

Cast

Tomas Milian	Niccolò
Christine Boisson	Ida
Daniela Silverio	Mavi
Marcel Bozzuffi	Mario
Lara Wendel	Girl at pool
Veronica Lazar	Carla Farra
Enrica Fico	Nadia
Sandra Monteleoni	Mavi's sister
Giampaolo Saccarola	Stranger
Itaco Nardulli	Lucio
Carlos Valles	Close-up man
Sergio Tardioli	Butcher
Paola Dominguin	Girl in window
Arianna de Rosa	Mavi's friend
Pierfrancesco Aiello	Young man at party
Maria Stefania d'Amario	Tenant's friend
Giada Gerini	Tenant
Alessandro Ruspoli	Mavi's father
Luisa della Noce	Mavi's mother

Tecnichal credits

Directed by	Michelangelo Antonioni
Subject	Michelangelo Antonioni
Screen-play	Michelangelo Antonioni and Gerard Brach with the collaboration of Tonino Guerra
Set design	Andrea Crisanti
Costumes	Paola Comencini
Props	Massimo Tavazzi
Original Score	John Fox
Fotography	Carlo di Palma
Camera men	Massimo di Venanzo and Michele Picciaredda
Editing	Michelangelo Antonioni
Production	Iter Film and Gaumont S.A.
Produced by	Giorgio Nocella and Antonio Macri
Director of production	Franco Ballati
Executive producer	Alessandro von Normann
Production manager	Lynn Kamern
Make-up	Franco Freda
Assistant costume designer	Livia del Priore
Sound engineer	Mario Bramonti
Assistant editor	Fiorenza Muller
Mixage	Fausto Ancillai
Other music	Peter Bauman - Edoardo Bennato - Claudio Dantes Gualdi - Steve Hillage Mercenaries - Gianna Nannini - Orchestral manoeuvres in the dark Tangerine Dream - Alexander Scriabin - E. H. Grieg
Musical consultants	Dante Maiorana and Lia Scarpa
Studios	Incir de Paolis
Laboratory	Technicolor
Negative	Kodak eastman color
Distribution	Gaumont
Length	2h 8'
Shot in 16 weeks in Rome and Venice	

Synopsis

*«It is a very Italian story,
which deals however with universal themes.
One is love, a theme as old as the world
with something new, up-to-date,
in and around the characters.
At least I hope that's how it is».*

(Michelangelo Antonioni)

Ten Questions for Michelangelo Antonioni

1) «Cronaca di un amore», your first film, is a love story in which the individual personalities are confused one in the other, fused by the tale of love. In «Identification of a Woman» there is the story of three single irreconcilable identities, involved by a solitary search, as well as your personal search for the definition of different behaviour. It is no longer a love story. You no longer identify with the lover, but with the artist.

A: Perhaps it is worth discussing this kind of question, which brings one to break down two of my films (the first and the last) in so many pieces, each of which has a different side: sociological, critical, psychoanalytical, philosophical etc. It is something that I never do, that I don't know to do. My answer, granted that yours is a question, and not rather a consideration, is much simpler. I never identify with my films. I live them emotionally, but always observing them with the detachment that «narration» requires.

2) Do you have regrets about the way one used to live love stories? Do you think these are difficult times for love?

A: Ours are difficult times for everything. I have no regrets for love stories of the old stamp. Nineteenth century «passion» makes us smile now. It is true that one still kills for love, but I am sure that if we were to probe into things of this kind we would find many things on other than love. For example, among the difficulties that a couple can have in separating, there is undoubtedly the problem of finding a house.

3) In certain moments I find that you identify the woman with the incomprehensible, with a behaviour that is undecipherable by a man. Is it an identification that is a farewell to women as if they were something of the past?

A: One cannot expect that a man can always and completely decipher the behaviour of the women he deals with. Let us see for a moment what happens in a working class situation. The Italian proletariat is notoriously uncultivated and quite uneducated. Therefore its reactions are instinctive. I don't think there is a concern for deciphering the mechanisms or the psychology of a relationship, nor of the behaviour of whoever is part of that social and private context. A proletarian lives his stories, especially the love ones. So this is not a farewell to women, in the orthodox sense. Women and their relationship to men have always been the basic subject of world literature, from the beginning. And I think that is how it will go on, even when people will be living on other planets.

4) There are two women in the film. Why did you feel the need to identify one woman through two female characters? What is the difference between them, what are the similarities in their behaviour as women?

A: Just a moment, I do not identify any woman in the film. In the film there is a character who tries to identify another one. One must not forget that the main character is a film director who wants to make a movie based on a female figure. As always happens, he does not have this figure clear in his mind, so he confuses the models with the prototype. I will explain it better: the women who he meets in real life with those who he meets in his imagination.

5) The two women belong to two different social classes. Do you think that class differences influence the behaviour of women towards men?

A: How could it not influence it? Do you believe that the education we receive and the environment in which we grow up do not influence our psychology, our mentality? Our behaviour is not something outside ourselves. But I never think about any of these things. What I say in theory has no pretense of being like molten gold. Especially when the subject is love. I am neither Stendhal nor Ortega y Gasset.

6) You once said to me: «A woman is a more subtle filter of reality». And another time: «A woman has two lives, or two periods of her life» (One tied to love, sex-reproduction, and thus intimate, personal; the other social, tied perhaps to her activity, work, the exterior world). Do you think this is an advantage? Was it always like this for women or do you see it now in particular? And for men, is it a disadvantage, a problem?

A: I think that women tend to have a more profound perception of what goes on around them than men have. Maybe (and I may be saying something silly) it is because women are used to receiving. Just as women receive men within them and derive their pleasure exactly in this act of receiving, so they are naturally feminine position. They have more possibilities than men of finding adequate solutions. I don't think this is a disadvantage for men. Often they count on it.

7) What do you think of a woman artist? Do you think that a woman could describe, «identify a man» as you do, would she want to?

A: Virginia Woolf did it. Simone de Beauvoir did too.

8) Do you think that in artistic expression women are more tied to autobiographies, to looking inside themselves than men are?

A: I don't believe in this kind of distinction. Whoever expresses himself through autobiographies does not do so because of a physiological impulse. I mean, gender has nothing to do with it. The impulse is one of sincerity, in the best of cases, or of exhibitionism, masochism, or gossip, in the worst of cases. «Identification of a Woman» is not an autobiographic film. The things I describe did not happen to me. But we have all had and have our stories, love stories and not, so what we have in common is the experience acquired during these events. Anyway I do not believe in autobiographies. In the sense that I do not believe in the sincerity of a «journal intime». It is always a choice that an author makes, and

what takes over is the material which creates a particular image of oneself. The rest is left instinctively, or deliberately, aside. Life, instead, is made up of both kinds of material. Even if Gide does everything to seem ruthless with himself in «L'Immoraliste», I think that the sense of remorse that emerges is purely literary.

9) It has been said that your films are always also documentaries. Do you think that a fusion of these two kinds of film-making is possible?

A: All my films are also, more or less, documentaries. Let's say that when the film is contemporary the movie camera «documents». In the case of historical films there is more violence done to reality, but this is legitimate in anything creative.

10) You once asked me: «Is it too sentimental to place the movie camera only and always where we are»? What would you answer now? This time didn't you place the camera exactly where you are?

A: I placed it beside me, as always. I would sleep with a movie camera beside my bed. To document what happens while I am absent, asleep. And also what happens to me. Why not?

Michelangelo Antonioni
Filmography

- 1943/47 "Gente del Po" (short)
- 1949 "L'amorosa menzogna" (short)
- 1950 "La villa dei mostri" (short)
- 1950 "La funivia del Faloria" (short)
- 1950 "Cronaca di un amore"
- 1951 "Rayon" (short)
- 1952 "I vinti"
- 1952 "La signora senza camelia"
- 1953 "Tentato suicidio" (an episode in the film "L'amore in città")
- 1955 "Le amiche"
- 1956 "Il grido"
- 1959 "L'avventura"
- 1961 "La notte"
- 1962 "L'eclisse"
- 1964 "Deserto Rosso"
- 1965 "Il provino" (episode of "I tre volti")
- 1967 "Blow up"
- 1969 "Zabriskie Point"
- 1972 "Chung-Kuo, Cina" (documentary)
- 1974 "Professione Reporter"
- 1979 "Il mistero di Oberwald"
- 1981 "Identificazione di una donna"

Ten questions for Giorgio Nocella

Producer of «Identification of a Woman» by Michelangelo Antonioni and of other successful films like «Tre Fratelli» by Francesco Rosi, «Ciao Maschio» by Marco Ferreri, and «Chi illumina la grande notte» by Elio Petri, which is currently in production.

1) How did you become a producer? How was it to produce an Antonioni film?

Answer: Well, I am an anomalous producer, in the sense that I also direct a company which tries to see if this movie world is a possible one for enterprises. I liked producing Antonioni, it was a choice that I made. What I had read interested me and I wanted to accompany Antonioni on this voyage.

2) How do you choose which film to produce?

A: Well, I try to make an enterprise out of a choice that has been made. I think that it is important to regain those markets that our films have lost also because, given the directors, I think we have a right to them. So I look for films that have international possibilities. For instance «Tre Fratelli» by Rosi is a movie which did not have much success in Italy, I don't know why. Instead it was successful with the critics and with audiences in other countries.

3) Is the movie business like any other business for you or do you expect something more out of the success of one of your films?

A: Well, a deal can be good or bad, it depends on our intuitions. I always think that there are intellectual manoeuvres behind these deals, also on my part, in my choice... The choice always comes from different impulses, for instance things that could make money but are banal don't interest me. I think the pleasure comes in creating obstacles and seeing if one can jump over them, in all things. The choices I have made, I make, in movies follow the same principle.

4) Do you think movies have an important social function, a concrete influence on the audience and on the individual?

A: I think it is the most direct and easiest means of communication, especially in those countries where there are not really any other forms of culture. People read less, so there is undoubtedly an influence of movies, certain kinds of movies. Therefore, there is a certain kind of fascination in uniting an enterprise with something which conveys ideas that are close to you... So it is a conveyance of values or at least of certain social commitments.

5) As a producer, do you ask yourself what are the audiences tastes? Is it true that audiences only like porno-comedies?

A: The problem is that the audience is not all there, at least I hope it is much broader than that. In Italy this is certainly a difficult moment... It is a moment that follows a crisis which has disaccustomed audiences to certain types of films. It's right that there be everything in movies, the entire fan opened... Maybe what is not right is what happens today, that it is the quality film which is excluded. This does not depend so much on the audience as on the industrial structure we have. In Italy there is a crisis in the structure, in the distribution it is complicated to set up certain kinds of films... It is a different type of movie which guarantees easy returns, more immediate... but it is a long story... we can't start discussing philosophy, politics etc. A good film is a good film... Why shouldn't people see it?

6) Do you think movies should be purely entertainment, should they distract you or make you think?

A: I think both... to talk about the problems of the world we live in, put them in a situation that makes you think... Today there is very little time to think and perhaps to be pushed to do so once in a while is not bad, men should analyse... They ought to teach it in school... how to analyse; it is one of the great themes... Instead they teach us everything except how to think, how to react. When things happen in life we are not prepared, we cannot find within ourselves the hows and whys... Movies which place these problems in front of us, which make us think about what is important to us, are necessary. So are purely entertainment films, I don't think the two are separate. Why should we talk about them as sub-products, there are also intellectual endeavors of high quality... If we talk about joke-movies or porno-films, well, it's not worth talking.

7) It seems that in America they say that Italian cinema is no longer able to tell stories, that the directors can only tell about themselves. What do you think? Is it wrong to tell a story starting out from oneself?

A: This is another problem. One of the defects of current Italian cinema is that we no longer have the same screen-plays that we used to have. American movies, which learned so much from us... when you see an American movie there is a story, and at the same time ten other stories. I have the impression that we are a bit monothematical. The other thing is we always focus only on the director, sometimes it's justified if he is also the screen-writer. A work must belong to a director like to an 'auteur'. Sometimes this is right. But there are so many cases where directors could use help...

8) What do you think of the characters in Antonioni's film? The man, for instance. Do you feel you correspond to the character in his vision of the woman?

A: This is a mess... The ability of certain directors is in putting things in front of you in a way that a personal interpretation is easy, and then you find out it is completely different from the interpretation they give. The films raises memories, but also an attempt at indentifying oneself. A man wants a relationship with a woman, but as soon as he has one he realises it is difficult. He realises there is a crisis in men, which probably derives from a crisis in women. Women are

different, they are not available in the same way. One always thinks about what one wants without thinking about what the other one wants. The moment a man realises all this, he realises that having a relationship is extremely difficult.

9) What do you think of the female characters?

A: I think the female characters are traps in which man falls, or doesn't fall, or wants to fall. They are two aspects, of a woman, two undoubtedly interesting female figures, which can become points of encounter or traps of death.

10) Is it true that a man cannot decipher a woman's behaviour?

A: When a man is not in love it is very decipherable. When a man is in love, even if he is logical, he hides from himself the logic that emerges, because he wants to read her only in the way that interests him.

Tomas Milian Filmography

- 1959 "La notte brava"
Directed by: Mauro Bolognini
- "Il Bell'Antonio"
Directed by: Mauro Bolognini
- 1960 "I Delfini" "Playboys"
Directed by: Francesco Maselli
- 1961 "Laura Nuda"
Directed by: Nicolò Ferrari
- "L'Imprevisto"
Directed by: Alberto Lattuada
- "Un giorno da leoni"
Directed by: Nanni Loy
- "Giorno per giorno disperatamente"
Directed by: Alfredo Giannetti
- "Il lavoro" episode of "Boccaccio 70"
Directed by: Luchino Visconti
- 1962 "Il disordine" ("The disorder")
Directed by: Franco Brusati
- "La banda Casaroli"
Directed by: Florestano Vancini
- 1965 "Io uccido, tu uccidi" episode of: "Plenilunio"
Directed by: Gianni Puccini
- "Le soldatesse"
Directed by: Valerio Zurlini
- "Madamigella di Maupin" ("In arms with love")
Directed by: Mauro Bolognini
- "I soldi"
Directed by: Gianni Puccini
- 1967 "La resa dei conti" ("The big gundown")
Directed by: Sergio Sollima
- "The bounty killer"
Directed by: Eugenio Martin
- "Corri uomo corri" ("Run man run")
Directed by: Sergio Sollima
- 1968 "Faccia a faccia" ("Face to face")
Directed by: Sergio Sollima
- "Banditi a Milano" ("The violent four")
Directed by: Carlo Lizzani
- 1969 "Tepepa"
Directed by: Giulio Petroni

- "Dove vai tutta nuda?"
Directed by: Pasquale Festa Campanile
- "Beatrice Cenci" ("Conspiracy")
Directed by: Lucio Fulci
- "I cannibali" ("The cannibals")
Directed by: Liliana Cavani
- "O' cangaceiro"
Directed by: Giovanni Fago
- 1970 "The last movie"
Directed by: Dennis Hopper
- "L'amore coniugale"
Directed by: Dacia Maraini
- "Vamos a matar compagneros"
Directed by: Sergio Corbucci
- "Un delitto perfetto"
Directed by: Maurizio Lucidi
- 1971 "Un uomo dalla pelle dura" ("Tough Guy")
Directed by: Franco Prosperi
- "I figli del giorno e della notte"
Directed by: Sergio Corbucci
- "Non si sevizia così un paperino"
Directed by: Lucio Fulci
- 1972 "La vita è dura non è vero provvidenza?"
Directed by: Giulio Petroni
- 1973 "I consiglieri"
Directed by: Alberto de Martino
- "Ci risiamo, vero provvidenza?"
Directed by: Alberto de Martino
- "Squadra volante"
Directed by: Stelvio Massi
- 1974 "Milano odia"
Directed by: Umberto Lenzi
- "Il samurai"
Directed by: Sergio Corbucci
- 1975 "I 4 dell'apocalisse"
Directed by: Lucio Fulci
- "Une folle a tuer"
Directed by: Yves Boisset
- "Il giustiziere sfida la città"
Directed by: Umberto Lenzi
- 1976 "Squadra antifurto"
Directed by: Bruno Corbucci
- "Liberi, pericolosi, armati"
Directed by: Romolo Guerrieri
- "Carta bianca per un poliziotto"
Directed by: Umberto Lenzi
- "Nucleo speciale"
Directed by: Stelvio Massi
- 1977 "Messalina, Messalina"
Directed by: Bruno Corbucci
- "Squadra antitruffa"
Directed by: Bruno Corbucci
- "La banda del gobbo"
Directed by: Umberto Lenzi
- "Il figlio dello sceicco"
Directed by: Bruno Corbucci
- 1978 "Squadra antimafia"
Directed by: Bruno Corbucci
- 1979 "La luna"
Directed by: Bernardo Bertolucci
- "Assassinio sul Tevere"
Directed by: Bruno Corbucci
- 1980 "Il lupo e l'agnello"
Directed by: Francesco Massaro
- "Delitto a Porta Romana"
Directed by: Bruno Corbucci
- "Il grande vagabondo"
Directed by: Pasquale Festa Campanile
- "Uno contro l'altro praticamente amici"
Directed by: Bruno Corbucci
- 1981 "Delitto al ristorante cinese"
Directed by: Bruno Corbucci
- "Monsignore"
Directed by: Frank Perry
- "Identificazione di una donna"
Directed by: Michelangelo Antonioni