FEDERICO FELLINI
JULIET OF THE SPIRITS

American Premiere November 3
AT RKO 58th STREET THEATRE.
RKO 23rd STREET CINEMA and
BROADWAY'S NEW EMBASSY THEATRE
engagements start November 4.
ANGELO RIZZOLI PRESENTS

GIULIETTA MASINA IN

JULIET OF THE SPIRITS
TECHNICOLOR

CREATED AND DIRECTED BY
FEDERICO FELLINI

WITH
SANDRA MILO

MARIO PISU • VALENTINA CORTESE • LOU GILBERT
CATERINA BORATTO • SILVANA JACHINO
LUISA DELLA NOCE • JOSÉ DE VILLALONGA
WALESKA GERT • FREDRICH LEDEBUR

AND WITH
SYLVA KOSCINA

ORIGINAL STORY
FEDERICO FELLINI • TULLIO PINELLI

SCREENPLAY
FEDERICO FELLINI • TULLIO PINELLI • ENNIO FLAIANO • BRUNELLO RONDI

ART DIRECTOR
PIERO GERARDI

DIRECTOR OF PHOTOGRAPHY
GIANNI DI VENANZI

CAMERAMAN
PASQUALE DE SANTIS

MUSIC
NINO ROTA

ASSISTANTS TO THE DIRECTOR
FRANCESCO ALUIGI • LILIANA BETTI • ROSALBA ZAVOLI

MAKE-UP
OTELLO FAVA • ELIGIO TRANI

FILM EDITOR
RUGGERO MASTROIANNI

EXECUTIVE PRODUCER
CLEMENTE FRACASSI
A
FEDERIZ PRODUCTION

RIZZOLI FILM DISTRIBUTORS INC. • 712 FIFTH AVENUE • NEW YORK, N. Y.
It is evening. Among the dark pine trees of Fregene, a house is aglow with light. It is the home of Giorgio and Juliet, and tonight marks a very special occasion, for it is their anniversary. Deeply in love with her husband, Juliet has spent all day beautifying herself for her Giorgio. To her it is the loveliest night of the year and her heart is set on spending the evening romantically, by themselves, like two young lovers.

A devoted wife, Juliet is a quiet upper-middle class woman with a mother and two sophisticated and very beautiful sisters both of whom frequently reproach Juliet for her simplicity and naivete. It is her intrinsic simplicity that encourages her to believe that her husband loves her as deeply as when they were first married, as deeply as she loves him. But Giorgio is inattentive, preoccupied and forgetful. He has tired of marriage to Juliet and has decided in the privacy of his thoughts to look elsewhere for love.

Gradually Juliet begins to doubt Giorgio’s fidelity and his love. This awareness pains her deeply and soon she begins withdrawing into a world of unreality. She begins to relive the happy days of her childhood, the innocent games, the experiences of uncomplicated family life. Her days are filled with loneliness and, in consequence, she begins to imagine she sees “spirits”. Apparitions appear. Some are cruel, harsh and menacing, others absurd, comical, bizarre and strange. Little does she realize that all the “spirits” represent her ever-changing attitudes, her impulses, her inhibitions, her desires. In a vain search for advice that may somehow help her retain Giorgio’s love, she turns to the spirit world, joining seances, seeking the answers to unanswerable questions.

She becomes acquainted with Susy, her neighbor. Unlike Juliet, Susy is very beautiful, self-assured and lives only for love. She drifts from man to man, her wealthy lover tolerating her unfaithfulness with admirable restraint. Juliet attempts to lose herself in Susy’s world, and she comes close to having an affair with a good looking young man, but inherently, she is too honest and too basically loyal, her moral and religious convictions too strong to permit her to be unfaithful. Her good “spirits” prevail.

Later, during a lawn party, attended by her mother, her self-centered and wholly indifferent sisters, her husband and friends who neither know nor understand her, Juliet suddenly comes to grips with her loneliness, and undeniable inability to cope with a hostile world.

A detective agency gives her irrefutable proof of her husband’s infidelity. Her humiliation is now complete. The cruel certainty of Giorgio’s unfaithfulness wounds her deeply and she begins to feel utterly defeated, completely abandoned.

Juliet’s love is her life. In a sudden impulse, she decides to confront her rival and fight to save her marriage. She goes to the woman’s home. The house is warm and friendly. In a thousand details, she senses the taste, the personality and the presence of her husband. After an unnerving wait, she leaves the house without even seeing the woman who has ruined her happiness.

Returning home, she finds Giorgio packed and ready to leave. In an effort to delay him, she begins asking him trivial questions. She knows what he is going. She watches him leave, her eyes filled with tears, her heart crushed. Alone and utterly defeated, she calls her mother for someone to talk to, for help and sympathy. But not even her mother can help her, and so she finally resigns herself to the fact that in order to go on, she must find the strength to do so within herself.

This decision becomes the basis for new hope. In spite of everything, she still has her life to live.
CAST OF CHARACTERS

<table>
<thead>
<tr>
<th>Character</th>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giulietta</td>
<td>GIULIETTA MASINA</td>
<td></td>
</tr>
<tr>
<td>Giulietta as a child</td>
<td>ALBA CANCELLIERI</td>
<td>The Maids</td>
</tr>
<tr>
<td>Giorgio, the husband</td>
<td>MARIO PISU</td>
<td></td>
</tr>
<tr>
<td>The Mother</td>
<td>CATERINA BORATTO</td>
<td>The Russian teacher</td>
</tr>
<tr>
<td>Adele</td>
<td>LUISA DELLA NOCE</td>
<td>The desperate friend</td>
</tr>
<tr>
<td>Sylva</td>
<td>SYLVA KOSCINA</td>
<td>The oriental lover</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Arabian Prince</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lynx-Eyes</td>
</tr>
<tr>
<td>The granddaughters</td>
<td>SABRINA GIGLI</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ROSSELLA DI SEPIO</td>
<td></td>
</tr>
<tr>
<td>The Grandfather</td>
<td>LOU GILBERT</td>
<td></td>
</tr>
<tr>
<td>Valentina</td>
<td>VALENTINA CORTESE</td>
<td></td>
</tr>
<tr>
<td>Dolores</td>
<td>SILVANA JACHINO</td>
<td></td>
</tr>
<tr>
<td>Elena</td>
<td>ELENA FONDRA</td>
<td></td>
</tr>
<tr>
<td>Friends of the husband</td>
<td>JOSE DE VILLALONGA</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CESARINO MICELI PICARDI</td>
<td></td>
</tr>
<tr>
<td>Giulietta's maids</td>
<td>MILENA VUCOTICH</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ELISABETTA GRAY</td>
<td></td>
</tr>
<tr>
<td>Suzy - the mistress living in the villa next door</td>
<td>SANDRA MILO</td>
<td></td>
</tr>
<tr>
<td>Iris - the apparition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fanny - the dancer, friend of Grandfather</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Friends and enemies participating:**

- Don Raffaele: FELICE FULCHIGNONI
- The psychoanalyst: ANNE FRANCINE
- The family lawyer: MARIO CONOCCHIA
- The head-master — a hypocrite: FREDRICH LEDEBUR
- The medium: GENIUS
- Valentina's lover: MASSIMO SARCHIELLI
- Dolores' Models: GIORGIO ARDISSON
- The Maids: YVONNE CASADEI, HILDEGARDE GOLEZ, DINA DE SANTIS
- The Russian teacher: EDOARDO TORKICELLA
- The desperate friend: DANY PARIS
- The oriental lover: RAFFAELE GUIDA
- The Arabian Prince: FRED WILLIAMS
- Lynx-Eyes: ALBERTO PLEBANI
- His agents: FEDERICO VALLI, REMO RISALITI, GRILLO RUFINO
- Bhishma: WALESKA GERT
- Bhishma's helpers: ASOKA RUBENER, SUJATA RUBENER, WALTER HARRISON

**Susy's court:**

- The Grandmother: IRINA ALEXIEVA
- The Mother: ALESSANDRA MANNOUKINE
- The Chauffeur: GILBERTO GALVAN
- The Massageuse: SEYNA SEYN

Running Time: 2 Hours, 28 Minutes.