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"Variety" July 7, 1971
Il Decamerone
(The Decameron)
(ITALIAN—COLOR)

Berlin, June 29.

United Artists release of PEA (Alberto Grimaldi) production. Written and directed by Pier Paolo Pasolini. Based on "Decameron" tales by Giovanni Boccaccio; camera (Technicolor) Tonino delli Colli; costumes, Danilo Donati; music, Pasolini, Ennio Morricone. Reviewed at Berlin Film Festival, June 28, '71. Running Time, 107 MINS.

Ciappelletto Franco Citti
Andreuccio di Perugia... Ninetto Davoli
Peronella Angela Luce
Ciotto Pier Paolo Pasolini
Madonna Silvana Mangano

In bringing to the screen a sampling of the classic 14th Century tales of Boccaccio, Pier Paolo Pasolini has come up with one of his more enjoyable—as well as successful—films in some time..

Its earthy, ribald humor, gives presentday ho-hum excursions into pornography a needed insouciant kick. Pasolini's irreverent romp, done in an unpretentious, unpreachy, uncomplicatedly realistic style should earn it critical plaudits as well. Combo looks to keep b.o. coffers jingling for UA which backed Alberto Grimaldi's PEA in venture.

Film is a meld of a near-dozen stories culled from the 100-odd penned by Tuscan writer. Director himself provides a thin link between some episodes by portraying an ever-observant Giotto, the painter whose style inspired the film's stupendous visuals. Items he's selected run the gamut from lust to deception, jealousy to cuckoldry, revenge to deceit, etc. Down-

to-earth or tongue-in-cheek—but never sniggling — humor is key thanks to which director makes the most potentially offensive tale or detail acceptable.

There is admittedly some rough stuff here and there which in some areas might cause an exhib problem, notably perhaps one in which the nuns of a convent take turns to bed with their gardner, or another where a priest tricks a husband into begging him to mount latter's wife before his very eyes. Yet none but the oversensitive or prudish should rebel, so faithful is the director to the spirit of the original.

A few familiar faces from Pasolini's acting stable are seen here and there in pic, (and there's an effective one-shot bit by Silvana Mangano) but they and a large roster of unknowns blend ably into director's medieval fresco.

The all-location camerawork by Tonino delli Colli is admirable as are the choice of natural settings, Danilo Donati's costumes, the music selected by Pasolini and Ennio Morricone. All are top-drawer efforts in a highly satisfying film.

Hawk.