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WED., NOV. 15, 1961

JEANNE MOREAU

and

MARCELLO MASTROIANNI

MONICA VITTI

in EMANUELE GASSMAN'S PRODUCTION

"LA NOTTE"  
THE NIGHT

Directed by MICHELANGELO ANTONIONI

co-starring

BERNHARD WICKI

and

ROSY MAZZACURATI

Distributed by LOPERT PICTURES CORPORATION

## CAST

Lidia.....Jeanne Moreau —  
Giovanni.....Marcello Mastroianni —  
Valentina G.....Monica Vitti —  
Tommaso.....Bernhard Wicki —  
Resy.....Rosy Mazzacurati  
The young nymphomaniac.....Maria Pia Luzi  
Gerardini.....Vincenzo Corbella  
Sra Gerardini.....Gitt Magrini  
Roberto.....Giorno Negro

## CREDITS

Producer.....Emanuele Cassuto  
Director.....Michelangelo Antonioni —  
Original story and screenplay.....Michelangelo Antonioni  
Ernio Flaiano  
Tonino Guerra  
Director of Photography.....Gianni Di Venanzo  
Art Director.....Piero Zuffi  
Music by.....Giorgio Gaslini and  
his quartette  
Sound.....Claudio Maielli

A Sofitedip-Nepi Film Production

A Lopert Pictures Corporation Release

## SYNOPSIS

One sultry summer afternoon, Giovanni (MARCELLO MASTROIANNI)- a distinguished young writer - and his attractive wife, Lidia (JEANNE MOREAU), drive to the hospital to visit their closest friend, Tommaso (BERNHARD WICKI). Before they see him, they are told by his doctor that there is no hope for the patient.

Restless in her distress, Lidia cuts short her visit, promising Tommaso to return tomorrow; outside the building, she huddles against a wall, her body wracked with sobs.

Giovanni, too, soon bids the dying man a falsely cheerful farewell. In the corridor, he is accosted by a young nymphomaniac patient (MARIA PIA LUZI), who "drags" him unprotesting into her room.

Back in their car, the silent couple begin the long drive through Milan's late afternoon traffic to the literary reception celebrating the publication of Giovanni's new book. That same day, Giovanni tries to tell Lidia about his strange hospital adventure and the mixed feelings of pity and revulsion which he had felt for the sick girl. But his wife, though disclaiming anger or disgust, cuts short his discussion, and they finish the journey in silence.

At the publishers' party, Lidia remains detached from the other guests. Today, the cynically sophisticated atmosphere and the fatuous conversations are unbearable to her. While Giovanni is surrounded by well-wishers, she slips away to wander through the city streets, her senses alternately attracted and repelled by what she sees, her sense of solitude and anguish always mounting.



Meanwhile, Giovanni has returned from the party to wander abstractedly through their luxurious apartment, confused and somewhat alarmed at Lidia's disappearance and continued absence. At dusk, she telephones to ask him to call for her at an old meeting place of theirs on the outskirts of the city. There, on familiar ground, they join hands, perhaps in shared nostalgia; but when Giovanni asks why she has revisited this particular place, Lidia is unable or unwilling to explain.

Back home, Lidia is unable to shake off her strange moodiness. Nor can she find solace in Giovanni's courteous and almost formal attentions and compliments. He, too, is frustrated by his inability to break through her feeling of desolation and by his own sense of futility.

In an effort to break this impasse, they decide to pay a rare visit to a nightclub, but the murky atmosphere and "exotic" entertainment only serve to deepen the chasm which divides them.

Hoping to escape from themselves and each other, they go on to a party at the lavish estate of Gerardini (VINCENZO CORBELLA), a millionaire industrialist who is trying to persuade Giovanni to write his biography and head up his public relations department. Separately, occasionally crossing paths almost like strangers, they wander as spectators among elegant guests who single-mindedly pursue their never-ending search for new forms of pleasure.

Giovanni is fascinated by the youthful beauty and wistful yearning of Valentina (MONICA VITTI), their host's daughter, but these two soon realize that neither can really answer the other's needs.

Lidia, who has called the hospital only to learn that Tommaso died a few minutes earlier, now tries with hysterical determination to join the party fun. She welcomes an attractive young playboy's (GIORNO NEGRO) invitation to go for a ride in the rain, but for her it can only be a round-trip back to the party and her husband.

It is almost daybreak as Lidia and Giovanni leave the party. She tells him of Tommaso's death, revealing to him for the first time how intimate had been her relationship with this man who tried to help her realize her own potential. Now she mourns not only the loss of her friend, but also the death of love.

For earlier that evening, she told Giovanni that she now realizes she no longer loves him and that he has ceased to love her. She reads an old love letter which Giovanni fails to recognize as words he once wrote about emotions he once felt.

In the light of the dawn, Giovanni and Lidia face the knowledge that only pity and perhaps compassion still bind them together; yet, the prospect of life apart is even more dismal.

In their mutual need for solace and companionship, they kiss. But in Giovanni's will to conquer despair, his tenderness turns into desire and, though Lidia resists at first, their embraces slowly assume a semblance of the passions they still hope to rekindle.