



Dates & locations of Spring South West Viewing Days.

Spring is on its way, and with it the promise of two Viewing Days - one in the West of the region and one in the East.

On Sunday 22 March the Eastern event will be held at **Widcombe Social Club, Bath**.

On Sunday 29 March **Lost in Film** will host the Western event in Lostwithiel, Cornwall.

Be sure to take a note of these dates. If you're down to do something else, now is the time to cancel!

The films to be shown are currently being finalised, further details, including how to book will be in the next issue of Film South West and on the [CfA South West website](#).



Widcombe Social Club, Bath



Lostwithiel, Cornwall

Film South West wants your news.

Please send your news, stories and pictures to the Film South West Editor at loefilms@gmail.com

Your Cinema for All South West Committee needs to hear from YOU! !



Got an idea or suggestion on how we can make Cinema for All South West better? Whether its a totally new initiative or just a suggestion on how we could do things better to serve Film Societies and Community Cinemas in the South West. All suggestions and feedback are welcome. Please contact Jane Sanders at peter.jane.sanders@gmail.com

STROUD FILM FESTIVAL 2020

'Lead in' events and workshops take place during February with the first event of the 2020 Festival on Thursday 27th February. The festival runs at venues across Stroud until the final event on Saturday 28th March. More details are at stroudfilmfestival.org

AN INVITATION - Cinema for All SW Executive Committee.

There are currently vacancies on the CfA SW executive committee, so if you'd like to join in or just find out more about what's involved, contact the Secretary Jane Sanders at peter.jane.sanders@gmail.com (Dont be put off by the prospect of having to travel large distances as much of the work is done by exchange of emails.)

FELLINI

Unlike Pauline Kael (who will feature in the next CfA SW Newsletter) the director Federico Fellini, who was born 100 years ago next January did not like "going to the movies". So we look in vain for the influence of Hollywood or German Expressionism. His signature work derives from popular culture: vaudeville, circus (cf. his documentary *THE CLOWNS*, 1960), photo - romance (*THE WHITE SHEIK*, 1952), and fumetti - comic strips made from photos.

After his apprenticeship assisting neo-realistic works directed by Rossellini, his characteristic romanticism emerged in *LA STRADA* (1954) and *NIGHTS OF CABIRIA* (1956) which trace poignant searches for love and salvation. As Pauline Kael announces "the failure - the dreamer fooled by dreams - is the poetic centre of Fellini's films". His images of nostalgia, lost hopes, and a shabby showbiz life coalesce to identify him as a genuine auteur. He is of course an auteur dependent upon fellow professionals, in his case a repertory company that included the actors Giulietta Massina and Marcello Mastroianni, the script writer Ennio Flaiano, and the composer Nino Rota.

Probably the best known of Fellini's films is *LA DOLCE VITA* (1960) which made Marcello Mastroianni a star and gave the world two new expressions: the title and "paparazzi" named after a photographer in the film. There's a brilliant opening, a sort of mirage where an upside down statue of Christ is being transported across the skies to the Vatican. Subsequently Rome, with its relentless hedonism and joyless orgies resembles a nightmare rather than a dream. Fellini's presentation of conspicuous consumption and celebrity culture now seems dated. Moreover, *LA DOLCE VITA* has been described as a film about the boredom of boring people - and it's almost three hours long!

In 2013 Paolo Sorrentino updated *LA DOLCE VITA* for the age of Berlusconi with the sumptuous *THE GREAT BEAUTY*, another study of decadence with the vacuous bourgeoisie replaced by the sophisticated ultra - rich but with the Fellini melancholy remaining intact.



ENTERING FELLINI'S WORLD



Where then to begin exploring the cinema of Fellini? Martin Scorsese and Anthony Minghella cited *I VITELLONI* (1953) as one of their favourite films. It begins at a beauty contest in a seaside resort, based on Fellini's home town of Rimini. A violent thunderstorm ends the festivities, the vivid opening replaced by a change of tone as the film examines the lives of five young men - in the director's own words, "unemployed middle-class mothers' pets". Their is a listless existence: they spend their time playing pool, flirting, and, in the early hours, strolling across desolate beaches or through empty streets.

Visually and musically accomplished *I VITELLONI* is regarded as Fellini's most successful film on the level of social realism. A melancholic work interrupted by comic and melodramatic interludes, it brilliantly portrays the post-war torpor of the period.

My other recommendation *AMARCORD* (1973) was made twenty years later, but its title ('I remember') hints at the links with *I VITELLONI* underlined by the setting: once more a small seaside town during the 1930s. It is an episodic movie on a larger social canvas and filled with colourful characters: a blind accordionist, a nymphomaniac, eccentric teachers, priests and fascists (both the butts of Fellini's satire).

There are family scenes including a wedding and a funeral. This is the documentation of a community choreographed by the director with a confident artistry. In *AMARCORD* we encounter a restless energy and engagement with the variety of life that is never less than entertaining.



RALPH WILLETT

TERRY JONES

Brian Clay shares his own anecdote to add to all the tributes paid to the Monty Python star:...

Back in October 1991, I was invited by Bournemouth & Poole Film Society to join a small deputation to the Seventh Festival Cinema Britannique in Cherbourg as part of the twinning of Dorset and Manche. That year, the Film Festival featured a retrospective of Python movies including 'Life of Brian' which Terry introduced in the sort of French even I could understand. After the screening, enthusiastic French fans gathered around him whilst Terry appeared more and more bemused. 'I am flattered but don't fully understand if you get all the very English jokes', he said. 'for instance, the Pontius Pilate scene with Michael Palin offering to "welease Woderick"'. 'Ah', said one of the French fans '..for that sequence, we have Belgian sub-titles!'. I could see a relieved expression on Terry Jones' face.



Later, I asked him to sign my programme, which he did, writing 'To Brian from his Mother'.

GOING OUTSIDE!

Are any of our enterprising community cinemas in the South West looking for an exciting programming initiative for summer 2020? If so, why not consider organising an open-air screening for your members and your local public? At Cinema for All South West we have recently added to our equipment resource, which means we can now facilitate such screenings with top notch kit and advice. Of course, this in England and you'll always be at the mercy of our fickle weather (which is why one thing we strongly recommend to anyone considering such screenings is event cancellation insurance) and you'll be involved in a bit of extra effort (not so much that you'll be put off!), but if your group has a strong group of volunteers to draw upon and access to a suitable open space, these can be hugely exciting and rewarding events. The ideal time of year to mount an open-air screening is anytime during the last two weeks in August / the first two weeks in September, when it gets dark early enough for a start around 20.30, and is still sufficiently warm in the evenings that your audience won't freeze! Interested? Contact [Chris Baker](#) who'll be able to help you with all aspects of preparation and realisation. The photograph below shows our wonderful 23' inflatable screen, which is quite something to behold even before images appear on its surface!



FILM SOUTH WEST is the Newsletter of Cinema for All South West

For the latest news visit cinemaforallsw.org

Cinema For All Registered Office: Unit 411, The Workstation, 15 Paternoster Row Sheffield S1 2BX

Working in partnership with the BFI Film Audience Network

Cinema For All is a trading name of the British Federation of Film Societies (BFFS) Company Ltd by Guarantee.

Company No. 1391200 England & Wales. Registered Charity 276633