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(Editor--Milo Farneti, ex-AP-NY)

## FELLINI STARTS NEW FILM ON CLAIRVOYANCE

By A.V. HENDERSON

ROME--Groucho Marx isn't on hand as Oscar-winning Director Federico Fellini had hoped for the start of shooting on his new film, "Giulietta of The Spirits."

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But then neither is Mae West, and perhaps Fellini is just being wistful in trying to lure them into the spirit world he is brewing up. "If they are as I remember them in their films," Fellini says, "I have certain things in mind."

In keeping with the uncertainty and mystery surrounding Fellini films, about the only certain casting is that of his wife Giulietta Masina as a clairvoyant.

The new picture follows "8½" which won his third Academy Award last April for best foreign film of 1963. Fellini works slowly, taking a year or two to generate ideas and plans for a new film.

"I can only say that I'll continue in the vein of '8½.' The protagonist is a bourgeois woman and the story will have a grotesque key, if not outright buffoonish. A film, in short, made especially for my wife."

Miss Masina was in "La Strada" and "Notte di Cabiria," his two other films that won Oscars. "La Dolce Vita," his best-known work, probably is Italy's biggest all-time money winner abroad.

Among the reasons that Fellini is closemouthed on the subject of his films is that he invents, discards, improvises as he goes along. "8½" was a purge, he said. "It allowed me to free myself of many obsessions." He declined to speculate on what benefits he expects from the spirit film.

As Italy's most discussed director, this tall man with shaggy head of hair has been described as a "monster," "teller of tall tales," "hoaxer," "glown."

"Fellini is a bashful poet who hides his virtues pretending many defects," says a friend from his home grounds of Rimini, an Adriatic resort. "He is the only director I know who has the courage to say I made a mistake," says Gianni Di Venanzio, his cameraman.

"Yes, Fellini is a bugiardo (faker)," Actor Alberto Sordi said, "but he is such a master."

A Jesuit priest, Father Arpa, gives a spiritual explanation to Fellini's circus presentation of corruption, decadence, lack of purpose:

"He does not see sin as guilt but as suffering; with compassion more than remorse. Fellini wishes to free guilt from the bad that provokes, rather than free himself from guilt. His is a sense of guilt not Christian, but very close to that Christianity that asks first to understand then gives compassion."

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