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Thursday, September 12. 7 and 9:30 p.m. Physical Science Auditorium, UH campus

GIULIETTA DEGLI SPIRITI (JULIET OF THE SPIRITS) Italy 1965,
directed by Federico Fellini; starring Giulietta Masina

"Juliet alone, at the end of the film, should mean the discovery of an individuality. The thing she feared the most, the departure of her husband, is revealed as a gift of providence. Juliet will no longer depend on the paternal figure of Giorgio, who has, nonetheless, enriched her life. To him, too, as to everyone and everything, Juliet feels grateful because they all--even those who seem the most fearful enemies--helped the process of her liberation. In the end, Juliet's real life begins when she comes out of the shadow of Giorgio."

Thus Fellini described the end of his last film in an interview with Tullio Kezich. The film itself is concerned with the crisis and struggle which lead up to this moment of discovery. Fellini's screenplay describes Juliet at the end of the film saying:

"It is as if she no longer cares about the origins of the sounds, the images she has seen, whether they be part of a natural mystery or part of a supernatural secret. Everything in her is now anchored in peaceful harmony beyond the mystifying ghosts that have until now besieged her; she is concerned with the daily miracle of simple reality. Juliet smiles, liberated, at peace."

Prior to her husband's departure not only had Juliet been besieged by anxieties arising from the discovery that her husband was betraying her, but she had also been subject to hallucinations--voices and visions welling up from her memory and frustrations. The crisis in her marriage is accompanied by a crisis within her revolving primarily around a confusion or anxiety with regard to her sexual nature. Moreover, the world in which she lives is peopled with creatures who often seem more fantastic than the characters in her visions. Just as in the end liberation reveals to Juliet a world that according to the screenplay "more and more takes on--in ways so simple, so stable--both the real and the unreal pulse of everyday magic," so her anxiety had confronted her with a hurly burly world to which she was unable to relate in any satisfactory manner. It is this world and Juliet's efforts to come to terms with herself in the midst of it which are the subjects of the film.

GIULIETTA DEGLI SPIRITI can be seen both as a culmination expression of the themes and preoccupations of all of Fellini's previous films and as a new departure in his work. Its affinities with 8 1/2, Fellini's preceding film, are so striking that one critic labelled the new film "8 1/2 Lady's Size." Both focus on an individual besieged by memories and fantasies in a world which only aggravates anxiety and undergoing a crisis which culminates in an almost miraculous resolution and liberation. Guido's hang-ups in 8 1/2--the hangover from his Catholic upbringing, his sexual obsessions, his longing for innocence or escape, his fascination with the occult--all have their echoes in GIULIETTA DEGLI SPIRITI. The theme of betrayal or the victimized woman which GIULIETTA DEGLI SPIRITI shares with 8 1/2 also links it to LA STRADA (1955), and Giulietta Masina's role in GIULETTA DEGLI SPIRITI has been described as a bourgeois reincarnation of her role as Gelsomina in LA STRADA. The key to the significance of these and other recurring themes in Fellini's films is that almost all of his work has a kind of autobiographical basis. Fellini is reported to have said, "Even if I set out to make a film about a filet of sole, it would turn out to be about me." Many saw 8 1/2, in which the central figure is a film director, as a dead end culmination of the autobiographical tendencies of Fellini's films and to the extent that the central figure in GIULIETTA DEGLI SPIRITI is a woman (although she is played by Fellini's wife) the film can be seen as an effort to move away from the increasingly evident autobiographical elements in his films. GIULIETTA DEGLI SPIRITI is a new departure for Fellini in another more striking way. Any film would have been a new departure after 8 1/2 in which the cancellation of the production on which Guido is working implies that creativity is no longer possible in the midst of Fellini's world, but GIULIETTA DEGLI SPIRITI is Fellini's first color film, and it is one of the few films in which the very deliberate use of color forms a part of the meaning of the film. One of the most impressive things about the film is the brilliance of the color achieved by special photography

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and processing and by the extraordinary costumes and sets. Fellini's director of photography, Gianni di Venanzo, and his designer, Piero Gherardi, surely deserve a large share of the credit for the impact of the film. Color seems to be the primary means Fellini has of presenting the "magic" of the everyday world. It is a new element in the surrealism of his earlier films and contributes not only to the garishness of the world which besieges Guilietta but also to the beauty of the world of innocence and simplicity which she has lost and the world of everyday magic which she discovers.

Federico Fellini was born in Rimini in 1920. After the war he came to Rome where he worked as a cartoonist and writer for radio. He met Guilietta Masina while working on a radio program. He got his start in films by collaborating on scripts including those for OPEN CITY, PAISAN, and THE MIRACLE. His debut as a director came in 1950 with VARIETY LIGHTS, a film about a small variety troupe like ones he had worked with. For his second film, THE WHITE SHIEK, a comedy about the hero of a photographic comic strip and a young girl who falls in love with him, Antonioni helped him write the screenplay. Of his later films, I VITELLONI (1953), LA STRADA (1955), IL BIDONE (1956), THE NIGHTS OF CABIRIA (1957), LA DOLCE VITA (1959), and 8 1/2 (1963) it was chiefly LA STRADA and LA DOLCE VITA which were responsible for his reputation in this country.

FUTURE FILM SOCIETY SHOWINGS

Thursday September 26 7:00 and 9:30 Kuykendall Hall UH campus

First Annual Program of Films Made in Hawaii

If any local film maker has any 16mm films he would like to be shown please contact the coordinator of this program Richard Patterson, phone 861-537 (office), 941-4943 (home); or Desmond Byrne 575-908 (office), 38-156 (home).

OCTOBER: HORROR FESTIVAL

Monday October 14th 7:00 and 9:30 PM Physical Science Auditorium UH campus
THE CABINET OF DR. CALIGARI (Germany, 1919).

Classic horror story of a circus hypnotist who forces his dummy to go out and commit crimes for him. The extraordinary sets did much to create the atmosphere in which supernatural forces were at work, and the style influenced German films for many years. Werner Krauss, Conrad Veidt and Lil Dagover head the cast.

PLUS: THE PHANTOM OF THE OPERA (U.S.A., 1924)

The Lon Chaney version of the tale of a disfigured composer who haunts the Paris Opera House and takes a pretty young singer as his protegee.

Thursday October 17th 7:00 and 9:30 PM Physical Science Auditorium UH campus
BRIDE OF FRANKENSTEIN. (U.S.A., 1935)

Director James Whale (who also made FRANKENSTEIN, THE OLD DARK HOUSE, and THE INVISIBLE MAN) made this a beautiful, elegant Gothic piece, full of visual splendours. The script, by John Balderston and Anthony Veiller, is one of the best of the genre and Boris Karloff as the monster and Elsa Lanchester as Mary Shelley are a delight.

Monday October 21st. 7:00 and 9:30 PM Physical Science Auditorium UH campus
THE CAT PEOPLE (U.S.A., 1942)

One of the much-praised group of low-budget horror films which Val Lewton produced for R.K.O. (Others include I WALKED WITH A ZOMBIE, THE CURSE OF THE CAT PEOPLE, ISLE OF THE DEAD, and BEDLAM). In this one, director Jacques Tourneur creates an atmosphere of menace and supernatural horror without once showing a monster on screen.

PLUS: THE TELLTALE HEART (U.S.A., 1953)

Thursday November 14th: Animation Films

Thursday December 12th: Underground Films

Existing membership cards will be valid for the September showings.

Mimeographing by kind contribution of LEWERS & COOKE.

The Film Society of Hawaii
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Juliet of the Spirits
Thursday, September 12
7:00 and 9:30 PM
Physical Sciences Auditorium
U.H. Campus