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Federico Fellini's **8½** (1963), from a screenplay by Fellini, Tullio Pinelli, Ennio Flaiano, and Brunello Rondi, with Marcello Mastroianni, Claudia Cardinale, and Anouk Aimée, is a fabulous pasta of Freud and Pirandello cooked up by the Maestro at the height of his trend-setting instincts. Mastroianni is nothing less than magnificent as the director's alter ego, the Great Director and the perpetually repentant sensualist. The film was a seminal work of the '60s and featured a most intriguing dichotomy between a florid autobiographical past and a garishly fantastical present, all told through exquisitely fluid compositions. The cinematographic spectacle emerges as profound, or at least respectably obscure, especially because of the film's reluctance to signal transitions from reality to fantasy and back. Thus, we are perpetually engaged in the ambiguity of picturesque accidents in one of the most influential films of the modern era after *Citizen Kane*. **Friday, 10:30 p.m., Channel 13**
-Andrew Sarris & Tom Allen

Research:
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