

Document Citation

Title Pasolini

Author(s)

Source Brandon Films, Inc.

Date

Type distributor materials

Language English

Pagination

No. of Pages 11

Subjects Pasolini, Pier Paolo (1922-1975), Bologna, Emilia-Romagna, Italy

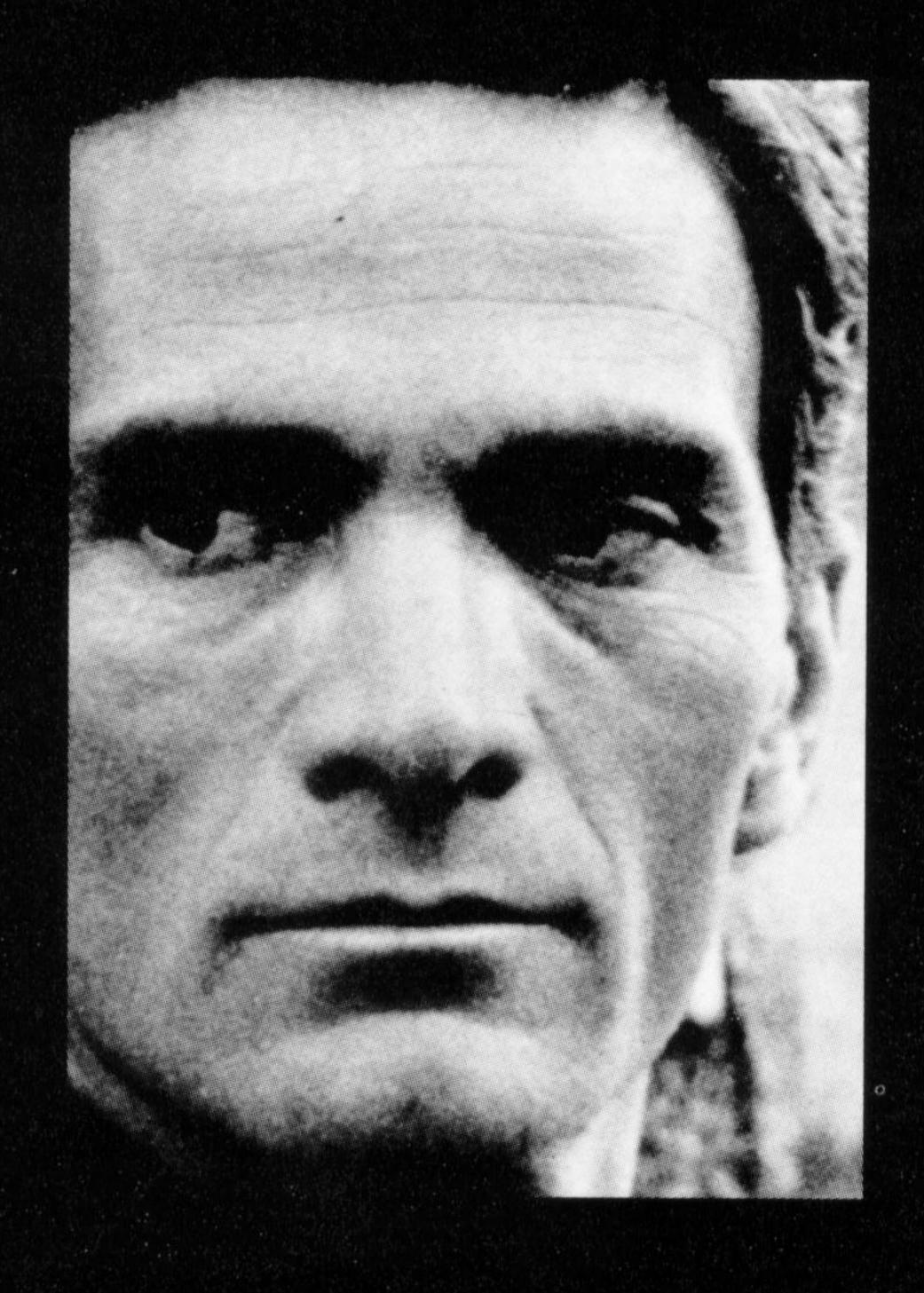
Film Subjects Uccellacci e uccellini (Hawks and sparrows), Pasolini, Pier

Paolo, 1966

Il vangelo secondo Matteo (The gospel according to St. Matthew),

Pasolini, Pier Paolo, 1964

Accattone, Pasolini, Pier Paolo, 1961



Pasolini



CAME TO DIRECTION'

in an interview with (in order to express rothing about and vielm. And for each sutechnique . . . I am al

Now, after Pasolir these words seem s tray a lack of technic its amazing intensity ACCORDING TO SA achievement and an which a film should the New York film cremerged as one of t the cinema."

Pasolini's essays creative writing, hav for young film-make give him (early in his

Alternating creative his work places Passellini: all making fi experiment with acto terrogative, vital and

Brandon Films is profilms, two of which a tion. In addition, proable on request. Sufilm showings, and a production, its conte

Datailad ardaring

asolini's first film presents a detailed and impassioned view of the borgate, the slum suburbs of Rome, and of one man who inhabits them. This film is the story of Accattone (a nickname meaning "beggar" or "sponger") who tries to attain both independence and self-respect in a way of life which hardly permits such values. ACCATTONE was acclaimed in Europe long before THE GOSPEL ACCORDING TO SAINT MATTHEW and for many people the 1961 film remains Pasolini's finest work.

In living his life as a pimp, a thief and a beggar, Accattone (Franco Citti) is an outsider to the established society and even his love for Stella (Franca Pasut) and his attempt at honest work are not sufficient to end his growing despair. In an extraordinary performance, Franco Citti suggests all of the humor, violence and tragedy with which Pasolini wishes to imbue his character; Citti is the first of many non-professionals whom Pasolini will use successfully in his films.

ACCATTONE is an exciting film not only in its freshness of approach but because of Pasolini's intense and compassionate view of people he calls the "sub-proletariat." Yet one experiences more than Accattone's moving story. All the elements of Pasolini's film style are here and it is his deep feeling for the characters combined with his own first efforts at film-making which make ACCATTONE a superb and rewarding work.

"These characters," writes the Italian critic Carlo Levi, "and particularly Accattone, are miraculously sympathetic. They have no reason to be so, they should be, rather, odious, without light, outside of any possible convention or wish for a moral life. But instead we are with them, and we participate, and hope that Accattone might succeed in being a thief, and we have pity where there is no pity. This, I think, is a pure point. It is the fruit and the sign of that intellectual love through which Pasolini has realized, with the most opaque materials, a work of poetry."

"A profoundly real portrait.... The title role is played by Franco Citti in a way that defies improvement, for it runs the full gamut from degradation to courage, and in neither case is it a conscious thing. This is pure response. It is response to the environment of young non-working males and to the economic destitution faced by most of them. . . . ACCATTONE'S unsparing portrait of the people presents a bitter truth that must rank it among the best Italian films of the 60's."

-Archer Winsten, New York Post

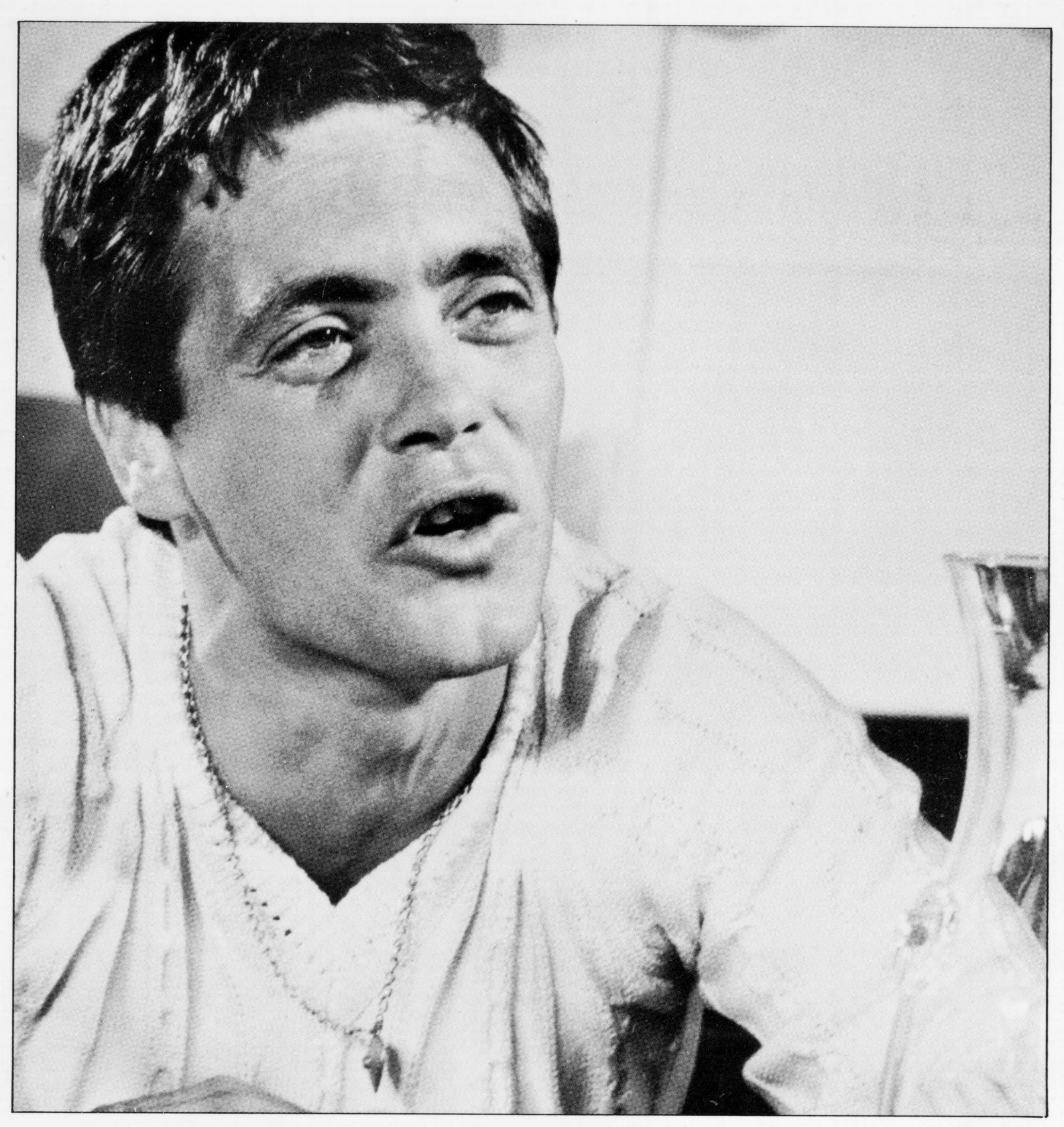
- "... for me, it lives as a work of narrow but intense vision—a film about viciousness and criminality that evokes compassion. Its style is neo-realist: it was made on locations, not in studios, with non-professional performers. Sometimes this method makes merely literal films, but it gives ACCATTONE a grainy, gripping authenticity.
- "... ACCATTONE sticks in the mind—small, stubborn, vivid. It is credible, not pat; hard, not tough; human, not lathered with soapy social significance. It uses facts, acknowledging that the film form itself can make them real and that therefore the film-maker has an obligation to take us inside factualness, where we can see the muscles coiling. And this, as Pasolini said, is why he makes films."—Stanley Kauffmann, The New Republic
- "Pasolini's ACCATTONE is an eye-opener. From the backstreet life of Roman slum boys, Pasolini hews images of ingrained cruelty and squalor. . . . Subsidiary moments of native wit and gentleness explode into scenes of stark violence . . . which are accompanied by some sublimely heroic Brandenburg Concertos."

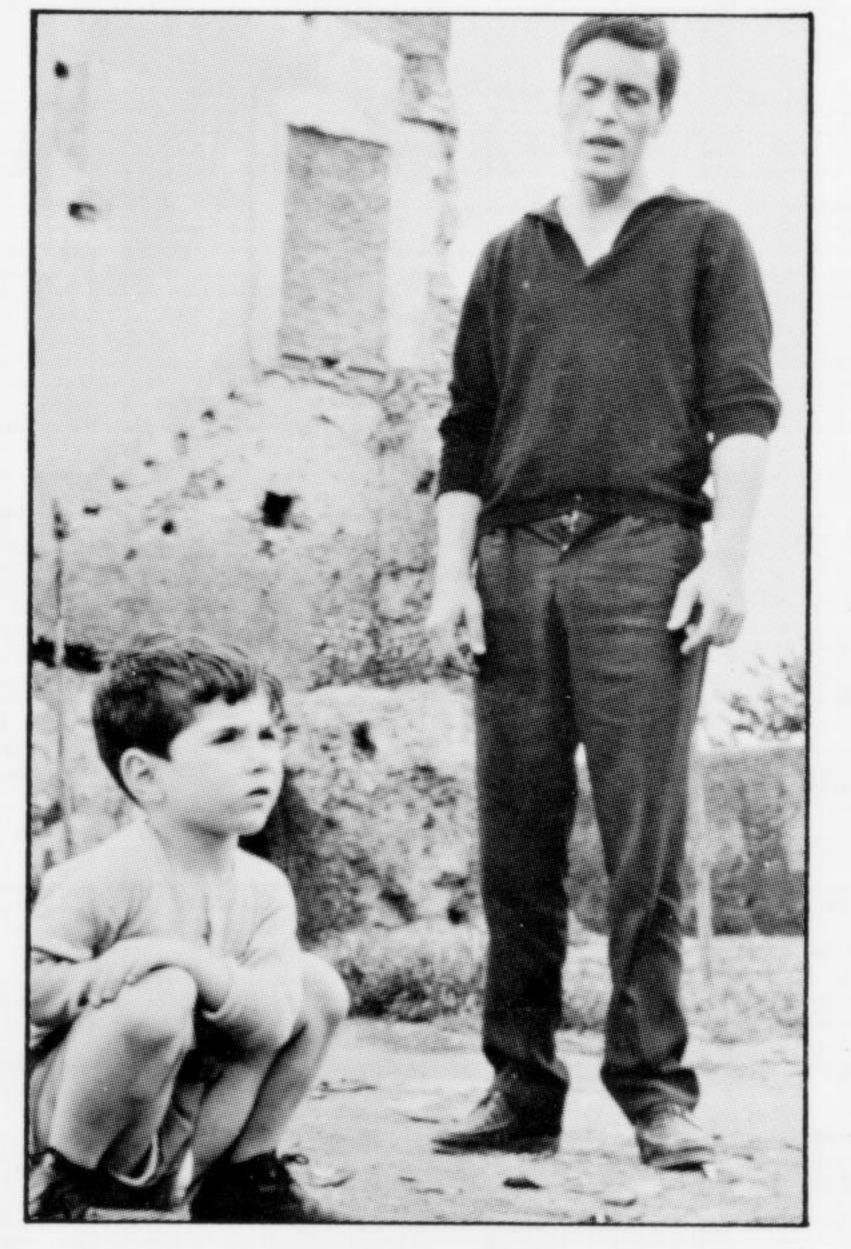
 —Peter John Dyer, Sight and Sound

Awards: First Prize, Karlovy Vary Film Festival, 1962; Honorable Mention, London and Montreal Festivals, 1961-1962; selected for exhibition at New York Film Festival, 1966.

Accattone

WARNING: This material may be protected by copyright law (Title 17 U.S. Code)





Directed by Pier Paolo Pasolini Produced by Alfredo Bini. Screenplay by Pasolini and Sergio Citti. Photography by Tonino delli Colli. Assistant to the director Bernardo Bertolucci. Music of Bach, the Brandenburg Concerti. Edited by Nino Baragli.

With Franco Citti (Vittorio, Accattone), Franca Pasut (Stella), Silvana Corsini (Maddalena), Paola Guidi (Ascenza), Adriana Asti (Amore), Renato Campagna (Renato), Mario Cipriani (Balilla), Roberto Scaringella (Cartagine), Piero Morgia (Pio), Umberto Bevilacqua (The Neapolitan), Elsa Morante (A Prisoner). Italian dialogue with English subtitles. Available in 16MM and 35MM. 120 minutes, 1961. hose who have seen Pasolini's latest films and who have also seen ACCATTONE and THE GOSPEL ACCORDING TO SAINT MATTHEW are usually surprised at this charming, lesser-known film. Made in 1965, it is Pasolini's only full-length comedy, although one should more correctly call it a comic-allegory. Pasolini uses the inimitable Toto, who was 68 when the film was made, and Ninetto Davoli, a young actor who appeared in THE GOSPEL in 1964 and later in TEOREMA. Together these very dissimilar performers create a wonderful atmosphere that is probably the most consistent element in THE HAWKS AND THE SPARROWS.

As father and son, they walk down the road of life and soon meet a talking crow who remains with them throughout the journey. The crow comments on all they see, and even relates his own parable-within-the-parable: the story of two monks, who are bid by Saint Francis to evangelize the birds. Toto and Ninetto act out these twelfth-century characters and Toto is led to wonder why, when both falcons and sparrows have been converted, the falcons still prey on the sparrows.

This paradox is one of many contained in the film, and all are raised clearly and humorously. THE HAWKS AND THE SPARROWS is a most intelligent film, and it is important to Pasolini that he state his points clearly; but it is also a funny, boisterous work that uses many trick effects and titles to amuse us.

Pasolini feels that he came to professional maturity with this film, that he created a comedy with contemporary validity. Roberto Rossellini, director of OPEN CITY and PAISAN, speaks of the film:

"I consider HAWKS AND SPARROWS a rare example of the long-sought 'new cinema,' new in the substance of the times, which must also correspond to the essential need of our times, namely the search for bearings in the turmoil of pressing progress.

"The film is the poignant expression of an author who goodnaturedly peers at the vast ranges of a horizon stretching above and beyond incidental, shifting and transitory events, in the hope of finding, as a man, intelligent bearings in the immensity of time and history."

"Pasolini is an unfailingly interesting man, and each of his films should be on the required-seeing list for anyone who cares about modern motion pictures . . .

"One of the world's great clowns during his lifetime, Toto makes a delightfully original Everyman . . . Pasolini laces his odd but memorable film with quotes from Pope John XXIII, whom he reveres for his social consciousness, and with clips from the funeral of Italian Communist leader Palmiro Togliatti, whom he admires for his humanity. In the end both father and son eat the crow, in symbolic assimilation of the incomplete knowledge it represents. So much for old poultry, the film seems to say: what new nutriment can Marxism offer us?"

-Newsweek

"Two beautiful comic performances . . . it owes every bit as much to the Italy of the commedia dell'arte as to that of Palmiro Togliatti." —Gazette, Montreal

"Genial, humorous and compassionate... so lively and fascinating, so primitive and droll, that it is captivating, for all its puzzlements... Toto especially is beguiling, a lovely caricature of the Italian Everyman, baffled by politics and religion and disposed to be skeptical of both. This film is a poignant memorial to the sad-eyed and long-faced little clown, one of Italy's greatest, who died in April at the age of 69."

-Bosley Crowther, New York Times

"(HAWKS AND SPARROWS) seems to suggest that neither Communism nor Christianity in their present form are adequate ideological answers to life. The crow quotes extensively from Pope John, to whom Pasolini dedicated his GOSPEL, thus underlining Pasolini's statement that he recalls his Catholicism with nostalgia...The mood is provocative, amusing and somewhat sad... An important work by a gifted artist."

-Christian Advocate

The Hawks And The Sparrows

UCCELLACCI E UCCELLINI





Directed by Pier Paolo Pasolini. Produced by Alfredo Bini. Photography by Mario Bernardo and Tonino delli Colli. Music by Ennio Morricone. Opening titles sung by Amadeo Cassola. Costumes by Danilo Donati. Assistant to the director Sergio Citti. Edited by Nino Baragli. With Toto (as Toto and as Frate Ciccillo), Ninetto Davoli (as Ninetto and as Frate Ninetto) and a largely non-professional cast. Italian dialogue with English subtitles. Available in 16MM and 35MM Theatrical and Non-theatrical. 91 minutes, 1965.



In both Europe and America, this is Pasolini's best known work: a film that has received tremendous acclaim and has enjoyed great popular appeal. Pasolini, dealing in THE GOSPEL with "sub-proletarian" society as in his novels, poetry and earlier films, avoids the usual spectacular over-dramatization of Jesus' story. "I haven't put the Gospel together," says Pasolini, "and written a scenario of the life of Christ; no, this is precisely the Gospel according to Saint Matthew."

With Matthew as his inspiration, Pasolini shows a Christ who preaches with urgency, who feels deeply for the afflicted people around him, and who experiences bitter anguish and sometimes anger—in short, a complex and even ambivalent Christ. Pasolini says, "there was no attempt to demystify Christ; no, this is precisely the Gospel according to Saint Matthew."

THE GOSPEL uses a variety of film techniques: hand-held camera, some documentary treatment of the action and close-ups reminiscent of Dreyer's THE PASSION OF JOAN OF ARC. In fact the use of so many expressive faces gives the film constant dramatic power. The music—from Bach and Mozart to the Congolese Missa Luba—expands the scope of the film and enriches the action. Pasolini writes that the eclecticism of music serves "to get a synthesis of art and popular culture—all profoundly part of the Christian tradition."

"Perhaps the greatest achievement of Pasolini's THE GOSPEL ACCORDING TO SAINT MATTHEW is that, faithfully keeping to the Gospel text (if slightly condensed) the divine story is seen as a natural human drama against the everyday life of the times."

—Cinema Today

"Certainly the best life of Jesus ever placed on film and probably the finest religious film ever made as well. Indeed, it may come to rank, as the years add to our perspective, among the great movies of all time, regardless of subject."

-Life Magazine

"Direct, provocative and eloquent, noble and touching . . . the film is as violent as history itself."

—Time Magazine

"It is an extraordinary blending of black-and-white reality and the literalness of Saint Matthew's Gospel that Pasolini has here . . . a tremendously provoking stimulus to thought about the drama of Jesus and the meaning of His Life among men."

-New York Times

"The film's most impressive aspect is its relentlessly literal portrayal of the familiar text. Every viewer has his own well-formed ideas of how Christ looked and how he acted. Yet the film constantly makes the viewer feel that what he sees is the way it must have been. Image after image is so natural but so striking that it is as if Matthew (and the viewer) were seeing it all for the first time . . ."

-Catholic Film Newsletter

"... a film made for the reason that makes any art work on this subject valid; the love for Jesus as man or Man."

-Stanley Kauffmann

"A work of almost unsurpassed cinematic beauty and at the same time the first Biblical film that embodies genuine faith."

—Christianity and Crisis

The Gospel According To Saint Matthew

IL VANGELO SECONDO MATTEO





Directed and adapted for the screen by Pier Paolo Pasolini. Produced by Alfredo Bini. Photographed by Tonino delli Colli. Costumes by Danilo Donati. Music by Bach, Mozart, Prokofiev, Congolese Missa Luba, American spirituals. Edited by Nino Baragli. Text of Gospel in Italian (Edition, Pro Civitate Christiana, Assisi). With Enrique Irazoque as Christ, and a non-professional cast including Margherita Caruso, Susanna Pasolini, Marcello Morante, Mario Socrate. Two versions are available: Italian with English sub-titles and English dialogue version. 16MM Non-theatrical only. 136 minutes, 1964.

Biography/Filmography

- 1922 Pasolini was born in Bologna. His father was a government official, and as a boy Pasolini travelled constantly, mastering many Northern Italian dialects.
- 1949 Pasolini attended the University of Bologna, but the war forced him to flee to his mother's house in Carsarsa. There he began writing and in this year moved to Rome. He taught literature and of necessity lived in the slum sections of the city.
- 1955 Publishes a novel, Ragazzi di Vita. (Available in English translation as Ragazzi.)
- 1956 Pasolini works with Fellini on the screenplay for Nights of Cabiria. Other significant collaborations included those with Bolognini on II Bell'Antonio and with Vancini on II Lunga Notte del '43, both 1960.
- 1957 Publishes a volume of poetry, Le Ceneri di Gramsci (The Ashes of Gramsci). Other poetry includes La Religione del mio Tempo (The Religion of my Time) in 1961 and Poesia in Forma di Rosa (Poetry in the form of a Rose) in 1964.
- 1959 Publishes a novel, Una Vita Violenta.
- 1961 ACCATTONE, the first film.
- 1962 MAMMA ROMA

 LA RICOTTA (Episode in ROGOPAG)
- 1964 COMIZI D'AMORE

IL VANGELO SECONDO MATTEO (The Gospel According to Saint Matthew)

1965 THE EARTH AS SEEN FROM THE MOON (Episode in LE STREGHE)

UCCELLACCI E UCCELLINI (The Hawks and the Sparrows)

1967 CHE COSA SONO LE NUVOLE?
(Episode in CAPRICCIO ALL'ITALIANA)

EDIPO RE (Oedipus Rex)

1968 TEOREMA (Theorem)

1969 PORCILE (Pigpen)

MEDEA

Price List

NO ADMISSION CHARGE SHOWING

Definition: No admission charged, no subscription fee, no collection. Audience does not pay money in any form in order to see the film.

Type 1 Showing: \$100 Limited to enrolled members of any class, church, school club, convent, monastery, or seminary where attendance, enrollment, or membership does not exceed 200. Not open to the general public.

Type 2 Showing: \$125 Limited to members of a campus population or other organization or institution where attendance, enrollment, or membership exceeds 200 but does not exceed 500. Not open to the general public.

Type 3 Showing: \$150 Open to the general public, regardless of size of sponsoring organization, where attendance does not exceed 500.

Free Showings Over 500: Please apply for rental quotation where attendance, enrollment, or membership exceeds 500, giving size of hall and full particulars.

ADMISSION CHARGE SHOWING

Definition: Admission charged, or subscription fee, membership dues, specific enrollment fees, collections, or any other form of payment plan requiring payment of money in any form in order to see the film.

Type 4 Showing: \$150 Sale of admission or subscriptions not to exceed 300. These showings may be open to members of a class or club, or to single admission guests from faculty, enrolled student body, or congregation.

Type 5 Showing: \$200 (minimum guarantee) or 50% of gross receipts (whichever is greater); box office report form to be returned immediately after the showing. Sale of admissions exceeding 300 but not exceeding 500. These showings may be open to members of a class or club, or to single admission guests from faculty, enrolled student body, or congregation.

Admission Charge Showings Over 500: Please apply for rental quotation where attendance will exceed 500, giving size of hall and full particulars.

For 35MM theatrical or non-theatrical presentations of ACCATTONE and THE HAWKS AND THE SPARROWS, contact Brandon Films at 830 Third Avenue, New York, N. Y. 10022. (212) 935-2000.

THREE FILMS OF PASOLINI

We have read the price list and wish

RENTAL ORDER BLANK

to order these Pasolini films in 16MM. Please confirm to us. ☐ ACCATTONE Preferred showdate ______ or (alternate)_____ ☐ THE HAWKS AND THE SPARROWS Preferred showdate ______ or (alternate) _____ ☐ THE GOSPEL ACCORDING TO SAINT MATTHEW ☐ Italian language version with English subtitles ☐ English language version Preferred showdate _____ or (alternate)_____ Our showing will be free and we apply for the following type of showing: ☐ Type One ☐ Type Two ☐ Type Three Our showing will not be free and we apply for this type of showing: ☐ Type Four ☐ Type Five Please quote a rate for a free showing to more than 500 people. Our hall seats _____. Please quote a rate for an admission

charge showing over 500. Our hall seats _____. We will charge \$____.

Organization or institution Person in charge

of showing ______

City____State___Zip___

Telephone _____

Date of order_____

Address _____

Signature_____

Please order from the nearest office:

BRANDON FILMS, INC. 221 West 57th Street New York, NY 10019 [212] 246-4867

FILM CENTER, INC. 20 East Huron Street Chicago, IL 60611 [312] 337-2855

WESTERN CINEMA GUILD, INC. 244 Kearny Street San Francisco, CA 94108 [415] 397-4255

Program notes are available in limited quantities on request for each of these films; please call the nearest office, or enclose a note indicating how many notes for each film will be needed.





BRANDON FILMS, INC.

A Subsidiary of Crowell Collier and Macmillan, Inc.

Design/Adelson & Eichinger Inc.
Cover photo/Jerry Bauer

-