

## Document Citation

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# '8½' offers something for all types of viewers

**Sue Kelly:** The classic and much-imitated Federico Fellini film "8½" shows the director turning the camera on himself, telling the story of a filmmaker paralyzed by the images of his life, trying to capture a vision that keeps floating by like pieces of cloud. It is intensely personal and unorthodox, slipping constantly from fantasy to fact and back again. You can see the hand of a master in this Oscar-winning film. And no one gets shot. I like that.

**Steve Jones:** That no one gets shot is nothing to recommend this or any other film and generally speaking, I don't like spending more than two hours watching an artsy foreign talkee. But when weighed against the dreariness of those Bergman films, Fellini is actually fairly easy to take. He was certainly ahead of his time, since every pseudo-artiste from Michael Jackson to Calvin Klein steals his ideas. He's the Peckinpah of his genre.

**Kelly:** The babe factor. That's why you like Fellini better than Bergman. Bergman's women tend toward anguish and wan good looks. This movie has Claudia Cardinale, the Adrienne Barbeau of Western Europe. In Mastroianni's fantasies, she is the ideal, pure woman. In his reality, she's a robust actress who wants a job. She was younger here than when you had me see her in "Once Upon a Time in the West." She didn't yet feel the need for eyelashes the length of surfboards.

**Jones:** It was never her lashes that interested me! With Cardinale in a film like this, there is something for everyone. And that could be potentially important to a guy dragged to see this kind of stuff on dates. Cardinale can only heighten one's appreciation of a film.

**Kelly:** I'm surprised how much

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## Review

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**What:** "8½"

**Who:** Marcello Mastroianni, Claudia Cardinale, Anouk Aimee

**Year:** 1963

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you liked this film given how different you seem to be from the filmmaker. Fellini wonders in this film about the many women he might have loved. He wonders what it would be like to pick one thing and be faithful to it. Marcello Mastroianni plays a man who is torn by indecision. You, on the other hand, seem to approach life and love with the confidence and determination of Shelley Winters on all-you-can eat night. This man doesn't even have a best friend, like your aide-de-camp Fred. If he did, he probably would have been making the Freddy Kreuger films.

**Jones:** You've got a point. Fellini is nothing like me, if this movie is any indication of what he was really like. But I did kind of empathize with Mastroianni when he has decided to scrap his film and he says, "I don't want to film another lie. . . . It is always better to destroy than to create something unessential."

**Kelly:** You can empathize with someone not wanting to film a lie? Is this the same man who made me watch a giant gorilla attack Japan? I liked Fellini's memories of childhood best. The cherished son. The village harlot who teases the giggling boys. The spectre of old-world Catholicism and the teachings that 'there is no salvation outside the church.' But the cocktail party was quite a sight, complete with Fellini's signature circus characters. This isn't necessarily a movie that warms your heart, but it's fascinating.