

8½ (Otto e Mezzo)

Italy 1963

Director

Federico Fellini

Writing Credits

Federico Fellini

Ennio Flaiano

Cinematography

Gianni Di Venanzo

Original Music

Nino Rota

Cast*Guido Anselmi*

Marcello Mastroianni

Claudia

Claudia Cardinale

Luisa Anselmi

Anouk Aimée

Carla

Sandro Milo

Rossella

Rossella Falk

138 minutes Subtitles

*Our next screening...***Crimson Gold** (Iran)

2 February 2010

Dir: Jafar Panahi

Powerful & engaging tale of the growing rich-poor divide in today's Tehran.

Many thanks to the 62 brave souls who turned up for *Far North* – an incredible turnout given the weather conditions. Although WFS majors on contemporary film, we like to show the occasional classic. Tonight sees our one for this season, with the date chosen to mark tomorrow's 90th anniversary of Federico Fellini's birth. *PS - PTO as our film notes expand into two pages!*

Thirty years after Fellini made *8½*, films like this have grown rare. Audiences demand that their movies, like fast food, be served up hot and now. The self-indulgence and utter self-absorption of Fellini, two of the film's charms, would be vetoed by modern financial backers. They'd demand a more commercial genre piece. These days, directors don't worry about how to repeat their last hit, because they know exactly how to do it: remake the same commercial formulas. A movie like this is like a splash of cold water in the face, a reminder that the movies really can shake us up, if they want to. Ironic, that Fellini's film is about artistic bankruptcy seems richer in invention than almost anything else around. *8½* is a great film in its own way, and despite the efforts of several other filmmakers to make their own versions of the same story, it remains the definitive film about director's block.

Roger Ebert, Chicago Sun-Times

With six solo films behind him and three collaborations (counting as a half each), this film was Fellini's *8½* movie. Despite its insular nature, it got under the skin of many and went on to win the Best Foreign Language Film Oscar of 1963. This is a film about film-making and a stricken soul trying to find solutions in a visceral form. Strong reflections of Fellini play across Mastroianni, who is suffering from the expectations of others that he is about to deliver another masterpiece. His character is made all the more potent because Fellini faced many similar problems getting this film made. The production managers, agents, and producers that swarm around Mastroianni are undoubtedly representative of those involved with Fellini's career. Dreams of the future merge with memories of the past as a fascinating array of imagery is conjured to the screen. The effect is sometimes confusing - but always beautiful - and eventually intertwines to a singular life-confirming realisation that cuts through the madness and embraces it.

Almar Hafidason, BBCi

After *La Dolce Vita* Fellini was faced with repeating his success and this soul-searching film is a fantasy chronicle of his attempts to sustain his reputation as a cinematic genius.

Time Out Film Guide



Voting for *Far North* : A-5 B-23 C-16 D-6 E-3 Total 53 Rating: 59.9%