



WILEY BLACKWELL COMPANIONS TO FILM DIRECTORS

A Companion to Federico Fellini

**Edited by
Frank Burke, Marguerite Waller,
Marita Gubareva**

WILEY Blackwell

A Companion to Federico Fellini

Wiley Blackwell Companions to Film Directors

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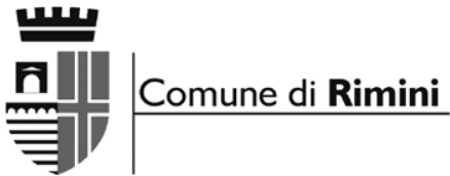
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To Bianca, Gabe, Lea, Tyler, and Wylie



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In Memoriam: Peter Bondanella (1943–2017)

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Valeria Ciangottini was cast by Fellini, at the age of 14, as the young girl Paola in *La dolce vita*. She studied at Actors Studio in Rome and had numerous film roles. She also has had a lengthy career in television, starring in TV films and series and hosting programs for children. Over time, she has come to concentrate more on theater than on film or television, particularly comedies.

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Goffredo Fofi has been an elementary school teacher, a citizen of numerous cities, and an engaged intellectual, committed to supporting the marginalized and creating networks alternative

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Mario Masvidal was chief science editor for more than 25 years for a major Cuban publishing house. He has taught at Central University, Santa Clara (Cuba), and is currently a professor of semiotics and communications at Havana's University of the Arts (ISA). As well, he hosts a radio show and works in television on matters cultural and artistic.

Tanvir Mokammel is a filmmaker and author from Bangladesh, as well as director of the Bangladesh Film Institute and the Bangladesh Film Centre. He has made feature films that have received national and international awards, and 14 documentaries. Among his features are: *The River Named Modhumoti*, *Quiet Flows the River Chitra*, *A Tree Without Roots*, *Lalon*, *The Sister*, and *Jibondhuli*. His documentaries, like many of his feature films, have dealt with significant historical, political, and social issues, and his books with the history and art of cinema, Charlie Chaplin, the noted Bangladesh writer Syed Waliullah, the Danish author N. F. S. Grundtvig, and folk education.

Vincenzo Mollica has for decades been one of the leading television journalists in Italy, impassioned by comics, cinema, and Italian popular music "d'autore." He met Federico Fellini in the mid-1970s. He was a cartoonist, as was Fellini in his early days, and their love for comics became the basis of a long and close friendship. Mollica has hosted numerous important television programs—both specials and series—in the history of the RAI. He has edited, authored, and coauthored approximately 60 books on numerous popular-culture topics and figures, including *Il fumetto e il cinema di Fellini*; *Viaggio a Tulum*; *Fellini sognatore. Omaggio all'arte di Federico Fellini*; *Il viaggio di G. Mastorna detto Fernet*; *Fellini: Parole e disegni*; and *Fellini sognato*. His book of personal observations, *Scritto a mano pensato a piedi. Aforismi per la vita di ogni giorno*, was published in 2018. In 2018 as well, he was granted the honor of Commendatore Ordine al Merito della Repubblica Italiana. At the 2019 Venice International Film Festival, he was awarded the 2019 Premio Bianchi by the Italian union of film journalists.

Giuseppe Natale is a professor at the University of Nevada, Las Vegas, where he teaches Italian studies, classical studies, and translation studies. He has published on Italian literature, translation theory and pedagogy, and cinema. He has translated several major American novels into Italian, such as Herman Melville's *Moby Dick*, Toni Morrison's *Beloved*, and Thomas Pynchon's *Gravity's Rainbow*. He has also edited the English translation of Gianfranco Angelucci's *Federico F.*

Marina Nicoli has authored *The Rise and Fall of the Italian Film Industry* and published essays in national and international journals on the economic history of Italian cinema, international coproductions, and distribution practices. She teaches economic history at the Università Bocconi (Milan), and is currently a research fellow on the British AHRC-funded project, Producers and Production Practices in the History of Italian Cinema 1949–1975, coordinated by Prof. Stephen Gundle (Warwick University).

Mark Nicholls is senior lecturer in cinema studies at the University of Melbourne. He is the author of *Lost Objects of Desire: The Performances of Jeremy Irons* and *Scorsese's Men: Melancholia and the Mob*, and he has published articles on Italian cinema, art cinema, and creative practice histories of *The Archers* and *The Ballets Russes*. Mark is a radio and print film journalist and has an extensive list of stage credits as a playwright, performer, producer, and director.

Áine O’Healy is professor of modern languages and literatures at Loyola Marymount University in Los Angeles. Her research interests lie in transnational cinema; contemporary Italian film; and discourses of race, gender, and postcolonial studies. She has published over 70 articles on Italian cinema and is the author of *Migrant Anxieties: Italian Cinema in a Transnational Frame*. With Katarzyna Marciniak and Aniko Imre, she is one of the coeditors of *Transnational Feminism in Film and Media*. She has also coedited special issues of *Feminist Media Studies* and *California Italian Studies*.

Federico Pacchioni is Sebastian Paul and Marybelle Musco Chair in Italian Studies at Chapman University, California. His books include *Inspiring Fellini: Literary Collaborations Behind the Scenes; Pier Paolo Pasolini. Prospettive Americane* (with Fulvio Orsitto); and the second edition of *A History of Italian Cinema* (with Peter Bondanella). He has published numerous articles on Italian cultural history at the intersection of literature, film, and theater.

Stefania Parigi teaches at the Università Roma Tre. Her scholarship concentrates principally on Italian cinema, combining historical research with theoretical reflection, archival investigation with film interpretation. She has worked on silent cinema, 1930s cinema, and contemporary cinema, but has dedicated major attention to post–Second World War cinema. She has written and curated books on Roberto Rossellini, Cesare Zavattini, Pier Paolo Pasolini, Marco Ferreri, Francesco Maselli, and Roberto Benigni. Her most recent volumes include *Cinema - Italy*, published in Great Britain, and *Neorealismo. Il nuovo cinema del dopoguerra*.

Elena M. Past is associate professor of Italian at Wayne State University. Her research includes work on the toxic waste crisis in Naples, Mediterranean cinema and ecocinema, animal studies, and Italian crime fiction and film. She has written *Italian Ecocinema Beyond the Human* and coedited *Italy and the Environmental Humanities: Landscapes, Natures, Ecologies* with Serenella Iovino and Enrico Cesaletti.

Kriss Ravetto-Biagioli is professor of Film, Television and Digital Media at UCLA. She has worked on the question of nation building, ethnocentrism, and sexual violence in the Balkans and Eastern Europe; Nazism, Fascism, and the Holocaust; surveillance and social media; digital art and experimental cinema and the uncanny; and the emergence of new forms of politics through social media. She is the author of *The Unmaking of Fascist Aesthetics; Mythopoetic Cinema: On the Ruins of European Identity*; and *Digital Uncanny*.

John Paul Russo is professor of English and Classics and chair of the Department of Classics, University of Miami. His fields of study are critical theory, history of culture, and Italian and Italian–American cultures. He has received three Fulbright Awards to Italy. He is book review editor of *Italian Americana* and a former coeditor of *RSA*. His most recent books are *The Future without a Past: The Humanities in a Technological Society*; *The Italian in Modernity*, cowritten with Robert Casillo; and *Luoghi di un’Italia ritrovata* (forthcoming).

Albert Sbragia is associate professor of French and Italian Studies and Comparative Literature, Cinema and Media at the University of Washington. He is the author of *Carlo Emilio Gadda and the Modern Macaronic*, and his previous studies on Fellini discuss the oneiric element in his filmmaking and his place in the rise of French and American auteurism. His current research examines the reterritorialization of Italian spaces under globalization in recent Italian cinema.

Antonella Sisto teaches Italian at Providence College and Rhode Island College. She received her PhD in Italian studies from Brown University and has been the recipient of two postdoctoral fellowships. As a Mellon postdoctoral fellow at the Five Colleges, she taught and collaborated with the Italian and Interdepartmental Film Studies Program and the Massachusetts Multicultural Film Festival. As a fellow at Brown, she collaborated with the Italian Department and the Cineteca di Bologna's Rediscovered Cinema Festival on Tour. She has published and presented her work internationally. Her first book is *Film Sound in Italy: Listening to the Screen*, and she is currently working on a transdisciplinary project on sound and modernity, using film, visual and sound art, and everyday sonic interaction to explore how sound, in its specific cross-cultural significance, can work as an aesthetic, ethical, and ecocritical acoustic proposition to better understand and relate to the world around us.

Erika Suderburg is a filmmaker and writer. Her books include *Resolutions: Contemporary Video Practices*; *Resolution 3: Global Networks of Video*; and *Space Site Intervention: Situating Installation Art*. She is currently a faculty member at the University of California, Riverside, located in the Department of Media and Cultural Studies.

Victoria Surliuga is associate professor of Italian at Texas Tech University. She is a scholar of modern and contemporary Italian poetry and Italian cinema, a poet, and a translator. She has written on the relationship between poetry and painting in Giambattista Marino; Federico Fellini; the poetry of Franco Loi, Giancarlo Majorino, Giampiero Neri, and Andrea Zanzotto; and in the work of Italian artist Ezio Gribaud. Recent book publications include *Ezio Gribaud: My Pinocchio* and *Ezio Gribaud: The Man in the Middle of Modernism*.

Caroline Thompson is a novelist, screenwriter, and film director. She adapted her first novel, *First Born*, with Penelope Spheeris, and though the movie was never made, it proved the start of a long screenwriting career that has included *Edward Scissorhands*; *The Addams Family*; *Homeward Bound: The Incredible Journey*; *The Secret Garden*; *The Nightmare Before Christmas*; *Black Beauty*; *Corpse Bride*; *City of Ember*; and *Welcome to Marwen*. She also directed *Black Beauty* and wrote and directed *Buddy* and *Snow White: The Fairest of Them All*. She is the 2011 recipient of the Austin Film Festival's Distinguished Screenwriter Award, the first woman to be so honored.

Marco Vanelli teaches language and literature in public school, as well as cinema and theology in university, in Tuscany. He is the editor of and frequent contributor to *Cabiria - Studi di Cinema*, a quarterly journal that specializes in historical research, especially amidst the forgotten pages of Italian cinema. He rediscovered and supervised the restoration of the short *Chi è Dio?* (1945) of Mario Soldati, one of the first instances of Italian neorealism. His interests include animated cinema and the spiritual aspects of the *cinema d'autore*. With Marco Bellano and Giovanni Ricci, he authored *Animazione in cento film*.

Carlo Verdone is a major contemporary Italian filmmaker whose films have enjoyed great commercial and critical success. He worked in cabaret and in television before making his first film, *Un sacco bello*, under the mentorship of Sergio Leone. He has gone on to make over 25 movies, linked to the tradition of *commedia all'italiana* in terms of both comedy and social commentary. Acting in many of his films, at times in multiple roles, he has been considered the heir of Alberto Sordi. He has also performed in the films of other directors, such as Paolo Sorrentino's *La grande bellezza*, and won numerous nominations and awards for his acting. He is the brother of filmmaker Luca Verdone and the son of Mario Verdone, noted film scholar and critic.

Luca Verdone is an internationally renowned, award-winning director of documentary and fiction films, focusing often on art–historical themes. Among his documentaries: *Le memorie di Giorgio Vasari*, *Alberto il grande*, *La meravigliosa avventura di Antonio Franconi*, *Sergio Leone*; among his fiction films: *7 chili in 7 giorni*, *La bocca*, and *Il piacere di piacere*. He is the brother of filmmaker and actor Carlo Verdone, and the son of Mario Verdone, noted film scholar and critic.

Cristina Villa is a lecturer at the University of California—Accent Florence. She holds a PhD from UCLA. Her research and published articles focus on history, memory, trauma, genocide, and the Shoah in cinema and literature. Other research interests include food history and a human-rights-based approach to food. She recently coauthored a chapter about Italian food history in the book *Alla tavola della longevità* by renowned bio-gerontologist Valter Longo.

Marguerite Waller is emerita professor of comparative literature and gender and sexuality studies at the University of California, Riverside. Her scholarly publications include essays on medieval and Renaissance literature, film and visual culture, transnational feminisms, feminist epistemologies, sustainability, and decolonial aesthetics. She is the author of *Petrarch's Poetics and Literary History*, and has coedited five books—*Federico Fellini: Contemporary Perspectives* (with Frank Burke); *Frontline Feminisms: Women, War, and Resistance* (with Jennifer Rycenga); *Dialogue and Difference: Feminisms Challenge Globalization* (with Sylvia Marcos); *The Wages of Empire: Neoliberal Policies, Repression, and Women's Poverty* (with Amalia Cabezas and Ellen Reese); and *Postcolonial Cinema Studies* (with Sandra Ponzanesi).

Lina Wertmüller was the first woman nominated for an Academy Award for Best Director (*Pasqualino Settebellezze/Seven Beauties* 1976). She has been named a recipient of a 2019 Academy of Motion Picture Arts and Sciences Governors Award—an honorary Oscar for lifetime achievement. She was assistant director on Fellini's *8½* and has often acknowledged the importance of her relationship with the director. She became an internationally renowned auteur on the basis of her distinctive oeuvre, including films such as *Mimi metallurgico ferito nell'onore* (*The Seduction of Mimi* 1972), *Film d'amore e d'anarchia, ovvero "Stamattina alle 10 in via dei Fiori nella nota casa di tolleranza..."* (*Love and Anarchy* 1973), *Travolti da un insolito destino nell'azzurro mare d'agosto* (*Swept Away* 1974), and *Pasqualino Settebellezze*. She continued to make films into the new millennium, and her career has been particularly remarkable in the context of an Italian film industry that made little room for woman directors at the time she was most active.

Rebecca West is the William R. Kenan, Jr. Distinguished Service Professor Emerita at the University of Chicago. She has published over 100 articles in modern and contemporary Italian literature and culture, cinema studies, and feminist studies. Her authored or edited volumes are *Eugenio Montale, Poet on the Edge*; *Gianni Celati: The Craft of Everyday Storytelling*; *Pagina, pellicola, pratica. Studi sul cinema italiano* (ed.); *The Cambridge Companion to Modern Italian Culture* (coedited with Zygmunt Barański); *Italian Feminist Theory and Practice: Equality and Sexual Difference* (coedited with Graziella Parati); and *Scrittori inconvenienti. Essays on and by Pier Paolo Pasolini and Gianni Celati* (coedited with Armando Maggi).

Vito Zagarrio is a professor of cinema and television and director of the Audiovisual Production Center at the Università Roma Tre. He has taught in several American and British universities and is the founder and artistic director of the Roma Tre Film Festival and the Costaiblea Film Festival. He has published numerous books on American and Italian directors, and on issues related to film and television, film production, and Italian cinema. He has directed documentaries on film

history, various Italian directors, the new Italian documentary, and the new Italian cinema. He has directed TV programs and three feature films: *La donna della luna*, *Bonus malus*, and *Tre giorni di anarchia*.

Alberto Zambenedetti is assistant professor in the Department of Italian Studies and the Cinema Studies Institute at the University of Toronto. He is the editor of *World Film Locations: Florence* and *World Film Locations: Cleveland*, and a coeditor of *Federico Fellini. Riprese, riletture, (re)visioni*. His scholarship has appeared in journals such as *Annali D'Italianistica*, *Studies in European Cinema*, *Journal of Adaptation in Film & Performance*, *Short Film Studies*, *The Italianist*, *Quaderni d'Italianistica*, and *Space and Culture*.

Editors' Notes

To avoid cluttering the text with explanatory endnotes for terms such as the EUR, *commedia all'italiana*, and the *anni di piombo* ("the leaden years"), which recur with some frequency in the volume, we have gathered them in a glossary early in the book. We encourage readers who are not greatly familiar with Fellini or Italian history and cinema to consult this guide to terms and issues.

It is the practice in this volume to use Italian film titles as our default and provide English film titles, normally in parentheses and always in italics, when films have formally acquired such titles, for purposes of exhibition, distribution, and so on. In cases where there is no English title, but the Italian title requires translation, we provide the translation in parentheses and in quotation marks.

Several titles of Fellini films are the same in English as in Italian, except for initial capitalization (e.g., *La strada* in Italian vs. *La Strada* in English), the presence or absence of a hyphen (*Fellini - Satyricon* in Italian, *Fellini Satyricon* in English), or a minimal change in articles (*I clowns* in Italian, *The Clowns* in English). Providing both forms for the initial appearance of the title in each essay seemed to be belaboring the trivial, and the Italian title can easily be employed via Google or IMDb to find the English equivalent—so, in these cases, we have provided just the Italian titles.

For English titles, we follow recent Criterion Collection releases when their film titles represent an improvement over previous versions. For example, Vittorio de Sica's *Ladri di biciclette* (1948) had usually been translated into English in the singular—*The Bicycle Thief*—despite the significantly plural Italian. Criterion has chosen the more appropriate *Bicycle Thieves*. Similarly, though less significantly, Roberto Rossellini's *Roma città aperta* (1945) has been referred to as just *Open City* or as *Rome, Open City*. Criterion has kept "Rome" and deleted the unnecessary comma: *Rome Open City*.

Translations, if not otherwise noted, are the authors' with the following exceptions.

The texts by or involving Francesca Fabbri Fellini, Valeria Ciangottini, Goffredo Fofi, Naum Kleiman, Amara Lakhous, Vincenzo Mollica, Carlo and Luca Verdone, and Lina Wertmüller, as well as any brief testimonials appearing throughout the volume and originally in Italian, were translated by the editors. The contributions of Gianluca Lo Vetro, Gianfranco Angelucci, and Vito Zagarrio were translated by Amy Hough-Dugdale, who also provided assistance with the interview with Mollica. The chapters contributed by Paolo Bertetto and Marco Vanelli were translated by Sarah Atkinson. Adriano Aprà and co-authors Barbara Corsi and Marina Nicoli were translated by Sergei Tsvetkov, and Nicola Bassano by Julia Heim. Clare Tame provided initial input into the translations of Zagarrio and Stefania Parigi. They were finalized by Hough-Dugdale and the editors, respectively. "Fellini in the Cuban Context" was translated by Jennifer Ruth Hosek; the interview with Tanvir Mokammel was translated by Esha De.

Marita Gubareva supervised translations from Italian and often intervened with her editorial expertise.

Foreword

Francesca Fabbri Fellini

... now I realize I have something to confess. When I became a successful director, I wanted to tell my mother, very clearly, how aware I was of the influence she had on my existence. She was the director of my entire life.

Federico Fellini

I, Francesca Fabbri Fellini, am the daughter of Maria Maddalena Fellini, younger sister of Federico. A geneticist once told me that when my grandmother was expecting her daughter Maddalena, in her fetus the future eggs of Maddalena were already forming. Among those thousands of ova, one would account for the birth of her female grandchild. Dreamer that I am, I love to think that I began my life in the body of my *nonna*. In fact, there has existed from the moment of my birth, 24 May 1965, a special affective tie between me and nonna Ida Barbiani, the mother of Federico, Riccardo, and Maria Maddalena. This Foreword is in large part dedicated to her.

Writing the Foreword for this volume, which will remain over time a precious point of reference for all impassioned Fellini scholars, I decided, as the last genetically linear heir of the Fellini family, to climb up for a moment onto our genealogical branches and seek to tell you where the road began for a little genius born in Romagna, son of a housewife and a traveling salesman.

In Rimini, 20 January 1920, at 9 o'clock in a tempestuous evening of thunder and lightning, of downpours and gale-force winds, and of a sea in tumult, in the apartment of the Fellinis in viale Dardanelli 10, thanks to a local doctor and precisely at the moment in which a clap of thunder shook the house, a fine young *maschietto* was born. His name would be "Federico."

While Federico is being born, the young actor Annibale Ninchi, who many years later will play the role of the father of Marcello and Guido in Fellini's semi-autobiographical films *La dolce vita* (1960) and *8½* (1963), is performing at the Politeama Riminese theater in *Glauco* by Ercole Luigi Morselli. Destiny places two fathers in close proximity to the crib of a future master of world cinema: Urbano (biological) and Annibale (imagined).

The marriage of my grandparents is a story my nonna Ida would tell me when I was small, as though it were a fairy tale, to make me fall asleep. Nonno Urbano was born in 1894, son of the proprietors of a small farm in Gambettola, a town near Cesena. Before turning twenty, realizing that there was little work in his birthplace, he decided to emigrate to Belgium, and with the outbreak of the First World War, he was sent, as a German prisoner, to work in the coal mines, which caused heart problems and contributed to an early death.

Having returned from Belgium, he settled in Rome, where he found employment as a baker's assistant in the Pastificio Pantanella, in via Casilina. In the capital, he fell in love, which was reciprocated by the beautiful Ida. From the beginning, they did not have a lot in common: he from the



Figure G.1 Federico Fellini and his mother, “nonna Ida.” 1963. Photograph by Davide Minghini. Courtesy of Francesca Fabbri Fellini.

country, she from the city; he constrained to work for a living, she well off. They had contrasting characters, and it would remain that way for life: *nonno* was extroverted, witty, convivial; *nonna* somewhat closed and austere. Despite some hesitation, nonna, swayed by the charm and good looks of Urbano, let herself be drawn into a romantic escape to Urbano’s paternal home at Gambettola, where marriage ensued.

The relationship between Ida and her family of origin became, as a result, irreparably compromised. It was difficult for her to erase the bitterness of having severed her affective roots, but no one of the Barbiani family was willing to make a gesture of peace toward a young woman considered, given the times, dissolute and thus deserving of disinheritance.

Toward the end of 1919, my grandparents moved from Gambettola to Rimini, where Urbano began his career as a traveling salesman of food products. With his jovial demeanor, which inspired trust, he was baptized “the Prince of Salesmen.” He could not understand why Federico did not aspire to follow in his footsteps. *Zio* [Uncle] *Chicco*, as I called Federico, once told me, “You know Franceschina, one day when I found myself with two salesmen who were wearing gold chains and pinkie rings and smelled of aftershave, I realized that, after all, and against my will, I was following in the footsteps of your nonno. Life had compelled me to be a vendor of rounds of parmesan like him, only I called them films, and the producers to whom I wanted to sell these films didn’t greet what I considered to be my potential masterpieces with the same receptiveness that the clients of nonno displayed for his oil and prosciutto.”

As successful farmers, Federico’s grandparents, Luigi and Francesca, had animals in the stalls, a farm cart, a horse-drawn carriage. One day, serious misfortune was barely avoided. Luigi was in the carriage with Ida, who was pregnant with her firstborn. The horse was trotting, and Luigi, to amuse his son’s young wife, decided to make it gallop. The carriage overturned and the expectant mother leaped and fell from the buggy; but, fortunately, no harm was done. Needless to say, my family tree seriously risked not being enriched by the birth of Federico.

Federico said of his experience in farm country:

We would go to Gambettola, in the interior of Romagna, in summers. My grandmother Francesca always kept a rush in her hands, with which she made the men react with moves right out of an animated cartoon. To begin with, she had the men who had been chosen for the day's fieldwork line up. In the mornings, you could hear rough laughter and a great hum of voices. Then, as soon as she would appear, these rough-and-tumble men would become as respectful as though they were in church. Nonna would then distribute caffè latte and check everything out. She would smell Gnicchéla's breath, to see if he had been drinking grappa—and he would laugh, elbowing the man next to him, becoming a little child in his sudden bashfulness.

Nonna was like the other Romagnolo women. One of these, every evening, would go to the osteria, pick up her drunk husband, and load him onto a cart to take him home (a scene we see in *I clowns* [1970]). On one occasion, amid general derision and humiliation as he was dragged off by his wife—legs dangling from the cart—from under his misshapen hat, his eyes met mine.

Nonna Ida always told me that uncle Federico dreamed of becoming a puppeteer. When he was eight, she bought him a toy theater, and thus he imagined for himself an endless supply of stories, animating the puppets. And he also invented the costumes for the characters.

One of the greatest sorrows for my mother Maddalena and for uncle Federico was the death of their father; nonno Urbano died of a heart attack when he was only 62 years old. If you asked Federico about his father, he would say that the first thing that came to mind was the train station: his father boarding; the railway man, with his visored hat, closing the train doors one by one; and Urbano staying at the window to say goodbye, while the train, with the great jolting of its unleashed cars, lurched into motion. The stations, the remembered trips, the departures, the goodbyes, the returns, the nostalgia—all this was part of Federico, thanks to a traveling salesman father, restless and festive, who would reappear full of gifts able to excite the fantasy of a small child.

My mother would tell me that Urbano was a father *molto simpatico*, who would make coins disappear with little conjuring tricks, tell little stories, and always have his pockets full of candy to give to all the children. He was easily moved; it was enough for the children to get a good grade at school for his eyes to glisten. At home, he would stay in shirtsleeves, with a vest and a long cigarette holder and cigarette, seated at his typewriter, responding to mail. When he returned from his trips to hear about the shenanigans of Federico and Riccardo, he would threaten terrifying measures in order to satisfy Ida. For example, "I am going to eat the typewriter, eat the table, eat the umbrella." Uncle Federico captured this beautifully in *Amarcord*, bequeathing some of Urbano's theatrics to Titta's father.

As many people know, Federico and Giulietta had a son, Pier Federico, born 22 March 1945, who lived for only 11 days. The pain of that tragedy, as one could see looking carefully in the eyes of Federico, did not disappear for all his life. But 20 years later, his imposing sister, "the Sequoia" as he called her, gave birth to an equally imposing baby who weighed four and a half kilos. My mother told me what zio Chicco exclaimed when he saw me and my titian hair for the first time: "What a beauty this *bamboccia*. She was born rusty because she stayed inside there for 12 years."

I was immediately a favorite "daughter" of Federico, my godfather at baptism along with my aunt Giulietta. My titian hair, green eyes, and hale and hearty cheeks could not but elicit his spirit as a great caricaturist, who could forge from the reality of things the intense harmony that governs dreams. And so I, his "good giant," inspired his pictorial imagination, which portrayed me as a figure from cartoons.

He liked to draw me with a cape that he had gifted me, and that resembled the kind worn by the carabinieri: blue with red stripes on the shoulders. When he came to Rimini, he would

take me to Scacci, the oldest toy store in the city. Among his many gifts, I remember a toy theater with a box of three-finger puppets. We played together creating funny stories and fantastic characters.

For me, zio Chicco was a man of dreams: great and magical. Without a doubt, he inspired me to be creative. The first time I stuck my nose in the world of celluloid was when I was eight, in the famous Studio 5 of Cinecittà, the largest in Europe and one that became synonymous with Federico's filmmaking. I remember it well: Federico was directing *Amarcord*, a film that has entered so profoundly into Italian culture that its title has become a neologism.

Amarcord is the film I have always loved the most. It was the moment that I began to understand that zio Chicco was not only a great playmate but a true lord of the movie set. He directed his cast and crew with confidence, he explained to the actors the expressions he wanted, and he showed the extras how to move. Very much as he had as a child with his puppet theater, living the role of director in a very particular way.

I spent a lot of mealtimes with him. He was a gourmet of food just as he was of life. Aunt Giulietta was also a great gourmet, and for her *Federicone* she would cook industrial quantities of minestrone, tagliatelle al ragù, and chicken alla diavola. Above all, she was fabulous for performing the multiplication of loaves and fishes after the usual telephone call around nine in the evening: "Giuliettina, we aren't going to be just four this evening, but 15." I am so frustrated that I don't have even one of the napkins on which zio Federico drew at restaurants between one dish and the next, seized by his inexhaustible creativity—only to leave them behind as gifts for his lunch and dinner companions.

I never asked him for anything except some advice, in Rome, when I was 19 and had finished high school. Which path should I follow in my life? Because of my innate and uncontainable curiosity, he counseled me to major in foreign languages and literatures, to learn how to use computers well, and to become a journalist. I followed his advice; I graduated, and I became a professional journalist.

When I was born, zio Chicco was 45 years old, had already won three Oscars, and was considered by many to be the king of world cinema. I am happy to say that in the year of my birth, Fellini arrived "in color," making *Giulietta degli spiriti*, his first feature film not shot in black and white.

For Federico, 1965 is a year pervaded by magic and mystery:

—he meets the writer Dino Buzzati, collaborator on "Il viaggio di G. Mastorna" ("The Journey of G. Mastorna"), a story of the afterlife that, though never finished, occupied Fellini on and off for much of the latter part of his life and had a significant impact on many of his films.

—he writes the screenplay of "Il viaggio di G. Mastorna."

—he meets the paranormally extraordinary Gustavo Rol. Fellini called him "the most disconcerting man I have ever met. His powers are such that they surpass even the ability of others to imagine themselves astounded."¹ Rol said of Federico, "To describe Fellini, I would entrust myself to three words: genius, intelligence, goodness. But I will limit myself to only one: 'Immense.'"²

—he suffers the death of his German Jungian psychoanalyst Ernst Bernhard, who motivated him to transcribe his dreams and words in such a way as to produce what became published posthumously as *Il libro dei sogni*.³ Federico said, "I liked everything about Bernhard: the street where he lived, the elevator that seemed a room unto itself and rose slowly like a hot-air balloon, the vast office full of

1 Quoted on Dionidream 2019.

2 Quoted in Quaranta 1993.

3 See Fellini 2007, 2008

books, with the windows wide open overlooking the roofs of Piazza di Spagna. He listened to my unhinged confessions, dreams, lies, with a kind smile, charged with affectionate irony.”⁴ —he meets in New York the creator of Spiderman, the Hulk, and other Marvel heroes, the great American cartoonist Stan Lee, and a great friendship is born.

One of the fables that I liked the most was “Sleeping Beauty in the Woods,” with its fairies bestowing gifts on the little princess. I like to think that when I was born in Bologna, my “fairy godmother” Federico sprinkled over my crib his gift of fairy dust that inspired in me a passion for mystery.

Unfortunately, I never met Gustavo Rol, though zio Federico spoke of him often. I only communicated with him once by telephone, a few days before Federico died. He called my house in Rimini saying that he had been seeing Federico while he was in a coma in his intensive care room at the Policlinico Umberto I in Rome, suspended like a balloon tied to a string. He asked me why Federico and Giulietta had to go so soon. He said he would have given his life in exchange for those two creatures whom he loved so much. “I can’t do anything for them,” he lamented.

And then he told me: “Francesca, something very concrete has happened to your uncle Federico that has shortened his life. Very concrete.” Without explaining what. “I was convinced that Federico would have lived for several years more. I am unhappy for them.”

Federico passed from a coma to his death a few days after, and his beloved Giulietta, the one woman worthy of being his lifelong companion, followed after five months, in March 1994. Rol died six months later.

One day, Federico told me of a séance with Rol at Treviso. The medium, in a soft, breathy voice, began to recount stories from Federico’s infancy that only his father Urbano could have known. Then he invited Federico to ask a question, in effect to his father. He asked, “What could resemble the condition of life ending?” The answer was suggestive: “It is as though in a train at night, far from home, I was thinking of you in a kind of opaque state of drowsiness, of semiconsciousness, with the train carrying me ever farther away.”

What did I envy about zio Chicco? A friend so special such as Rol, a beautiful soul, who time and time again ferried him into other, higher dimensions.

What have I inherited from my zio Chicco? A passion for the hidden side of things, subtle worlds, the Beyond.

When he was 70 (in 1990), he went to Japan with aunt Giulietta and received the epitome of international honors in the world of art, the Praemium Imperiale that acknowledged his “decisive contribution to the progress of cinematic art, already unanimously recognized.” On that occasion, he met two emperors: the political leader Akihito, who welcomed him into his official residence at Palazzo Akasaka, and Akira Kurosawa, his colleague, nicknamed the emperor of Japanese cinema, who invited him to eat sushi at the famous restaurant Ten Masa, seated shoeless on a tatami mat.

The emperor Akihito told him, “This prize that I consign to you is in the name of an invisible multitude.” And Fellini commented, “for sure, as the son of a traveling salesman of Gambettola origin, I can have no complaints about the road I have travelled.”

To be the final heir of a family whose name has been so elevated by its most notable bearer is an honor and a responsibility. Now as we travel toward the centenary of Federico’s birth, I can only applaud a publication such as this.

4 Quoted in Benemeaglio 2018.



Figure G.2 From left to right: Maddalena Fellini, sister of Federico; Francesca Fabbri Fellini; Federico; and Fellini's mother, Ida. 1973. Photograph by Davide Minghini. Courtesy of Francesca Fabbri Fellini.

I would like to conclude by citing the famous postulate of Lavoisier: “nothing is created, nothing is lost, everything changes,” which zio Chicco revised as “nothing is known, everything is imagined.” And, I would like to exclaim, in the name of the entire Fellini family, “grazie nonna Ida.”

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