

## Document Citation

Title	<b>Active Italians : Antonioni films a Roman 'Eclipse' - veteran scenarist has new vogue</b>
Author(s)	Robert F. Hawkins
Source	<i>Variety</i>
Date	
Type	article
Language	English
Pagination	X7
No. of Pages	1
Subjects	Antonioni, Michelangelo (1912), Ferrara, Emilia-Romagna, Italy
Film Subjects	L'eclisse (The eclipse), Antonioni, Michelangelo, 1962

# ACTIVE ITALIANS

## Antonioni Films a Roman 'Eclipse'— Veteran Scenarist Has New Vogue

By ROBERT F. HAWKINS

**T**HE austere edifice that stands right behind the ancient temple to Hadrian, in the heart of Rome, and houses the Eternal City's Stock Exchange, the Borsa, buzzed last week with usual activity.

In fact, only a weathered eye and the knowledge that the Stock Exchange had closed for the traditional summer hiatus could help one detect that it was all make-believe — though, of course, there was a discreetly placed movie camera, from the boom of which Michelangelo Antonioni was gesticulating wildly as he directed his latest film, "Eclipse," a Franco-Italian item, produced by Robert and Raymond Hakim.

The occasion marked the first time a film company had been allowed on the premises.

Up front, surrounded by a crowd of extras (half of whom, it turned out, were authentic habitués of the Borsa who had forsaken their vacations to "make a film") was one of Signor Antonioni's stars, the French actor, Alain Delon. The other star, Monica Vitti, who doesn't appear in the exchange sequences, lent interested moral support from the sidelines.

"Eclipse" comes close on the heels of a rather fantastic year for Antonioni, a year that began with a depressingly hostile re-

ception accorded to his film, "L'Avventura," at the 1960 Cannes Festival, and ended with the Grand Prix accorded his subsequent "La Notte" (The Night) at the Berlin fête.

It has been a year that has completely changed his luck, a year during which an Antonioni cult has been born among European film aficionados, and one that has seen him in big demand, for the first time, among producers everywhere. His previously neglected pictures, notably "Il Grido" (The Cry), have been dusted off and rewarded with new first-run releases.

His current film, like "Avventura" and "La Notte," is a love story, written with Tonino Guerra. From what one can glean, it will treat many of the themes previously touched by Antonioni: human solitude, the lack of communication between humans, the fragility of sentiments, their eventual eclipse.

### Realistic Blueprint

The woman, played by Signorina Vitti, who has appeared in both of Antonioni's previous films, has just emerged from an unhappy sentimental experience. The man she meets, portrayed by Delon, works in the stock exchange, has had only fleeting adventures, no true love. "Eclipse" is the story of their meeting, their affair, their happy and unhappy moments, together and apart.

A major influence on the plot will be played by the Stock "milieu," symbolizing, for Antonioni, the cold calculation that is rapidly overtaking the modern mind and sentiment.

But those who know Antonioni know how useless it is to ask him much about the film he is making while it's still in his mind, ever ready to change at the flick of a page in his script, which, despite its girth and weight, is a mere outline of the finished product.