Fellini's career can be divided into two major periods. In his early work, he experimented with an uncompromising realism upon potentially romantic material. La Strada and The Night of Cabiria are basically stories of ill-fated lovers. His Marxism is not only unperceived, but also abused by Zapascono after she had left, does Zampano comprehend his loss? The Night of Cabiria, the prostitute sees her escape in love and marriage; but does she escape at their rendezvous, heartbroken, back to the streets. In both these films, however, a romantic door is left slightly ajar. Fellini's musical theme lives on in the person of the young woman who learned it from her Cabiria manages to muster a wistful, expressive age of her return to her former life. These are characters who have been bushes badly, but not crushed.

It was in *La Dolce Vita* that Fellini realized utterly and thoroughly his quenched any vestige of romanticism. The gradual moral decay of a journalist (Marcello Mastroianni) as he succumbed to the temptations of the sweet life, was traced step by step. Initially an observer, he increasingly became a participant - holding in reserve a confidence that there was another way to live, exemplified by Giulio. Fellini was an artist, a man of reason, and a man with apparently stable family relationships. Steiner's suicide signals Marcello's last link to his old values.

85 developed the artistic language for handling various levels of consciousness. It was the first film where a single person (Guido) is a singular. The film begins with a dream: in a massive, immobile traffic jam, Guido is trapped in a car which is filling rapidly with gas. Kicking his way out, he flies high above the clouds, the sea - but then is lassoed by a churchman on the shore ("down, definitely, downright"). and pulled to earth. Immediately following this, Guido wakes up in bed, confirming what the viewer suspected - that it was in fact a dream. The dream itself parallels much of Godard's life - which is to say, the dream parallels the content of the film. His later flashbacks, to a childhood scene with Seraphina, is formally equivalent to the opening dream. With Seraphina, he is again "touring," watching her dance by the shore - then he is laughed and brought to earth (literally as well as figuratively) by a priest.

After waking up in bed, the film presents straight exposition for a while - who is Guido (a director), why is he at the "health springs" (as in Mise's "Magic Mountain") physical ailment soon becomes a metaphor for spiritual ailment), and what he plans to do there (make a film). Tenterspent in this exposition are two brief internal epis- sodes: the first is a parade of the patients at the springs to a Wagner overture; we know it's an "internal" scene, because everyone stops, looks, and waves at the camera. In addition, the last act is an accident in a traffic jam on the beach in unction. The cut back to reality is caused by a change of music (to a Rossini overture), a return to uncoordinated, disorganized crowd movement, and by the lack of attention to the man in the traffic jam. The other internal episode is a vision of the woman in white - that is, the unappreciated, taunted person who is to haunt Guido through the film. He imagines her serving the mineral water, the soundtrack goes silent as Guido drops his sunglasses to go get it from her. Cut back to reality with the buzz of conversation and an annoyed "mister, your water," Guido pops back the sunglasses and we see that it wasn't the water's fault; service there is unreliable - eternal water - rather, a woman in black - startled, sweating, and impatient.

The next dream comes after Guido has been turned into a man by using a machine. There are three more dreams sequences later in the film (which are unbound by a bedroom scene).

The same lack of bounding applies to the fantasias, and flashbacks as the film proceeds. Fellini cuts from one to the other, and from the present to the past, without any obvious warning - they are, in fact, the simple laws of physics. In his fantasies, Guido is an observer, not involved in the events; and the events mostly do not violate the simple laws of physics - whatever happens in the fantasies can actually, open in the physical world - even if it is very unlikely to do so. In his- vision, the camera is an observer, not involved in the events, and the events mostly do not violate the simple laws of physics - whatever happens in the fantasies can actually, open in the physical world - even if it is very unlikely to do so. In his- vision, Guido is an observer, not involved in the events; and the events mostly do not violate the simple laws of physics - whatever happens in the fantasies can actually, open in the physical world - even if it is very unlikely to do so. In his- vision, the camera is an observer, not involved in the events, and the events mostly do not violate the simple laws of physics - whatever happens in the fantasies can actually, open in the physical world - even if it is very unlikely to do so. In his- vision, the camera is an observer, not involved in the events, and the events mostly do not violate the simple laws of physics - whatever happens in the fantasies can actually, open in the physical world - even if it is very unlikely to do so. In his- vision, the camera is an observer, not involved in the events, and the events mostly do not violate the simple laws of physics - whatever happens in the fantasies can actually, open in the physical world - even if it is very unlikely to do so. In his- vision, the camera is an observer, not involved in the events, and the events mostly do not violate the simple laws of physics - whatever happens in the fantasies can actually, open in the physical world - even if it is very unlikely to do so. In his- vision, the camera is an observer, not involved in the events, and the events mostly do not violate the simple laws of physics - whatever happens in the fantasies can actually, open in the physical world - even if it is very unlikely to do so. In his- vision, the camera is an observer, not involved in the events, and the events mostly do not violate the simple laws of physics - whatever happens in the fantasies can actually, open in the physical world - even if it is very unlikely to do so.