kemp, *Sight & Sound*, August 2004

Elisabetta Catalano (*Luisa's sister*)
 Eugene Walter (*American journalist*)
 Hazel Rogers (*dancer in Guido's harem*)
 Gilda Dahlberg (*American journalist's wife*)
 Mario Tarchetti
 (*Poletti, Claudia's press representative*)
 Mary Indovino (*Maya, mind-reader's partner*)
 Frazier Rippey (*the cardinal's lay secretary*)
 Francesco Rigamonti (*Enrico, Luisa's friend*)
 Giulio Paradisi (*friend*)
 Marco Gemini (*Guido as a boy at school*)
 Giuditta Rissone (*Guido's mother*)
 Annibale Ninchi (*Guido's father*)
uncredited
 John Karlsen (*man in car/priest on beach*)
 Roberto Nicolosi (*doctor 1*)
 Alfredo De La Feld (*the cardinal's 1st secretary*)
 Sebastiano Di Leandro
 (*the cardinal's 2nd secretary*)
 Palma Mangini (*ageing relative from the country*)
 John Stacy (*the production accountant*)
 Riccardo Guglielmi (*Guido as a little boy*)
 Roberta Valli (*old man's grandchild*)
 Maria Raimondi (*Guido's 2nd aunt*)
 Eva Gioia (*Eva, girl in Cesarino's bed*)
 Dina De Santis (*Dina, girl in Cesarino's bed*)
 Maria Tedeschi (*school principal*)
 Luciana Sanseverino
 (*patient taking waters at the spa*)
 Luciano Bonanni (*fakir Siva announcer*)
 Olimpia Cavalli (*Miss Olympia in screen test*)
 Maria Antonietta Beluzzi
 (*screen test candidate for La Saraghina*)
 Matilda Calnan (*elderly journalist*)
 Ferdinando Guillaume (*clown in parade*)
 Elisabetta Cini (*the cardinal in sketches*)
 Valentina Lang
 Annarosa Lattuada
 Agnese Bonfanti
 Flaminia Torlonia
 Anna Carimini
 Maria Wertmüller
 Giulio Calì (*man with mushrooms*)
 Antonio Acqua
 Sonia Gessner
 Edward Flemming
 John Francis Lane
 Italy/France 1963
 138 mins
 Digital

BECOME A BFI MEMBER

Enjoy a great package of film benefits including priority booking at BFI Southbank and BFI Festivals. Join today at bfi.org.uk/join

SIGHT AND SOUND

Never miss an issue with **Sight and Sound**, the BFI's internationally renowned film magazine. Subscribe from just £25*

* Price based on a 6-month print subscription (UK only). More info: sightandsoundsubs.bfi.org.uk

SIGHT AND SOUND

BIG SCREEN CLASSICS

Apocalypse Now: The Final Cut

Sat 1 Jun 15:00; Sat 8 Jun 19:40; Sat 15 Jun 19:40; Sun 23 Jun 19:20

The Wages of Fear

Le Salaire de la peur
 Sat 1 Jun 17:40; Tue 11 Jun 20:15; Wed 19 Jun 14:20; Sun 30 Jun 14:40

The General + Cops

Sat 1 Jun 18:40; Wed 12 Jun 12:10

Cléo from 5 to 7

Cléo de 5 à 7
 Sat 1 Jun 20:50; Wed 5 Jun 18:10 (+ intro programmer Jelena Milosavljevic); Fri 14 Jun 20:50; Fri 21 Jun 12:10

It Happened One Night

Sun 2 Jun 13:00; Mon 17 Jun 12:10; Tue 25 Jun 20:30

Badlands

Sun 2 Jun 20:45; Mon 10 Jun 12:20; Wed 26 Jun 18:15 (+ intro by Ruby McGuigan, BFI Programme and Acquisitions)

Sullivan's Travels

Mon 3 Jun 18:10; Mon 10 Jun 20:50; Fri 14 Jun 14:45; Mon 24 Jun 12:10

North by Northwest

Mon 3 Jun 20:20; Thu 6 Jun 14:30; Tue 18 Jun 14:30

Easy Rider

Tue 4 Jun 12:40; Fri 7 Jun 21:00; Sun 16 Jun 20:35; Sat 22 Jun 13:20

The Searchers

Tue 4 Jun 20:30; Thu 20 Jun 12:10; Sat 29 Jun 15:20

Where Is the Friend's House?

Khaneh-je Doost Kojast
 Wed 5 Jun 12:45; Sat 8 Jun 15:40; Wed 19 Jun 18:15 (+ intro by Geoff Andrew, Programmer-at-Large); Wed 26 Jun 21:00

Alice in the Cities

Alice in den Städten
 Sun 9 Jun 20:20; Thu 13 Jun 12:00; Fri 28 Jun 12:20

Gun Crazy

Wed 12 Jun 18:20 (+ intro by Josephine Botting, BFI National Archive Curator); Mon 24 Jun 20:30; Thu 27 Jun 12:20

Wild Strawberries

Smultronstället
 Mon 1 Jul 11:50; Tue 9 Jul 20:50; Sun 21 Jul 14:20; Tue 30 Jul 18:20

Point Blank

Tue 2 Jul 12:20; Wed 17 Jul 18:10 (+ intro by Geoff Andrew, Programmer-at-Large); Sat 27 Jul 18:30

Pierrot le fou

Tue 2 Jul 18:10; Fri 12 Jul 20:40; Mon 15 Jul 12:10; Mon 29 Jul 20:45

Taxi Driver

Wed 3 Jul 17:50 (+ intro by Chantelle Lavel Boyea, BFI Assistant Curator of Television); Sat 13 Jul 18:00; Tue 16 Jul 12:15; Tue 23 Jul 12:20

The Passenger

Professione: reporter
 Thu 4 Jul 20:40; Sat 6 Jul 12:00; Mon 15 Jul 18:10; Fri 19 Jul 12:20

Au hasard Balthazar

Fri 5 Jul 12:20; Wed 10 Jul 12:20; Fri 19 Jul 20:45; Wed 31 Jul 18:10 (+ intro)

The English Patient

Sat 6 Jul 17:15; Sun 21 Jul 19:20

The Discreet Charm of the Bourgeoisie

Le Charme discret de la bourgeoisie
 Sun 7 Jul 17:10; Thu 11 Jul 12:20; Sat 20 Jul 16:10

Theorem

Teorema
 Mon 8 Jul 12:20; Wed 10 Jul 18:15 (+ intro); Wed 17 Jul 12:30; Sun 28 Jul 20:30

Gloria

Sat 13 Jul 13:10; Tue 16 Jul 20:35; Sat 20 Jul 13:30; Tue 30 Jul 20:30

Unforgiven

Sun 14 Jul 19:50; Tue 23 Jul 20:30; Thu 25 Jul 14:40

Bitter Victory

Thu 18 Jul 20:45; Sun 28 Jul 12:00

Daughters of the Dust

Mon 22 Jul 12:20; Wed 24 Jul 18:10 (+ intro by Arike Oke, Executive Director of Knowledge, Learning and Collections); Sat 27 Jul 20:45

F for Fake

Mon 22 Jul 18:20; Wed 24 Jul 12:40; Fri 26 Jul 20:50

BFI PLAYER

We are always open online on BFI Player where you can watch the best new, cult & classic cinema on demand. Showcasing hand-picked landmark British and independent titles, films are available to watch in three distinct ways: Subscription, Rentals & Free to view.

See something different today on player.bfi.org.uk

BFI SOUTHBANK

Welcome to the home of great film and TV, with three cinemas and a studio, a world-class library, regular exhibitions and a pioneering Mediatheque with 1000s of free titles for you to explore. Browse special-edition merchandise in the BFI Shop. We're also pleased to offer you a unique new space, the BFI Riverfront – with unrivalled riverside views of Waterloo Bridge and beyond, a delicious seasonal menu, plus a stylish balcony bar for cocktails or special events. Come and enjoy a pre-cinema dinner or a drink on the balcony as the sun goes down.

Join the **BFI mailing list** for regular programme updates. Not yet registered? Create a new account at www.bfi.org.uk/signup