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"JULIET OF THE SPIRITS" FELLINI'S FIRST COLOR FILM HAILED AS MASTERPIECE!



Giulietta Masina, the star of Federico Fellini's "La Strada" and "The Nights of Cabiria," plays the title role in his first full-length Technicolor film "Juliet of the Spirits," the story of a woman tormented by visions and apparitions when she discovers her husband is unfaithful. Pictured with her is vivacious Sandra Milo, who plays her neighbor Susy as well as two of her "spirits." Acclaimed as one of the most beautiful pictures ever made, "Juliet of the Spirits" was created and directed by Federico Fellini. Featured in the cast are Sylva Koscina, Valentina Cortese, Mario Pisu, Lou Gilbert and Caterina Boratto. Released by Rizzoli Film Distributors, Inc., "Juliet of the Spirits" opens at the

MAT 2A

Critics Call Story Rich and Daring

Federico Fellini's "Juliet of the Spirits," his first full-length color motion picture, will open at the..... Theatre on..... Hailed as Fellini's new masterpiece, "Juliet of the Spirits" stars his talented actress-wife Giulietta Masina in the title role.

Both Fellini and his wife first gained international recognition for Fellini's "La Strada" in 1954 and worked together again on his film, "The Nights of Cabiria." The picture won an Oscar for the Best Foreign Film of 1957 and for her performance Miss Masina won more international acting prizes than any other actress in motion picture history. Since then, Fellini has collected scores of awards and honors for his shattering portrayal of Roman high-life in "La Dolce Vita" and his brilliant portrait of a film director in "8½," considered by many to be his masterpiece to date.

"Juliet of the Spirits" is the first time Fellini has told a story in a kaleidoscope of colors as rich and daring as his own imagination. Critics have called the film one of the most dazzlingly beautiful ever made.

"Juliet of the Spirits" reveals the emotional turmoil of a lonely woman through her dreams, apparitions, visions and fantasies. Her "spirits" are sometimes sinister, sometimes sympathetic and sometimes absurd. Neglected by her husband and misunderstood by her family and friends, Juliet finds temporary reassurance in the friendship of her free-living neighbor Susy, played by the bewitching Sandra Milo.

Featured in the cast with Miss Masina and Miss Milo are Valentina Cortese, Sylva Koscina, Mario Pisu, and Lou Gilbert. Created and directed by Federico Fellini, "Juliet of the Spirits" was written by Fellini, Tullio Pinelli, Ennio Flaiano and Brunello Rondi. Piero Gherardi designed the sets and costumes. Music was composed by Nino Rota. The production is being released by Rizzoli Film Distributors, Inc.

FELLINI'S FIRST COLOR FILM "JULIET OF THE SPIRITS" OPENS

Federico Fellini's first full-length color movie, "Juliet of the Spirits," starring Giulietta Masina, opens today at the.....

Released by Rizzoli Film Distributors, Inc., "Juliet of the Spirits" was created and directed by the man who fashioned "La Dolce Vita," "8½," "La Strada" and "The Nights of Cabiria." Fellini has won two Academy Awards and over 300 international awards for his films.

Fellini's wife Giulietta Masina was the childlike urchin in his "La Strada" and won more international prizes than any other actress in motion picture history for her performance in "The Nights of Cabiria."

"Juliet of the Spirits" reveals the emotional and spiritual transformation of a lonely and insecure woman through her dreams and fantasies. Juliet's "spirits" are alternately sinister, sympathetic and absurd. Her closest link with reality is her beautiful free-living neighbor, Susy, played by Sandra Milo.

Featured in the cast with Miss Masina and Miss Milo are Valentina Cortese, Sylva Koscina, Mario Pisu, Lou Gilbert and Caterina Boratto. Created and directed by Federico Fellini, "Juliet of the Spirits" was written by Fellini, Tullio Pinelli, Ennio Flaiano and Brunello Rondi. Piero Gherardi designed the sets and costumes. Music was composed by Nino Rota.

"Juliet" Chosen Best Foreign Film of the Year; Fellini Film Wins Film Critics Award

"Juliet of the Spirits," Federico Fellini's first full-length color film, has been awarded one of the movie industry's most coveted accolades in being selected as "Best Foreign Film of the Year." Starring Giulietta Masina (Mrs. Fellini) in the demanding title role, the stunningly-photographed film is attracting capacity crowds in every city where it is shown. It opens at the..... on.....

The New York Times' Bosley Crowther has called this unusual picture "rich and exciting" and the New York Daily News' Kate Cameron awarded the film its highest rating (****) while describing it as "bold and beautiful."

"Certainly one of the most beautiful and stimulating films ever made," wrote the New York Herald Tribune's Judith Crist, a critic with a heard-to-please reputation whose unqualified review of "Juliet" as "a masterpiece" was one of the most discussed critiques in New York movie circles last year.

The New York Post's Archer Winsten wrote that "Fellini has shot the works on this one... a spectacular and beautiful 'dolce vita' view of a woman's mind. An eyepopper and a beauty."

"Gorgeous, stunning, fantastic and vivid" raved Rose Pelwick in the New York Journal American. Variety, leading trade journal of the entertainment world, enthused that "the spectacle, brilliant color and imperial-sized fantasy of 'Juliet' make the Minelli Metro musicals look like Army training films." Variety calls the film "a three-ring circus with a bevy of dolls representing just about every conceivable type of womanhood."

Typical of the superlatives tossed at "Juliet of the Spirits" in the national magazines were Newsweek's "enthraling, daring and amazing" and Life's appraisal as "Fellini's richest." "Juliet of the Spirits" is a Rizzoli Film Distributors Inc. release.

A NEW KIND OF ROLE FOR GIULIETTA MASINA IN FEDERICO FELLINI'S "JULIET OF THE SPIRITS"

Giulietta Masina, actress-wife of Federico Fellini, returns to the screen after an absence of eight years as the star of her husband's first full-length color motion picture, "Juliet of the Spirits," which opens at the..... on..... under the auspices of Rizzoli Film Distributors, Inc. Well-remembered in this country for her outstanding tragic-comic performances in Fellini's "La Strada" and "The Nights of Cabiria," Giulietta Masina displays a new facet of her considerable talent in "Juliet of the Spirits."

With each succeeding film, Miss Masina's characters grow more prosperous — and more complex. In "La Strada" she portrayed a waiflike little clown, Gelsomina, assistant to a carnival strong man, Zampano, played by Anthony Quinn. Gelsomina lived like a nomad, travelling from place to place in the back of Zampano's truck, which served as their workshop, their living room, their kitchen and their bedroom. Love, comfort, a home, security, were things Gelsomina dreamed about but never experienced.

Fellini and Masina created another Chaplinesque character for "The Nights of Cabiria," which was awarded an Oscar in 1957. Cabiria was a scrappy but vulnerable member of the lowest echelon of Roman prostitutes. A fiercely independent young woman, Cabiria used her earnings to buy a tiny cement-block home in a post-war housing development on the outskirts of Rome.

Her closest contact with a more comfortable life came the night

a handsome middle-aged movie star picked her up in his white convertible, took her to a posh nightclub, and then to his luxurious home. Unfortunately, Cabiria spent the rest of her big night locked in the bathroom with a puppy while the movie star entertained his fickle mistress in the adjoining room.

In "Juliet of the Spirits" Miss Masina portrays a woman who has been well-schooled in all the accepted social graces and manners. Reserved and shy, Juliet has never had to fend for herself, living in the protective custody of her family, her teachers and later her husband.

Juliet lives in a world Cabiria only touched and Gelsomina never saw. The wife of a rich, middle-class businessman, she has a beautiful home in the pine forest of Fregene, an elegant suburb of Rome.

When Juliet learns that her husband is unfaithful, she withdraws into a world of visions and apparitions who reflect her fears, hopes, doubts and joys. Her loneliness also drives her into the decadent society of thrill-seekers who gather at the almost surrealistic villa of her neighbor Susy, played by the beautiful Sandra Milo. When Juliet's husband leaves her, she is forced to stand alone for the first time in her life, independent of her family, her friends and her spirits.

Gone are the wide-eyed urchin and the scruffy young prostitute. In their place is a woman, saddened and resigned, but with a glimmer of hope.



Created and directed by Federico Fellini and starring Giulietta Masina, "Juliet of the Spirits" traces the spiritual and emotional transformation of a lonely and impressionable woman. Juliet's spirits, who are more real to her than her family or friends, dominate her life. Giulietta Masina stars as Juliet. Released by Rizzoli Film Distributors, Inc., "Juliet of the Spirits" opens at the on

MAT 1A

EACH FELLINI MOVIE A BIG CELEBRATION

"JULIET OF THE SPIRITS"

"JULIET OF THE SPIRITS" ONE BIG COLORFUL PARTY

(SPECIAL)



Created and directed by Federico Fellini and starring Giulietta Masina, "Juliet of the Spirits" traces the spiritual and emotional transformation of a lonely and impressionable woman. Juliet's spirits, who are more real to her than her family or friends, dominate her life. Posing for a family portrait are (left to right) Juliet's sister Sylva (Sylva Koscina), her mother (Caterina Boratto), her sister Adele (Luisa della Noce), her husband Giorgio (Mario Pisu) and Juliet (Giulietta Masina). Released by Rizzoli Film Distributors, Inc., "Juliet of the Spirits" opens at the

MAT 3A

FACES FROM FELLINI'S PAST REAPPEAR IN HIS NEW FILM "JULIET OF THE SPIRITS"

Famed Italian film director Federico Fellini makes each new movie a family affair, using many actors in the film who have worked for him before. "Juliet of the Spirits," Fellini's first full-length Technicolor film which opens at the..... on....., abounds with faces from Fellini's past. The most memorable Fellini face in "Juliet of the Spirits" is Fellini's actress-wife Giulietta Masina, who starred for him in "La Strada" and "The Nights of Cabiria."

Sandra Milo, who was Marcello Mastroianni's mistress in "8½," can now be seen in "Juliet of the Spirits." Alberto Guido, who was Mastroianni's producer in "8½," puts in a very brief appearance in "Juliet of the Spirits" as one of the guests at a party. Waleska Gert, who had one close-up as an admonishing priest in Fellini's last film, appears as an ancient Indian mystic in the new Fellini fantasy.

Featured in "Juliet of the Spirits" are such new Fellini faces as Sylva Koscina, Valentina Cortese and Lou Gilbert. Created and directed by Fellini, "Juliet of the Spirits" is being released by Rizzoli Film Distributors, Inc.

TWO AMERICANS FEATURED IN FELLINI'S "JULIET OF THE SPIRITS"

The internationally famous Italian director Federico Fellini believes in using international casts for his brilliant film masterpieces. His new film, "Juliet of the Spirits," his first full-length movie in Technicolor, which opens at the..... on....., features actors and actresses from all over Europe, Asia and America. The United States is represented in "Juliet of the Spirits" by American songstress Anne Francine and veteran character actor Lou Gilbert.

Miss Francine makes her movie debut in the film, playing a lady psychiatrist. She has sung in the most elegant supper clubs in New York, London and Paris and has played featured roles in several Broadway musicals. Mr. Gilbert plays Juliet's genial grandfather. American movie-goers will remember him for his performances as Marlon Brando's friend in "Viva Zapata" and the doctor in "Requiem for a Heavyweight."

Fellini's actress-wife Giulietta Masina stars in "Juliet of the Spirits." Sandra Milo plays three roles and Sylva Koscina, Valentina Cortese, Mario Pisu and Caterina Boratto are featured in the film. Created and directed by Federico Fellini, "Juliet of the Spirits" is being released by Rizzoli Film Distributors, Inc.

"LA STRADA" STAR RETURNS TO SCREEN IN FELLINI'S "JULIET OF THE SPIRITS"

Giulietta Masina, the unforgettable urchin of Federico Fellini's "La Strada" and "The Nights of Cabiria," returns to the screen for the first time in eight years as the star of her husband's first full-length Technicolor film "Juliet of the Spirits," which opens at the..... on..... The wife of Federico Fellini, Miss Masina won more international prizes for her performance in "Cabiria" than any other actress in motion picture history.

In "Juliet of the Spirits" Miss Masina plays a wealthy, middle-class woman who is tormented by visions and apparitions when she finds that her husband is unfaithful. Her real friends are almost as bizarre as her "spirits," and not nearly as sympathetic. Sandra Milo plays one of Juliet's eccentric friends and two of her fantastic "spirits." Featured in the cast are Sylva Koscina, Valentina Cortese, Mario Pisu, Lou Gilbert and Caterina Boratto.

Created and directed by Federico Fellini, "Juliet of the Spirits" is being released by Rizzoli Film Distributors, Inc.

When the great Italian director Federico Fellini makes a movie, casual observers often wonder whether he is shooting a film or hosting a masquerade party. Fellini's first full-length color film "Juliet of the Spirits," which opens at the..... on..... under the banner of Rizzoli Film Distributors, Inc., was no exception.

For Fellini making a film is in itself a big celebration. He is happiest when he is working and his enthusiasm rubs off on everyone around him. To add to the party atmosphere, all the people involved in a Fellini film — from the actors to the off-camera technicians — have worked with Fellini and with each other before. The "Juliet" sound stage became the setting for a huge family reunion, hosted by Fellini and his actress-wife Giulietta Masina, who stars in the film.

When the Fellinis host a party in their home, all the guests play charades after dinner. On the set, Fellini plays charades with his actors, giving them a dramatic situation and letting them improvise within the context of the scene. The fun and excitement comes from the fact that neither Fellini nor his actors know exactly what is going to happen next. Yet there is a very sound method behind this madness. "In playing my game — the game of liberating an actor's real and personal emotions — I am able to infuse a sense of life and spontaneity into their performance," he says.

Neighbor Offered Role

Fellini's parties are not restricted to cinema people, friends and neighbors are invited too. He shot part of "Juliet of the Spirits" near his seaside home outside of Rome. On the first day a neighbor went to pay a courtesy call and Fellini offered him a role in the film. The neighbor thought it was a joke until he met Fellini on his way to work one morning. "Come over tomorrow," Fellini called out. "I want to give you a screen test." As a result, Signor Felice Fulchigoni, Roman businessman, is making his film debut in "Juliet of the Spirits" as Juliet's handyman, Don Raffaele.

Fellini also incorporates many "family jokes" into his film stories, but it is not necessary to be in on the joke to enjoy the film. In "Juliet of the Spirits" he has cast teen-age boys as nuns — "because they walk like nuns" — and he has Waleska Gert, a woman, playing the Indian sage Bishma, a man. In "8½" he outfitted all the residents in a Roman old people's

home with glasses, new teeth and fancy clothes to play the elderly guests at the sanatorium, and all the employees at the sanatorium were played by Roman aristocracy.

Fellini's genius for inventing emotionally powerful situations which are symbolic and real at the same time is one of his trademarks. "Juliet of the Spirits" deals with a woman beset by fantasies, dreams, visions and apparitions. Dreaming up Juliet's dreams would be challenging enough for any writer-director, but Fellini's over-time imagination would not let him stop there.

TV Beamed To Own Network

Like many people in the western world, Juliet and Giorgio own a television set, but it receives programs beamed only by the Fellini broadcasting network. Beautiful girls and handsome men flicker across the tiny television screen selling products to insure instant romantic success. A doll-faced blonde demonstrates isometric eye exercises, and later in the day a variety shows presents a Fellini flapper dancing an Italian Charleston.

Fellini shocked the world with the "society games" he invented for the decadent Roman aristocracy in "La Dolce Vita." The philosophies he has conjured up for "Juliet of the Spirits" are even more bizarre. On the advice of her faddist friend Val, Juliet consults with an ancient Indian mystic named Bishma. Half-man, half-woman, Bishma preaches to Juliet from his bath on the art of making love while his beautiful Hindu assistant voices the animal sounds he recommends and dances out their movements in Oriental pantomime.

Though charades and games, jokes and reunions give a Fellini filming a festive atmosphere, the director's work is serious business. With each film, he tells a story about real people and always tries to make his stories honest and personal. The camaraderie and mutual respect displayed on a Fellini set reflect his own love for his work and for life. Fellini's most famous male star, Marcello Mastroianni, has said that each film he made with Fellini was a "once-in-a-lifetime experience."

"JULIET OF THE SPIRITS"



Created and directed by Federico Fellini and starring Giulietta Masina, "Juliet of the Spirits" traces the spiritual and emotional transformation of a lonely and impressionable woman. Juliet's spirits, who are more real to her than her family or friends, dominate her life. Fellini explains a direction to his actress-wife, Giulietta Masina. Released by Rizzoli Film Distributors, Inc., "Juliet of the Spirits" opens at the

MAT 2B

"JULIET OF THE SPIRITS" BRINGS BACK ONE OF THE WORLD'S MOST HONORED ACTRESSES

"Juliet of the Spirits," Federico Fellini's first full-length color film, brings back to the screen one of the world's most honored actresses, Giulietta Masina. The world-wide respect and reknown accorded her by the film industry and the general public is truly phenomenal because only two of her films, "La Strada" and "The Nights of Cibiria," have been released on an international scale.

A diminutive woman with an elfin smile, huge dark eyes and a deep throaty voice, Giulietta Masina was born in San Giorgio di Piano near Bologna. The daughter of a professor, she enrolled at the University of Rome after completing her secondary education. It was there that she was first attracted to the theatre and performed with notable success in the University Theatre productions.

In 1942 she joined the Teatro delle Arti, a repertory theatre in Rome, and then was signed to play a leading role on a popular Roman radio program called "Cico and Pallina." She became acquainted with the author of the series, Federico Fellini, and in October, 1943 they were married.

After her marriage, Giulietta finished her studies at the University of Rome, earning her degree in Letters, and then settled down in her role as the wife of an up-and-coming writer.

In World Of Films

A short time later, she returned to the theatre to play Columbina in a series of plays by Goldoni, the famed 18th Century Italian dramatist. By this time Fellini was carving his niche as a very important screen writer, and Giulietta Masina was constantly in touch with the world of films.

It was not until 1947, however, that she made her screen debut in Lattuada's production of "Without Pity." For her performance she was awarded the Nastro d'Argento — the Italian equivalent of an Academy Award. This was the first in a series of awards which she has received for her screen performances.

Not Eligible For Oscar

Her next screen assignment was in "The Nights of Cabiria," which Fellini created expressly for her. For her performance as the guileless and gullible prostitute Cabiria, she was awarded the greatest number of international prizes ever given to a single actress. Because the film was an entirely European production, Giulietta was not eligible for an Oscar, but she did travel to Hollywood to accept the Academy Award for "The Nights of Cabiria,"

FEDERICO FELLINI... CREATOR AND DIRECTOR OF "JULIET OF THE SPIRITS"

Affectionately dubbed "il grande genio" and "il poeta" by his associates, Federico Fellini is one of the most controversial and certainly one of the most creative writer-directors in the world of film. Few film makers have left such highly personal stamps on their work. Since 1954, when "La Strada" received international acclaim, each new Fellini film has been heralded by a storm of excitement and expectation.

Fellini was born on January 20, 1920, in the town of Rimini, located in Romagna on the upper Adriatic coast. His youth there was spent in much the same way as the "vitelloni" (wastrels) in one of his celebrated films. Like many other young men of energy and ambition, he left his provincial birthplace, and at the age of sixteen, moved to Florence to begin a career as a newspaper cartoonist. His first comic strip, called "Gordon the Adventurer," was based on an idea taken from an American comic strip which had been banned in Italy.

Two years later he moved to Rome, where he continued his career, drawing caricatures in restaurants and cafes and working for a minor humor magazine. In Rome he got his first taste of the theatre, working for the Fabrizzi vaudeville troupe. Occasionally he acted as a straight man for the stock comedian, and whenever the comic was ill, Fellini went on for him. With the supreme confidence of youth, he also took over the directing reins for several of the troupe's productions. His associates in the Fabrizzi troupe were the first to call him "il poeta."

Hired As Gag Man

Fellini's acting and directing chores brought him to the attention of several film producers who hired him as a gag man and scenarist. Conferences with the directors and other script writers on the set convinced him at the time that movie making was definitely not the line of work he wished to pursue.

In the early '40's, Fellini worked as a radio script writer. A young actress named Giulietta Masina performed on one of his shows, "Cico and Pallina," and in 1943 they were married.

With the Allied occupation of Rome in June, 1944, Fellini and several of his fellow-cartoonists established a series of "Funny Face Shops," where soldiers could have a quick portrait made. One day Fellini's Funny Face Shop was visited by the prominent Italian film director Roberto Rossellini, who stopped to talk with him. Their conversation grew into a friendship and collaboration which lasted for eight years.

Fellini's first assignment for Rossellini was the scenario for "Open City," which he wrote in ten days for a salary of \$40. Winner of an

Academy Award, "Open City" was the first great Italian post-war film and marked the birth of neo-realism in motion pictures. With his salary raised to \$400, Fellini served as Rossellini's assistant on "Paisan," an Academy Award winner of 1948. Soon after that, Fellini wrote the scenario for "The Miracle," a controversial film starring Anna Magnani, which finally received the approval of the U.S. censors and was released here in 1950. Playing opposite the volatile Magnani in that film was none other than Fellini himself.

Fellini made his debut as a motion picture director in 1950 with "Variety Lights," the story of a small provincial acting company very similar to the Fabrizzi troupe. With this film Fellini established his penchant for using personal experiences and observations as the springboard for his cinema stories.

Second Biggest Money-Maker

His next film, "The White Sheik," a take-off on an Italian comic strip, was his first writing-directing effort. The following year, 1953, Fellini directed and wrote "I Vitelloni" (The Wastrels), which was the second biggest money-maker in the country that year.

"La Strada," starring Giulietta Masina, came out in 1954 and was the greatest critical and financial success of any film in Europe up to that time. "La Strada" also secured international admiration for the talents of Fellini, Masina and Anthony Quinn, though for subsequent films Fellini still had difficulty in raising money from producers and backers.

He rushed to meet the deadline for the Venice Film Festival in 1955 with "Il Bidone" (The Swindler), but he and the film were almost

bodily thrown out of the auditorium. Despite the disaster, when "Il Bidone" was released in Paris later that year, the critic of Le Monde called it Fellini's masterpiece.

"The Nights of Cabiria," starring Giulietta Masina, was released in 1957, winning sixty international prizes and the Academy Award. For her performance, Giulietta Masina received more international acting prizes than any other actress in motion picture history.

In 1961 Fellini stirred up a torrent of controversy with "La Dolce Vita." One of the most financially successful films of all time, "La Dolce Vita" was awarded the grand prize at the Cannes Film Festival bringing world fame to a "new" star, Marcello Mastroianni, and acting recognition to Anita Ekberg.

Ad Came To Life

Fellini experimented with color for the first time in the three-part film "Bocaccio '70," released in 1962. Fellini's segment of this film starred voluptuous Anita Ekberg as an enormous billboard ad who came to life to taunt an irate and puritanical movie censor.

Returning to black and white photography, Fellini again used Marcello Mastroianni to star as the film director in "8½." Delving further into the human soul, Fellini explored the world of dreams, imagination and fantasies to relate "8½," which many consider his greatest film to date.

"Juliet of the Spirits" further explores the phantasmagoria of the subconscious in telling of a lonely and impressionable woman who draws into the world of her dreams and memories when her family and friends desert her. Starring Giulietta Masina in the title role, "Juliet of the Spirits" is Fellini's first full-length Technicolor production.

JULIET OF THE SPIRITS



Created and directed by Federico Fellini and starring his actress-wife Giulietta Masina, "Juliet of the Spirits" traces the spiritual and emotional transformation of a lonely and impressionable woman. Featured with Miss Masina in this, Fellini's first Technicolor film, are Sandra Milo, Sylva Koscina and Valentina Cortese. Danish artist Ulla Kampmann sketched the wistful Giulietta Masina on the set of "Juliet of the Spirits." Released by Rizzoli Film Distributors, Inc., "Juliet of the Spirits" opens at the

MAT 1B



Created and directed by Federico Fellini and starring Giulietta Masina, "Juliet of the Spirits" traces the spiritual and emotional transformation of a lonely and impressionable woman. Juliet's spirits, who are more real to her than her family or friends, dominate her life. Sylva Koscina is featured as Juliet's sister, Sylva, a beautiful television and movie actress. Released by Rizzoli Film Distributors, Inc., "Juliet of the Spirits" opens at the

MAT 1C



In this drawing by New Yorker magazine cartoonist Doug Anderson, Miss Masina, as Juliet, is surrounded by the characters whom she meets in real life and in her fantastic dreams and apparitions. Best known in this country for her poignant portrayals in Fellini's "La Strada" and "The Nights of Cabiria," Miss Masina plays an insecure and impressionable woman in "Juliet of the Spirits," who withdraws into a world of fantasy when she finds her husband is being unfaithful. Featured with her are Sandra Milo, Valentina Cortese and Sylva Koscina. "Juliet of the Spirits" is being released by Rizzoli Film Distributors, Inc. Giulietta Masina, actress-wife of Federico Fellini, stars in her husband's first full-length color film "Juliet of the Spirits," which opens at the

MAT 3B

FELLINI'S "JULIET OF THE SPIRITS"

SYNOPSIS

Luxurious villas occupy the heart of the pine forest of Fregene where Juliet (Giulietta Masina) lives with her husband, Giorgio (Mario Pisu), a wealthy upper middle class businessman. A devoted wife, Juliet is a plain woman whose glamorous mother (Caterina Boratto) and two sophisticated sisters, Adele (Luisa Della Noce) and Sylva (Sylva Koscina), constantly reproach her for her simplicity and naivete.

When Juliet married Giorgio, she looked upon him as a husband, father, friend and lover. He was her whole world and a refuge from the domination of her family. Now, however, she suspects that Giorgio is unfaithful to her and her world begins to crumble.

In an effort to save her marriage, she first follows the lavish advice of her eccentric friends Dolores (Silvana Jachino), Elena (Elena ondra) and Val (Valentina Cortese), women who dabble in spiritualism and delve in sexuality. They set up a seance in which Juliet contacts her "spirits" for the first time. The spirits tell her that nobody loves or needs her.

On the insistence of Val, Juliet consults with an aged Indian sage Bishma (Waleska Gert), who preaches to her on the art of love-making and conjures up wildly erotic apparitions.

Juliet's very practical sister Adele takes her to a detective agency which specializes in gathering detailed information on extra-marital love affairs. Initially Juliet is reluctant to hire them, but a stern and forbidding spirit demands that she seek vengeance.

Juliet meets her glamorous and beautiful neighbor, Susy (Sandra Milo) whose villa looks almost surrealistic and is constantly filled with bizarre people. Parties go on day and night, and Susy invites Juliet to join in the fun. Juliet's spirits tell her that Susy will teach her all there is to know about love.

When the detective agency gives Juliet irrefutable proof of her husband's infidelity, she plunges into Susy's way of life. Craving affection and reassurance, she is tempted to have a love affair with Susy's handsome "godson," but an admonishing spirit suddenly appears and Juliet sinks back into her despair.

In a final attempt to win back Giorgio, Juliet impulsively decides to confront her rival. She goes to the girl's home, which reflects Giorgio's taste, personality and presence. After an unnerving wait, she leaves without ever seeing the girl.

Returning home, she finds Giorgio is packed and ready to leave. She knows she cannot stop him and sadly watches him go. Left alone in the house she is surrounded by her spirits, attacking and taunting, threatening to overpower her. She summons the spirit of her beloved grandfather (Lou Gilbert) who helps her send the rest away. Juliet wants to go away with him, but he reminds her that all of her spirits are her own inventions. For the first time in her life she must stand alone, depending on no one but herself. Juliet is resigned to her lot, but with a faint glimmer of hope.

ANGELO RIZZOLI presents FEDERICO FELLINI'S "JULIET OF THE SPIRITS"

in Technicolor
Created and directed by Federico Fellini

CREDITS

Original Story Federico Fellini
Tullio Pinelli
Screenplay Federico Fellini
Tullio Pinelli
Ennio Flaiano
Brunello Rondi
Art Director Piero Gherardi
Director of Photography Gianni di Venanzo
Cameraman Pasquale de Santis
Music Nino Rota
Assistants to the Director Francesco Aluigi
Liliana Betti
Rosaria Zavoli
Make-up Otello Fava
Eligio Trani
Film Editor Ruggero Mastroianni
Executive Producer Clemente Fracassi

CAST

JULIET'S WORLD

Juliet Giulietta Masina
Juliet, as a child Alba Cancellieri
Giorgio, the husband Mario Pisu
The Mother Caterina Boratto
The Sisters
Adele Luisa Della Noce
Sylva Sylva Koscina
The Granddaughters Rosella di Sepio & Sabrina Gigli
The Grandfather Lou Gilbert
Friends of Juliet
Valentina Valentina Cortese
Dolores Silvana Jachino
Elena Elena Fondra
Friends of the husband Jose de Villalonga
Cesarina Miceli Picardi
Juliet's Maids Milena Vucotich & Elisabetta Gray
Susy, the neighbor
Iris, the apparition Sandra Milo
Franny, the dancer, friend of Grandfather

SUSY'S COTERIE

The Grandmother Irina Alexeieva
The Mother Alessandra Mannoukine
The Chauffeur Gilberto Galvan
The Massageuse Seyna Seyn
The Maids Yvonne Casadei, Hildegard Golez
and Dina de Santis
The Russian Teacher Edoardo Torricella
The Desperate Friend Dany Paris
The Oriental Lover Raffaele Guida
The Arabian Prince Fred Williams
Lynx-Eyes Alberto Plebani
Lynx-Eyes' Agents Federico Valli, Remo Risaliti
and Grillo Rufino
Bishma Waleska Gert
Bishma's Helpers Asoka Rubener, Suiata Rubener
and Walter Harrison

ADVISORS AND ADVERSARIES

Don Raffaele Felice Fulchignoni
The Psychoanalyst Anne Francine
The Family Lawyer Mario Conocchia
The Headmaster — a hypocrite Fredrich Ledebur
The Medium Genius
Valentina's Lover Massimo Sarchielli
Dolores' Models Giorgio Ardisson, Bob Edwards
and Nadir Moretti

RUNNING TIME: 2 Hours, 17 Minutes



NEW YORK FILM CRITICS
AWARD:

BEST

FOREIGN FILM OF
THE YEAR!

ANGELO RIZZOLI
presents a Film of
FEDERICO FELLINI

**JULIET
OF THE
SPIRITS**

starring
GIULIETTA MASINA
SANDRA MILO
and **SYLVA KOSCINA**
TECHNICOLOR®



A RIZZOLI FILM
DISTRIBUTORS, INC.
PRESENTATION

**“AN EXCITING
EXPERIENCE!**

Astonishing, Bawdy Fun!
A Miracle! Viewers are Likely
to Quiver with Sensuous (and
Sensual) Ecstasy at its Bold and
Bizarre Visualizations ... and Sly
Devices of Erotic Stimuli!”

—BOSLEY CROWTHER, N. Y. Times

“A MASTERWORK!

One of the most beautiful and
stimulating films ever made! Afire
with exotic and erotic! Fellini ex-
plores the universals of frustra-
tion and desire! Brilliant!”

—JUDITH CRIST, N. Y. Herald Tribune

“★★★★★!

Bold and Fascinating!”

—KATE CAMERON, N. Y. Daily News

“FELLINI IS SUPERB!

Clever, Fanciful, Imaginative,
Marvelous, Freudiantly Erotic!
He has outdone them all — Daz-
zling! Haunting! Bizarre!”

—HOLLIS ALPERT, Saturday Review

“EXTRAORDINARY!

Ravishing!”

—BRENDAN GILL, The New Yorker

T H E A T R E

AD 401 — 4 COLS. X 106 LINES

**“Clever, Fanciful, Imaginative, Marvelous,
Freudiantly Erotic! Haunting! Bizarre!”**

—HOLLIS ALPERT, Saturday Review



FELLINI'S

**JULIET
OF THE
SPIRITS**

TECHNICOLOR®

NEW YORK FILM CRITICS
AWARD: **BEST**

FOREIGN FILM OF THE YEAR!

AD 203 — 2 COLS. X 31 LINES

FELLINI'S MASTERPIECE

HIS FIRST IN COLOR!
TECHNICOLOR



**JULIET
OF THE
SPIRITS**

NEW YORK FILM CRITICS AWARD: **BEST**

**FOREIGN FILM OF
THE YEAR!**

AD 202 — 2 COLS. X 30 LINES

"AN EXCITING EXPERIENCE!" Astonishing, Bawdy Fun!

A Miracle! Viewers are Likely to Quiver with Sensuous (and Sensual) Ecstasy at its Bold and Bizarre Visualizations ... and Sly Devices of Erotic Stimuli!"

—BOSLEY CROWTHER, N. Y. Times

"A MASTERWORK!"

One of the most beautiful and stimulating films ever made! Afire with exotic and erotic! Fellini explores the universals of frustration and desire! Brilliant!"

—JUDITH CRIST, N. Y. Herald Tribune

"★★★★!"

Bold and Fascinating!"

—KATE CAMERON,
N. Y. Daily News

"EXTRAORDINARY!"

Ravishing!"

—BRENDAN GILL,
The New Yorker



NEW YORK FILM CRITICS
AWARD:

**BEST
FOREIGN FILM OF
THE YEAR!**

TECHNICOLOR®

ANGELO RIZZOLI presents a Film of
FEDERICO FELLINI

**JULIET
OF THE
SPIRITS**

STARRING
GIULIETTA MASINA
SANDRA MILO
and with SYLVA KOSCINA



RIZZOLI

A RIZZOLI FILM
DISTRIBUTORS, INC.
PRESENTATION

T H E A T R E

AD 302 — 3 COLS. X 101 LINES

"TRULY A CINEMATOGRAPHIC MIRACLE!"

—CROWTHER, N. Y. Times



FELLINI'S
**JULIET
OF THE
SPIRITS**
TECHNICOLOR®

NEW YORK FILM CRITICS
AWARD:

**BEST
FOREIGN FILM OF THE YEAR!**

T H E A T R E

AD 304 — 3 COLS. X 25 LINES

NEW YORK FILM CRITICS
AWARD:

BEST
FOREIGN FILM OF
THE YEAR!



ANGELO RIZZOLI
presents a Film of
FEDERICO FELLINI
**JULIET
OF THE
SPIRITS**

starring
GIULIETTA MASINA
SANDRA MILO
and SYLVA KOSCINA

TECHNICOLOR®



“★★★★★!”

Daily News

“A
KNOCKOUT!”

Cue

T H E A T R E

AD 206 — 2 COLS. X 156 LINES

NEW YORK FILM CRITICS
AWARD:

BEST
FOREIGN FILM OF
THE YEAR!



TECHNICOLOR®

ANGELO RIZZOLI
presents a Film of
FEDERICO FELLINI
**JULIET
OF THE
SPIRITS**

starring
GIULIETTA MASINA
SANDRA MILO
and SYLVA KOSCINA



AD 205 — 2 COLS. X 60 LINES

NEW YORK FILM CRITICS
AWARD:

BEST
FOREIGN FILM OF
THE YEAR!

“Astonishing, Bawdy
Fun! Bold and Bizarre!”
—BOSLEY CROWTHER, N. Y. Times

“Beautiful and
stimulating! Exotic and
erotic!”
—JUDITH CRIST, N. Y. Herald Tribune



FELLINI'S
**JULIET
OF THE
SPIRITS**
TECHNICOLOR®

AD 102
1 COL. X 66 LINES



FELLINI'S MASTERPIECE

HIS FIRST IN COLOR!
TECHNICOLOR®

*The Inhibitions... the Desires...
the Obsessions... of a Jealous Woman
Held Prisoner By Her Own Dreams.*

NEW YORK FILM CRITICS
AWARD:
BEST
FOREIGN FILM OF
THE YEAR!



ANGELO RIZZOLI
presents a Film of
FEDERICO FELLINI
**JULIET
& OF THE
SPIRITS**

starring
GIULIETTA MASINA
SANDRA MILO
and
with SYLVA KOSCINA

MARIO PISU - VALENTINA CORTESE - LOU GILBERT - CATERINA BORATTO - SILVANA JACHINO - LUISA DELLA NOCE - JOSE DE VILLALONGA
WALESKA GERT - FREDRICH LEDEBUR ORIGINAL STORY FEDERICO FELLINI - TULLIO PINELLI SCREENPLAY FEDERICO FELLINI

T H E A T R E



AD 303 — 3 COLS. X 121 LINES

NEW YORK FILM CRITICS
AWARD:

**BEST
FOREIGN FILM OF
THE YEAR!**

"A MASTERWORK!"

One of the most beautiful and
stimulating films ever made! Afire
with exotic and erotic! Fellini ex-
plores the universals of frustra-
tion and desire! Brilliant!"

—JUDITH CRIST, N. Y. Herald Tribune

★★★★★!

Bold and Fascinating!"

—KATE CAMERON, N. Y. Daily News



ANGELO RIZZOLI

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**JULIET
OF THE
SPIRITS**

starring

GIULIETTA MASINA

SANDRA MILO

and with SYLVA KOSCINA

TECHNICOLOR®

T H E A T R E

AD 103

1 COL. X 140 LINES

FELLINI'S MASTERPIECE
HIS FIRST IN COLOR!

*The Inhibitions...
the Desires...
the Obsessions...
of a Jealous Woman
Held Prisoner
By Her Own Dreams.*

NEW YORK FILM CRITICS
AWARD:

**BEST
FOREIGN FILM OF
THE YEAR!**



ANGELO RIZZOLI

presents a Film of

FEDERICO FELLINI

**JULIET
OF THE
SPIRITS**

starring

GIULIETTA MASINA

SANDRA MILO

and with SYLVA KOSCINA

MARIO PISU • VALENTINA CORTESE • LOU GILBERT • CATERINA BORATTO • SILVANA JACHINO
LUISA DELLA NOCE • JOSE DE VILLALONGA • WALESKA GERT • FREDRICH LEDEBUR
ORIGINAL STORY FEDERICO FELLINI • TULLIO PINELLI SCREENPLAY FEDERICO FELLINI



A RIZZOLI FILM
DISTRIBUTORS, INC.
PRESENTATION

T H E A T R E

AD 204 — 2 COLS. X 81 LINES

NEW YORK FILM CRITICS
AWARD:

**BEST
FOREIGN FILM OF
THE YEAR!**



AD 101

1 COL. X 36 LINES

"TRULY A CINEMATOGRAPHIC MIRACLE!"

Are your eyes in good condition, able to encompass and abide some of the liveliest, most rococo resplendence ever fashioned in a fairyland on film? And are your wits so instructed and sharpened that you can sit for more than two hours and enjoy a game of armchair psychoanalyzing in a spirit of good, bawdy fun?

If they are, then you are ripe for the experience—and an Experience is exactly what it is—of seeing 'Juliet of the Spirits'.

AN EXCITING EXPERIENCE ON THE SCREEN!"

—BOSLEY CROWTHER, New York Times

"A MASTERWORK WHOSE BEAUTY BELITTLES ADJECTIVES! CERTAINLY ONE OF THE MOST BEAUTIFUL AND STIMULATING FILMS EVER MADE! A HUMANITY AND PASSION THAT EDGES THIS FILM TOWARD PERFECTION!" —JUDITH CRIST, Herald Tribune

"★ ★ ★ ★ (FOUR STARS) FASCINATING, IMAGINATIVE, EXTRAORDINARY!" —KATE CAMERON, Daily News

"FELLINI HAS SHOT THE WORKS! A marvelous job of covering colors, techniques, forms, movements, and cutting. IT'S A BEAUTY! THOROUGHLY AN EYE-POPPER!" —ARCHER WINSTEN, New York Post

"A VISUAL KNOCKOUT! AN EYE-FILLING SPECTACLE OF THE PSYCHE. A DAZZLING DISPLAY! Peopled by marvelously bizarre characters, scenes wilder than 'La Dolce Vita', stunning women in fantastic costumes, and weird, audacious situations. SEE IT FOR AN EYE-POPPING TWO-AND-ONE-HALF HOURS OF RAZZLE-DAZZLE FELLINI!"

—WILLIAM WOLF, Cue Magazine

"BEAUTIFUL! HALLUCINATORY! EXTRAORDINARY PICTORIAL BEAUTY! I AM FAIRLY SURE THAT YOU WILL NEVER HAVE LOOKED UPON A MORE RAVISHING PICTURE!" —BRENDAN GILL, The New Yorker



T H E A T R E



TECHNICOLOR®

ANGELO RIZZOLI
presents a Film of
FEDERICO FELLINI
JULIET
OF THE
SPIRITS
starring
GIULIETTA MASINI
SANDRA DRENI
and
with **SYLVA KOSCINA**

NEW YORK FILM CRITICS
AWARD:
BEST
FOREIGN FILM OF
THE YEAR!

NEW YORK FILM CRITICS
AWARD:
BEST
FOREIGN FILM OF
THE YEAR!

"A
MASTER-
WORK!"
Herald Tribune

"★★★★!"
Daily News

"A BEAUTY!"
Post

"A
KNOCKOUT!"
Cue

ORIGINAL SOUNDTRACK ALBUM ON MAINSTREAM RECORDS

T H E A T R E

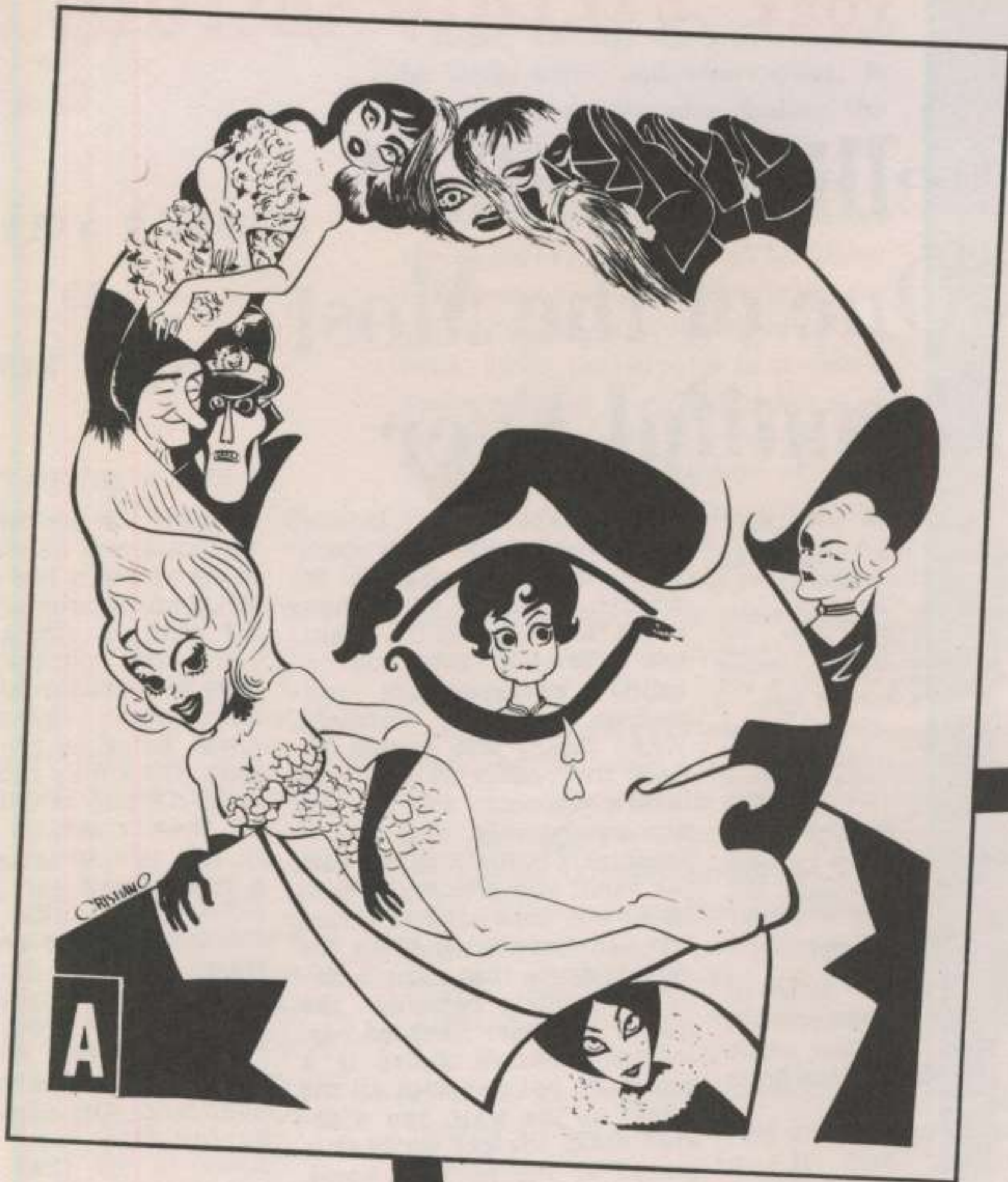


AD 301 — 3 COLS. X 100 LINES

NEW YORK FILM
CRITICS AWARD:
BEST
FOREIGN FILM
OF THE YEAR!

AD 201 — 2 COLS. X 15 LINES

ORIGINAL ART!....



**DRAWINGS SKETCHED
BY WELL-KNOWN ARTISTS,
DEPICT THE ARTIST'S
IMPRESSION OF NEW
FELLINI FILM!
(On 8 x 10's-Order by Number)**



The New York Times.

Screen: 'Juliet of the Spirits' Is Here

Fellini-Masina Movie at Three Theaters

By BOSLEY CROWTHER

ARE your eyes in good condition, able to encompass and abide some of the liveliest, most rococo resplendence ever fashioned in a fairyland on film? And are your wits so instructed and sharpened that you can sit for more than two hours and enjoy a game of armchair psychoanalyzing in a spirit of good, bawdy fun?

If they are, then you are ripe for the experience—and an experience is exactly what it is—of seeing Federico Fellini's and Giulietta Masina's new film, "Juliet of the Spirits," which opened at the R.K.O. 58th Street last night. (It continues there and will also be at the R.K.O. 23d Street and the New Embassy, beginning today.)

Never before—or maybe not since Moss Hart's "Lady in the Dark," which was made into a dazzling motion picture with Ginger Rogers in 1944—has the matter of a woman's psychic nature been so generously examined and explained or so sumptuously illustrated in rich, symbolistic Freudian terms.

Mr. Fellini has reared back and truly passed a cinematographic miracle in this gaudy, surrealist rendering of the fantasies of a wealthy bourgeois wife when her mind is aroused by the suspicion that her husband is cheating on her.

Vividly outsized observations of normal happenings in her everyday life, such as a visit from her mother and two sisters, are followed by nightmares, and these are followed by reverie recollections of painful childhood experiences, until the days and nights of the troubled woman are haunted by the spirits she has loosed.

Soon she is seeing herself going to the office of a private eye (who bears a surprising resemblance to a curious character that comes from the sea in one of her dreams) to arrange for some spying on her husband. And then she is ascending into a tree, to elude a couple of young fellows, with the fancy courtesan who lives next door. Eventually she turns up at an orgy arranged by this neighborly type, and finally she is—but why tell what happens and spoil Mr. Fellini's gaudy game?

Maybe you'll be able to find a pattern in the jumble of dreams and fantasies, the whimsical Miss Masina sees through her various kinds of eyes. Actually, the psychological problem is too elusive or complex, is inhibited and repressed, an assortment of clearly defined experiences.

Her mother (Caterina Boratto) is an elegant, neering type—at least, daughter sees her; her (Sylvia Koscina) and Della Noce) are superior sibling rivals; her band (Mario Pisu) is of splendid appearance, manners and highly ing disregard.

Did that childhood experience, when old grand (Gilbert) leaped up stage and interrupted play to prevent being elevated as a saint, leave a lasting her psyche? Nature And how come the next-door neighbor (Milo) looks so much bareback rider in with whom grand sumably having (At least, as Giulietta they flew pretty free.)

NEW YORK Herald Tribune

Fellini's 'Juliet'—One of the Most Beautiful Ever

"JULIET OF THE SPIRITS" RKO 58TH, RKO 23D CINEMA AND NEW EMBASSY THEATERS

A screenplay by Federico Fellini, Tullio Pinelli, Ennio Flaiano and Brunello Rondi; directed by Mr. Fellini. Presented in Technicolor by Angelo Rizzoli. Running time: Two hours and 28 minutes. With the following cast:

Julietta Masina.....Giulietta Masina
The Mother.....Mario Pisu
Adele.....Caterina Boratto
Sylvia.....Sylvia Koscina
The Grandfather.....Lou Gilbert
Valentina.....Valentina Cortese
Dolores.....Silvana Jachino
Friend of the husband.....Jose de Villalonga
Iris.....Sandra Milo
Bishimo.....Woleska Gert
The Headmaster.....Friedrich Ledebur

By Judith Crist

Federico Fellini's "Juliet of the Spirits" is a masterwork, certainly one of the most beautiful and stimulating films ever made.

It is far more than, as advance rumor had it, a "woman's" version of "8½" in Technicolor; as its predecessor did not in all its intellectual brilliance, it has a humanity and a compassion that edge this later film toward perfection. Again we have the Fellini faces, stark and haunting and lovely; the Fellini fantasies of memory, of perception, of desire and of despair; the cool Fellini view of the surface society that surrounds us, a society glimpsed in its sudden grotesqueries, harsh realities and mundane artifices. But at the core—and we return to the pre-"8½" Fellini—there is a heart as well as a mind, a soul as well as an intellect.

The core is as much the creation of Giulietta Masina as of Fellini. It is the portrait of a woman who has sought refuge in marriage, in dependence on her husband's love as a safeguard from the bedeviling elements that go with individualism. Simple, naive, this plain-jane luxuriates in domesticity as an escape from the saints and sinners of her childhood, from the sleek critical contempt of an exquisite mother and beautiful and sophisticated sisters, from the superficial diversions and fadderies of her friends.

But shadows filter through the sunshine life with suspicions of her husband's infidelity. Seances and phony gurus fall to banish the blight; she is beset by good and evil spirits, by yearnings suppressed, and fears expressed. When finally she cannot escape the reality of her husband's interest in another woman—harshly and heart-breakingly brought to her with the venal and efficient urbanity of our time—she is forced into self-knowledge. With the independence that signals maturity, Juliet banishes the spirits that have haunted her.

Miss Masina's Juliet is a grown-up but one with all the traces of the waif, the wide-eyed child, the gay sprite misplaced in the modern world, still apparent despite the stylish hairdo and the haute couture. She is a girl-woman, the soft rounded chin still somehow raised in defiance of fate, the smile still vulnerable, the glance naive; but slowly and surely the woman comes to the fore. The fantasies, the visions and the reality have left a mark.

There is a coherence to the seeming drift of Fellini's world—one that seems to move in and out of the grotesque, back and forth from the poetic that is tinged with the comic to the prosaic that is invariably chic. None of the fantasies is without its perceptive human revelation, none of the realities devoid of an acid social comment. Fellini's wry view of delusion is demonstrated early on as Juliet, half-doing on the beach, watches an exotic caravan cross the sands, only to see it plainly at the end as a group of neighbors settling down in the sun.

The imagery and colors are afire with the exotic and erotic and with every-day touchstones. There is the dominating memory of the grandfather who quixotically

stopped the school play just as Juliet was heading for the stake and who less quixotically than aeronautically flew off with a circus bareback rider; the convent nuns parade in inquisitorial style; the man-woman guru babbles about living to the full—and Suzy, the kindly neighbor who is lovely and languorous and all that is sexual, sunbathes in her tree house and offers a sympathetic ear, the diversions of an orgy, even her handsome young godson as a lover.

There is the husband's business associate from Spain to offer admiration of the perfect domestic calm of her household, tiny nieces to urge on the fairy tales, an elder sister to see that her husband's sins are documented, a husband to offer his bland lies. And against the realities are the writhing bodies, the surrealist memories, the self of childhood bound to the stake of superstition and terror.

All of these are presented in a never-ending swirl of mood and imagery, a blend of brilliant delineations of time and place in exquisite hues with every nuance clarified by Nino Rota's melodic and haunting score. This is an exploration of a woman's past and present in terms of feeling and imagination that transcend the merely psychoanalytical or purely intellectual.

Beyond Miss Masina, there is the grandfather of Lou Gilbert, a caricature of fond memory; the utterness in sensuality, warmth and Harlow-like good humor of Sandra Milo as Suzy; the rooster-like cackle-and-scratch of Valentina Cortese as a seance-minded friend, the vulgar frankness of Silvana Jachino as a sculptress, the exquisite maternal mask of Caterina Boratto as the mother—and watch the mask crumple once that devil is exorcised.

Thus "Juliet of the Spirits," so much of our time, so much of all women—a masterwork whose beauty belittles adjectives.

NEW YORK DAILY NEWS

MOVIES

Fascinating Fantasy From

By KATE CAMERON

★ ★ ★ ★

Whether you're a Fellini fan, or can take him or leave him, you can't get away from the fact that when he is in your midst, he creates considerable interest. Whenever he has a picture to display, his presence is felt throughout the film world. His latest feature-length production, "Juliet of the Spirits," was presented at the RKO 58th and 23rd Street Theatres and the Embassy simultaneously yesterday in a triple premiere, to the delight of his followers.

"Juliet of the Spirits" is a fantasy in color and follows the pattern originated in his personal history which he facetiously designated as "8½." Marcello Mastroianni portrayed the director on the screen, but in "Juliet," which concerns the emotions, desires and actions of a wife whose beloved husband is about to abandon her for another love, he boldly uses his wife's name for his fictional heroine. Giulietta Masina plays the role of the deserted spouse.

THE STORY IS beautifully photographed and imaginatively pictured on the screen, but it has been allowed to run too long. The tempo of the action is slow, which is befitting the dream-like quality of the story, but because of this, it should have been tightened to keep it from dragging at the end. Giulietta has a way of striking a sympathetic chord in the hearts of her audience and she manages to hold it throughout the film.

"Juliet of the Spirits," a Rizzoli Film release in Technicolor. A Federiz production directed by Federico Fellini from a screenplay by Fellini, Tullio Pinelli, Ennio Flaiano and Brunello Rondi based on a story by Fellini and Pinelli. Presented at RKO 58th St., RKO 23d St. and Embassy Theatres. Running time: 2 hours, 28 minutes.

THE CAST:

Juliet.....Giulietta Masina
Giorgio.....Mario Pisu
Susy.....Sandra Milo
Iris.....Valentina Cortese
Fanny.....Lou Gilbert
The Grandfather.....Caterina Boratto
The Mother.....Sylvia Koscina
Sylvia.....Luisa Della Noce
Adele.....Alba Cancellieri
Juliet as a child.....Jose de Villalonga
The husband's friend.....Friedrich Ledebur

ing of "Juliet of the Spirits." She is no longer the gamin of "La Strada," and "Nights of Cabiria," but is an older, simple, trusting childless woman entirely dependent on her husband's love, when she is suddenly faced with his desertion.

MOST OF THE footage is devoted to Juliet's fancies, as she tries to compensate for the loss of her husband's love by entering

a dream spiritualism an answer perfection.

Fellini and fasc pres the Its figur expressi sires.

Juliet mostly the peo aggrat nudity.

GIULI

ing pic and w every s support by de

in a triple role, by Syl cina and Luisa Della her sophisticated sister ina Boratto, represen worldly mother, Maric her indifferent husband

lentina Cortese, Jose longa and the Ameri Lou Gilbert.

As an imaginative work, "Juliet of the an extraordinarily film, but may not be goer's cup of espre lini's appeal is m than emotional.

GLAMOUR

THE "HOW TO" FASHION MAGAZINE FOR YOUNG WOMEN Incorporating Charm

I saw Fellini's 8½ I thought—the best movie ever made. Coming up: his first full-length color film Juliet of the Spirits, which stars his wife Giulietta Masina, whom I hope you saw in La Strada. Fellini says this film is closer to what really interests him. It's all about a woman who, because her husband is unfaithful, begins to withdraw into a world of dreams and visions. *Reviewed by [illegible]*

LIFE

Fellini Casts a Color Spell

JULIET OF THE SPIRITS

written and directed by Federico Fellini

Most of the great films have been motion pictures of plays on a panoramic stage. Plays without spatial or formal limitations, plays shot out of sequence, edited, spliced, retouched. Plays with a spurious mechanical perfection. It is pointless to wonder whether films of this sort are an art form or not, because they are not. Any more than a tape recording is a concert. A celluloid strip of photos of another medium is, at best, only a technological achievement. Perhaps that is why color film still seems somehow impure: even as arbitrary a tradition as black-and-white seems to separate the film from the theater, and to give it a small formal province of its own.

In his last two films, *8½* and now (in color) *Juliet of the Spirits*, Federico Fellini has abandoned the conventional dramatic line, and taken as his model not the playwright's art, but the conjurer's. He has turned the camera inward, upon himself in *8½*, and upon himself and his wife, Giulietta Masina, in *Juliet of the Spirits*, and created a series of episodic visions that has more in common with surrealist experiments of the past, like Hans Richter's *Dreams That Money Can Buy*, than with anything suited to, or possible on, the stage. This has

advantages. It explores its own the viewer from the conventional has upon the in releases Fellini from be a personal of films, consistent rived at an inte hilism, cynicism of serious mode life itself, reached sion. The proble having arrived at lapse into silence *Spirits*, Fellini fir in a statement, if there is a state own vitality, inven humor, and extra visual beauty. A dead end, Fellini t something funny c it so frequently, in *Juliet of the Spi* most rigorous film, ually, his richest.

Juliet, who has the misfortune to be both naive and clairvoyant, is married to a man who, finding the candles lit on his anniversary, assumes a fuse has blown. He wears a mask and earplugs to bed, mutters the name of his mistress in his sleep, and cannot even leave his wife forever without having a square meal for the road. Juliet participates in a séance and is told by a spirit that she is of no use to anyone. Yet she is surrounded by the evidences of love: her sister and her cat are pregnant; her maid leaves every day for an assignation in town; her neighbor, a kindly nymphomaniac with lesbian tendencies, runs an alfresco brothel of eccentrics.

Juliet consults a doctor, and he suggests that she smoke less and make love more. She consults another spirit, who suggests that she emulate the kindly nymphomaniac. She consults a bisexual medium, erotically self-sufficient, whose message is to inquire whether she has read the *Kama Sutra*. She consults a detective (she has seen him before in a vision, in which he dragged up a barge containing a dead and a dying horse, a swordsman, some madmen, a savage and what appear to be concentration camp survivors—the vision seems to be a conjugal metaphor), and he now drags up her husband's infidelities. She consults a psychiatrist who suggests, typically, that what she desires is precisely the abandonment she dreads. Finally, in a vision, she releases the martyred child that she is in memory, and independent, rejoins a natural world, peopled, it seems, mainly by trees.

But that doesn't tell it. The subtle realistic scenes, the exuberant processions, the stylized tableaux. The hilarious sessions with the medium, in the forest, and in the

Women's Wear

THE RETAILER'S DAILY NEWSPAPER

Fellini



FELLINI WHEN HAS TO JUST TI

"JULIE —negle

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THE NEW YORKER

THE CURRENT CINEMA

Married Misery



BEFORE I begin to discuss Federico Fellini's beautiful, hallucinatory new movie, "Juliet of the Spirits," it may help to take a backward glance at its immediate predecessor, "8½." There are notoriously at least two sides to every story, and I'd like to approach the meaning of the simple and at first rather trite-seeming story of "Juliet of the Spirits" by comparing it with the much more complex and intellectually venturesome story of "8½." Perhaps I ought to mention a single important difference between the pictures before I get around to the many resemblances; in the case of "Juliet of the Spirits," the usual disclaimers as to its having any relation to actual individuals have already been published, while in the case of "8½" there was no need for such disclaimers, Mr. Fellini acknowledging that the picture was a personal confession, or "more than a confession... a testament." The leading figure in "Juliet of the Spirits" is a good-hearted suburban housewife called Giulietta, played by Fellini's wife, Giulietta Masina (at the last moment, absurdly, the producer decided to translate the name into English, on the ground that Americans might find the pronunciation of Giulietta insupportably difficult), and we are always aware that Miss Masina is an excellent actress and not merely what she happens also to be in real life, a suburban housewife. In contrast to this likeness of name and unlikeness of character, the leading figure in "8½" bears the name of Guido Anselmi but is obviously Fellini's mirror image; the picture boldly invites us to observe the famous Italian director improvising a movie about a famous Italian director improvising a movie, and if Fellini brings off this formidable prank, it's almost certainly because he is so fearless in facing the hazards of a superbly comic and yet often anguished self-exposure. The prank requires him to play the old, reckless game of truth or consequences—a game even more dangerous in art than in life—and in winning it he gives us not only the first authentically autobiographical picture ever made but one of the best pictures ever made.

Despite this difference between the pictures, "Juliet of the Spirits" turns out to be nearly as autobiographical as "8½." The story is told from the distaff side, but the same emotions of loss and longing and remorse inform the episodes, which are presented by means of the same dramatic devices. With Fel-

lini's example before me, I will risk immodestly quoting myself; of the plot of "8½," I wrote in my review that

... [it] begins in the mind of a man at the end of his tether. In the prime of life, celebrated and envied, with a cool, handsome wife, a vulgar mistress, and an eye for any other woman who happens by, Guido Anselmi stands poised on the brink of breakdown. The weight of a tangled, unexamined past and the threatened weight of an equally tangled and unexamined future have so paralyzed him that he is unable to work.... Doctors having sent him to a spa to take a cure, he wanders about the hotel and its gardens and baths in listless emotional disarray, avoiding the unresolvable imperatives of real life by random retreats into memory and fantasy.

Now, except for the fact that it is her husband and not she who is celebrated and promiscuous, this is Juliet's situation to a T. In the prime of life, she presides over a charming house outside Rome and has, in the cant phrase, "everything to live for," but in fact she fears that she has nothing to live for. Her husband, her mother and sisters, her nieces, her servants—they appear not to need her love, and have certainly grown bored with bestowing love upon her. She turns distractedly from one small domestic misadventure to the next, and starts to take consolation, like Guido, in memory and fantasy, seeing herself as the dear, promising child she was, and feeling about her the presence of spirits, not all of them benign. Though she makes an occasional effort to secure a place in the real world of her busy, successful husband, of his newfound mistress, of a pretty courtesan next door, these efforts fail; in the end, we behold her alone. Unlike the talented Guido, she cannot forge out of the raw materials of her misery a masterpiece; she drifts across her garden under the pines with a sense, desperately defiant of reason, that life is all we have and therefore good. Hers is not a victory; it is only not a defeat.

The extraordinary pictorial beauty of "Juliet of the Spirits" is owing in large part to the skill with which—and for the first time in a full-length film—Fellini makes use of the resources of color film. He is reported to be dissatisfied with the results, but I'm fairly sure that you will never have looked upon a more ravishing picture. Fellini's vision has always been a lyrical one, and, whatever the rest of us may do, it is plain that he dreams in color and that his palette is exceptionally bold and delicate. Valéry says somewhere that "to tell one's dreams one must be terribly awake," and I see "Juliet of the Spirits" as a second telling of the painful and seductive dreams that Fellini first transcribed for us in "8½." In her role as a housewife, Miss Masina is superbly cheery and woebegone; others in the cast include Sandra Milo, Mario Pisu, Valentina Cortese, and José de Villalonga. But the picture is, down to its smallest particulars, Fellini's, and our chief homage must go to him.

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Fellini in a Psychic Wonderland

By BOSLEY CROWTHER

WHENEVER Federico Fellini comes up with another film, he gives his admirers and his critics something to holler about. Whether he's poignantly exposing the loneliness of the human heart, as he did in his lyrical "La Strada," or raking the sordid social scene, as he did in "La Dolce Vita," or probing the psyche of a man, as he did in his thoroughly devastating and autobiographical "8½," he manages to make people sputter with gratification or dismay. There is little in-between with his pictures. You either like them a lot or you don't.

This could well be the clear division of general audience response to his latest film, "Juliet of the Spirits," which surged into town last week on one of those waves of lush excitement that seem to grow bigger with each succeeding Fellini film. Viewers are likely to quiver with sensuous (and sensual) ecstasy at its bold and bizarre visualizations of a troubled woman's psychic fantasies or snort with confusion and derision at its circling of the lore of Dr. Freud.

But there is still a possibility that this is the one Fel-

lini film that will gather that commonplace reaction of "mixed emotions" from the majority of its viewers and fall into the cultural category of entertainment that is betwixt and between. For this is a film that embraces several changes in the old Fellini style and in that of his wife, Giulietta Masina, who has the title role.

Burst of Color

It is the first feature film he's done in color—the first one in which he has used all the bright hues and tints of the palette to stimulate and compose a symphony of starts and sensations in his hopelessly astonished audiences. And everyone who is familiar with his output of black-and-white films and their moods got through monochromatic shadings may begin to imagine what that means.

All the fine subtleties that Fellini got in his atmospheric films of characters moving in that ambience that is the old familiar one of the screen—all the great things he did in scenes of nighttime and grey, cloudy days and dawn (especially dawn!)—are immediately forsaken in this deliberately new-departure film.

Here he is using color like a circus designer on a binge to dynamize a story in which color is a *sine qua non*. It is a fable of the fantasy experiences of a wife who is undergoing a siege of psychic probing provoked by the unfaithfulness of her spouse.

Extravagant color combinations in rococo settings and costumes convey not only the sensations of the fantasies of the wife but also the odd exaggeration of her literal view of things. Colors become the psychic signals of her feminine feelings and moods. They also become the sly devices of erotic stimuli.

This is a means of creation familiar to Hollywood that Fellini has undertaken with evident boldness and verve. And he clearly achieves some terrific psychological statements and effects. There has seldom been anything in movies to match some of his symbolic scenes, such as a crazy adventure in a tree-house or a memory of a visit to the circus as a child. But we've seen this sort of thing in precious pictures (remember "Lady in the Dark"). Fellini is testing his talents with color on old familiar ground.

Also his romantic story of a jealous and agitated wife is one which the moviegoer may better recognize and understand than most of the esoteric stories in previous Fellini films. He is an average gentle woman, living in a luxury and style and with a husband of the sort that are familiar to the devotees of Hollywood films. And her measures of countering her husband by seeking information through a private detective, first, and then by doing a little exploring of the flesh pots on her own are sufficiently conventional to fall into the category of clichés.

Spot Analysis

Even the elegant excursions into memories and fantasies that Fellini arranges for his housewife are easy to analyze as the figments of a mind that's been inhibited by a domineering mother, a morally divided home, a couple of formidable sibling rivals and a shocking experience as a child. There is nothing here in the way of a character and its psychoanalysis to match the complexities explored in "8½." Fellini is really having fun with a soap-opera character.

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HERALD TRIBUNE MAGAZINE

Make Way for Giulietta Of the Rare Spirit

by Judith Crist

And now there is the Giulietta Masina of *Juliet of the Spirits*, Federico Fellini's new film. At first glance it could be described as a female version of *8½* in Technicolor; here we explore the psyche of a woman shattered by the loss of her husband's love and in search of survival. And at first glance—and the eyes and mind cannot leave the screen for the film's two and a half hours—it is indeed the most beautiful color film we have seen, a proliferation of the mood imagery and startling symbolism that was the hallmark of *8½* transmuted into a spectral range beyond ordinary imagination, with sheer esthetics breathing in scope. Progressively—as she tastes her husband's indifference, suspects and then confirms his infidelity and finally realizes that she has lost—Giulietta retreats into a daydream world and seeks comfort and advice in seances, from fantastic gurus, from vicarious participation in a hedonistic paradise next door and in memories. Anyone familiar with Fellini's work can almost, but not quite, imagine the range this provides his wit, his wisdom and his creative talents. For cinematic brilliance *Juliet of the Spirits* is at very least the equal of *8½*—in Technicolor.

But this new film surpasses its black-and-white predecessor in one important aspect. It has warmth and compassion, and these are provided by Miss Masina. The one flaw in *8½* always seemed to me to be its dispassionate intelligence, its cool emphasis on the appeal to the eye and the mind; superb as Marcello Mastroianni's director was, he was a man who held our interest only on the surface; his problems appealed to the mind but neither they nor his fate touched the heart.

A New Fantasy by the '8½' Man

Newsweek

Happy Medium

Federico Fellini employs a couple of spooky mediums to start *JULIET OF THE SPIRITS* on her voyage of self-discovery. The first one, a table-knocker named Genius, tells her: "You're nothing to anybody. Nobody loves you." The second, an androgynous fakir called Bhishma, counsels: "Love is a religion and your husband is your god." It is very confusing for Juliet but not for the audience, since the most talented medium of them all is Fellini, through whom drab abstractions are translated into daring, blaring, glaring, spinning, whirling, astounding photographs.

Both Genius and Bhishma hit their nails on the head. Juliet (or rather Giulietta, the character's name in the original Italian and, significantly, the name of the actress playing her, Fellini's wife, Giulietta Masina) is at the crossroads. Her husband is having an affair with a younger woman, her childless marriage is barren of mutual need or meaning. At the same time poor Giulietta's love remains her religion, her husband remains her god.

Selfless in the saddest sense, she is tormented by unquiet spirits: the spirit of her grandfather, who said "a beautiful woman makes me feel more religious"

and then ran off with a bareback rider, and the spirit of her Catholic education, epitomized by a scene in which the child Giulietta plays a martyred saint in a grade-school pageant. It is the part she continues to play as an adult. Just as the priests tormented Guido into impotence in Fellini's autobiographical masterpiece, "8½," the sisters infect Giulietta with crippling shame and guilt.

Her life and her marriage are what they are because Giulietta is what she is, a victim of bourgeois sentiment and humiliating religiosity. But how shall she surrender her needless martyrdom, desanctify herself and return to the world of the living, where women are neither all-saint nor all-whore but flawed human beings with lives of their own? How shall she pull down the tent on the seedy circus of her neuroses and learn to feel, as well as to say, "I am my own roof and hearth"?

Orgy: It isn't easy. First she must visit her neighbor Susy, played by the outrageously voluptuous Sandra Milo. Susy is a whore of sorts, who worships the stern god of sensuality. But from Susy's house, where a veritable Allens' Alley of lechers, leeches, faggots, slugs and sluts serve up the kind of ritual orgy that

Fellini's audiences have come to expect, Giulietta finally can see her own house in all its antiseptic pallor. Now she can go home, spruce up her spirit and bake the cake of self-redemption with her own recipe and some of her neighbor's ingredients: a cup of pride, a pinch of flesh.

If the film sounds enthralling and ridiculous at the same time, it is precisely that. Fellini is such a virtuoso of visualization that he can get away with almost any script or theme. His sets are gorgeous, his costumes superb, his imagination unrivaled in its range of extravagant images—an electrified tree house, an Arabian beach tent, an antique biplane, an art-nouveau brothel and a bevy of beautiful women on swings, trapezes, horses, beds, branches, bicycles and impeccable legs.

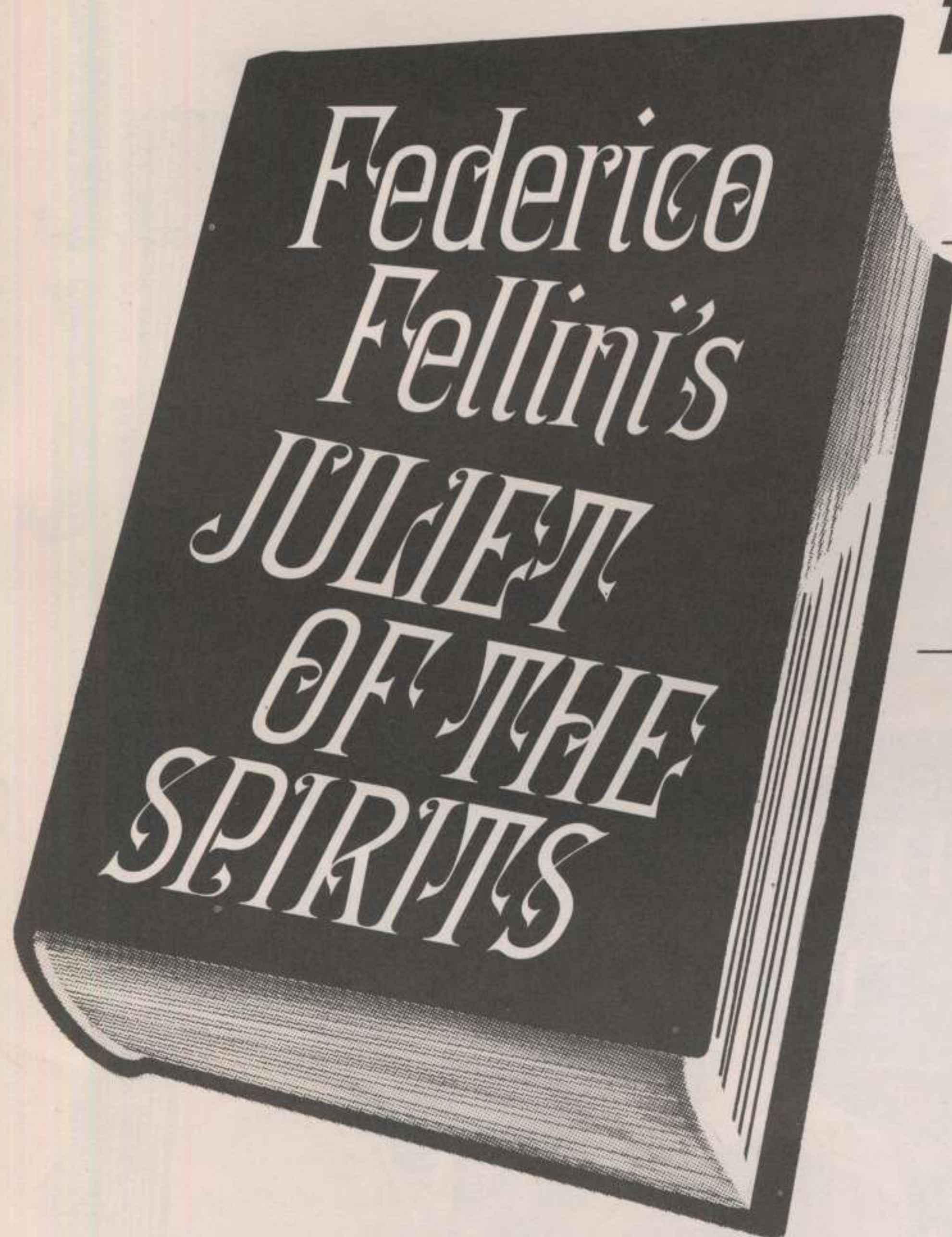
Splashes: His use of color for the first time is amazing. Not only does he do the obvious things, like showing the progression of Giulietta's clothes from pure, saintly white to a mixture of white and passionate red; he also wallops his canvas with splashes of other more vivid and unexpected hues that scream for attention and provide a fascinating contrast with the sober pastels of Antonioni's

"The Red Desert." Yet Fellini is still a medium, his images are still ephemeral. What do they leave behind when the lights go on?

Very little but the abstractions he began with. The director is saying significant things about life and love, about man's God-given potential and self-imposed limits. But they are abstractions nonetheless, and woefully drab in comparison with the exuberant, inventive, specific and ultimately overblown pictures that illustrate them.

Fellini tosses in a funny piece of business in which a psychologist analyzes the errant husband by glancing at a few snapshots of him. It is no sillier, the director is saying, than the public trying to analyze him through his films. Perfectly true. The Giulietta and Giorgio of "Juliet of the Spirits" are not the Giulietta and Federico of real life, although there are important resemblances. Even their reality in the movie, however, is severely limited. They are only exciting when the medium surrounds them with exciting presences, and Fellini's own powers occasionally fail him.

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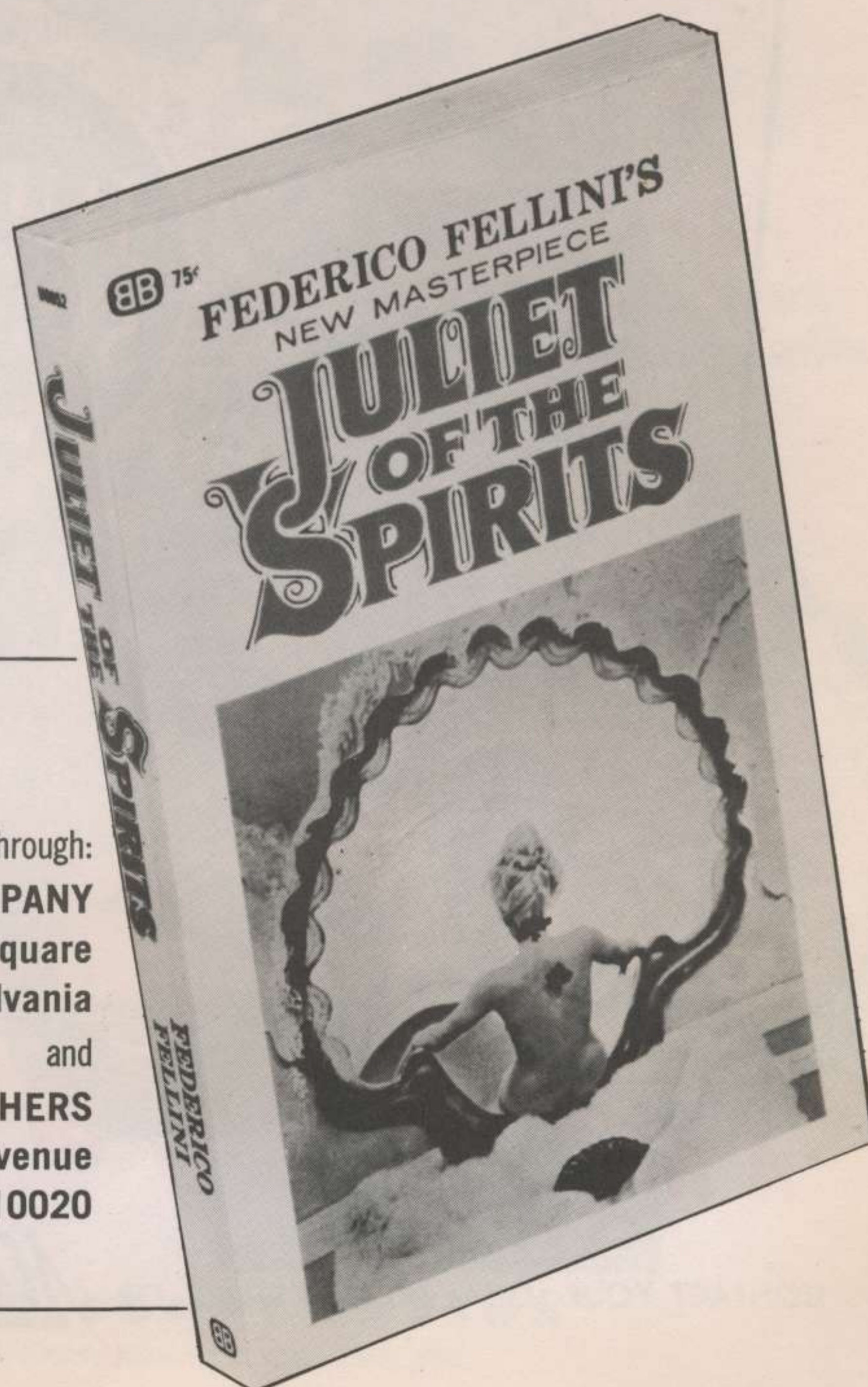
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