

## Document Citation

Title	<b>Film masterpieces by Pier Paolo Pasolini</b>
Author(s)	
Source	<i>Eagle Films Ltd.</i>
Date	
Type	distributor materials
Language	English
Pagination	
No. of Pages	8
Subjects	Pasolini, Pier Paolo (1922-1975), Bologna, Emilia-Romagna, Italy
Film Subjects	Edipo Re (Oedipus Rex), Pasolini, Pier Paolo, 1967 Porcile (Pigpen), Pasolini, Pier Paolo, 1969 Teorema (Theorem), Pasolini, Pier Paolo, 1968

# PUBLICITY INFORMATION

FILM  
MASTERPIECES  
BY

# PIER PAOLO PASOLINI

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PIGSTY  
THEOREM  
OEDIPUS REX

# PASOLINI POWER

Wherever he goes, whatever he does, Pier Paolo Pasolini has a remarkable propensity for creating heated controversies. Born in 1922 in Bologna, his training and early career were predominantly involved with poetry and literature. It was not until he went to live in one of the poorer districts of Rome in 1949 that his outlook – and his writings – turned Marxist and rebellious as the result of the conditions he found there. In fact his first film, "Accatone" was set against this very background.

Now he is among the world's greatest film directors with a host of successes behind him and a near-fanatical following eagerly acclaiming every new enigmatic masterpiece.

"I have been told," he says, "that I have three idols: Christ, Marx and Freud. These are nothing but formulae. In fact, my only idol is REALITY. If I have chosen to be a film maker as well as a writer, it is because rather than expressing that reality by symbols which are words, I prefer the cinematic means of expression, to express reality by REALITY".

It sounds all too simple, but to follow and interpret Pasolini's works is far from that. Each one, however, is a rich, enjoyable and rewarding experience.



## PIGSTY

Pasolini's capacity to shock is very much in evidence in this vigorous anti-bourgeois work compounded from two strangely contrasting stories and situations. Or are they so different? Are the hungry cannibals who killed, raped and plundered so far removed from the rich present-day industrialists whose rapacity is financial? All the victims are human, aren't they? And there is a common moral to be drawn from the fact that they all, in the end, become victims of their own indulgences.

Pierre Clementi convinces in the near-silent role of the starving young man who acquires a taste for human flesh in stunningly photographed volcanic locations. By contrast, the industrialist (Alberto Lionello) and his family and friends, in the rich but static setting of a magnificent mansion, scarcely pause for breath in their pompous verbosity.

"PIGSTY" is probably the most enigmatic of Pasolini's parables to date: as such it is essential viewing for cineastes in general, and his own followers in particular.

## THEOREM

Sensational in its own right, "THEOREM" was the centre of scandal and controversy at the 1968 Venice Film Festival. Having received the highest accolades, including the Catholic Grand Prix, it was then seized by the police and condemned as "obscene". After protracted legal wrangling, however, the Court completely vindicated Pasolini on the grounds that the film was a work of art and therefore could not be considered obscene.

Many felt that the central character of the young man (Terence Stamp) represented Christ, and were horrified by the fact that he bestowed his favours on the various members of a well-to-do family by means of sexual gratification. Pasolini insisted that as we are all forced to live a continuous lie, and he could not demonstrate the contradictions between lie and falsehood in a logical, normal way, he used sexual relationships as the basis of a symbolic story.

Exactly what he meant to symbolise has produced masses of conjecture – and coverage – from serious critics throughout the world, and adulation from his ever-growing army of admirers.

## OEDIPUS REX

Sophocles classic tragedy has been played and filmed many times, but never, by common agreement, as brilliantly and devastatingly as in this unique interpretation by Pasolini.

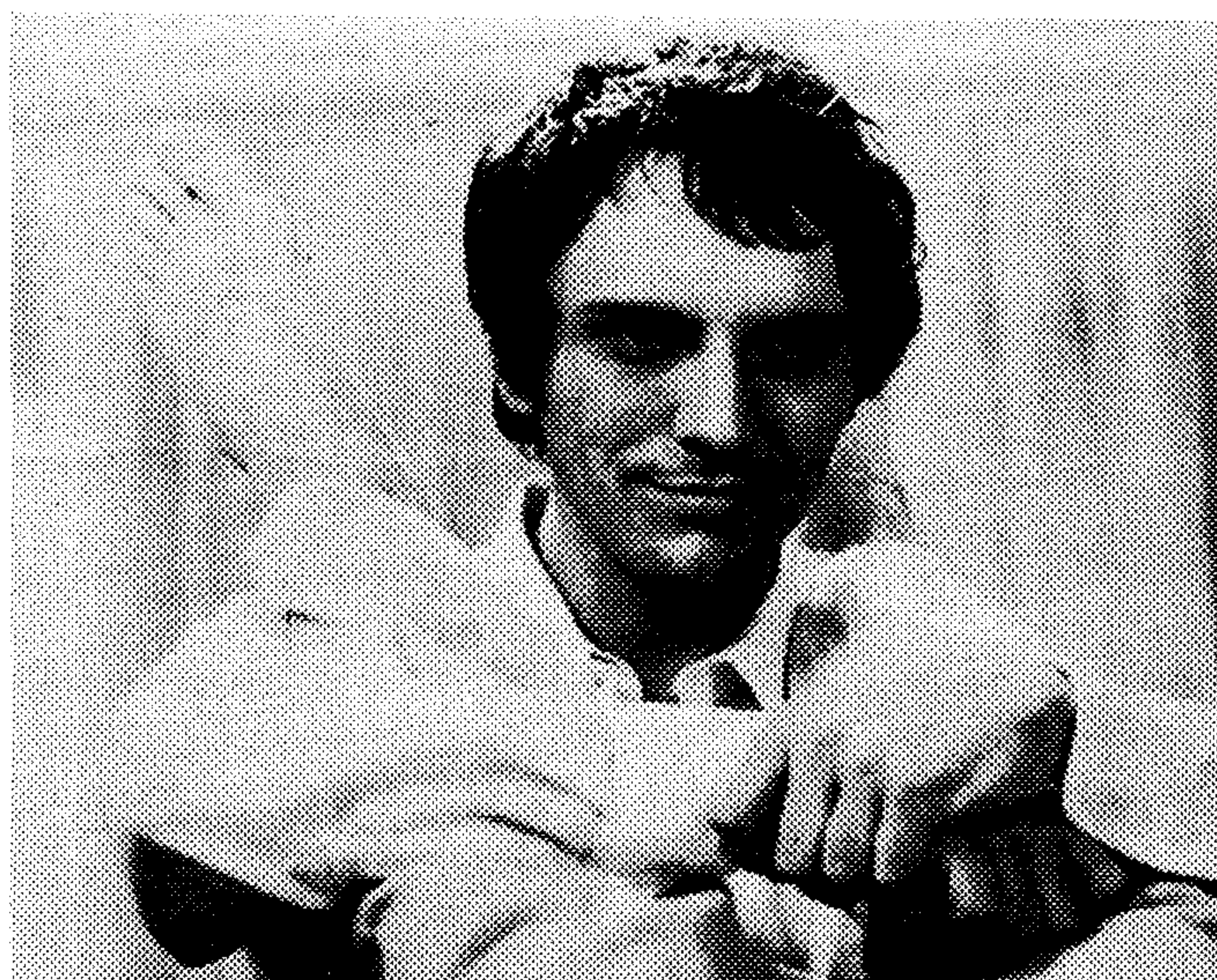
By beginning and ending with modern settings he stresses that the trials and emotions of man are unchanging as well as underlining his own preoccupation with falsehood and reality. For Oedipus, the wise, scorns as false the things he has never known – yet what he thinks he knows is false. Consequently the truth when it appears clearly before his eyes, strikes him as absurd and incomprehensible. One can think of many present day analogies.

Inspired casting brings together Franco Citti in the title role, and the incredibly beautiful Silvana Mangano as Jocasta – his wife and mother. The dialogue is sparing. The location (Morocco) awesomely real, and the visual composition so stunning and and colourful and superbly photographed that somehow even the film world's superlatives seem inadequate.

**NOTE:** The editorial stereotypes illustrated below are free of charge if supplied direct to a newspaper.



**P - E1** The silent, hungry young cannibal (Pierre Clementi) contemplates the remains of one of his victims in this scene from Pasolini's enigmatic — "PIGSTY".



**T - E1** Terence Stamp plays the part of an extraordinary young visitor to a rich Italian household arousing, and returning, intense passion in every member, in Pasolini's prizewinning "THEOREM".



**OR - E1** Having unknowingly killed his father and incestuously married his own mother, the tragic young King (Franco Citti) blinds himself in this scene from Pasolini's "OEDIPUS REX".

## ***This is what the Press said..***

### **ABOUT PIGSTY....**

*"Awesomely beautiful...a fascinatingly challenging experience".*

Clive Hirschhorn - SUNDAY EXPRESS

*"The eye remains transfixed while the mind boggles".*

Cecil Wilson - DAILY MAIL

*"The style is impeccable, the fascination complete".*

Felix Barker - EVENING NEWS

*"Dazzlingly enigmatic".*

Penelope Houston - THE SPECTATOR

*"Mesmerising to watch".*

Penelope Mortimer - THE OBSERVER

*"Extraordinary splendour, impeccably filmed... builds up a structure with the inevitability of a piece of great music".*

John Russell Taylor - THE TIMES

### **ABOUT THEOREM....**

*"Fascinating...extraordinary, intricate and teasing"*

John Russell Taylor - THE TIMES

*"You would be mad to miss it".*

Richard Roud - THE GUARDIAN

*"Overwhelming".*

Dilys Powell - SUNDAY TIMES

*"One of the most fascinating films for a very long time".*

Felix Barker - EVENING NEWS

*"I didn't take my eyes off the screen for a second: I just couldn't. That's Pasolini for you".*

Elsbeth Grant - SHE

*"Immaculately acted and wields immense visual power".*

Cecil Wilson - DAILY MAIL

### **ABOUT OEDIPUS REX....**

*"Ought to be seen at least twice. I was dazzled".*

Dilys Powell - SUNDAY TIMES

*"Pasolini is incomparable...we have to sit there enthralled".*

John Russell Taylor - THE TIMES

*"Absolutely the most dazzling version I have ever seen".*

Alexander Walker - EVENING STANDARD

*"Absorbing and monumental".*

KENSINGTON POST

*"Visually exciting and intensely soul-shattering".*

NEWCASTLE EVENING CHRONICLE

*"A brilliant piece of screencraft".*

John Ross - BRIGHTON GAZETTE

**"PIGSTY"**

(Porcile)

Two parallel stories constitute this enigmatic composition in which Pasolini couches more of his well known protestations on life and Society and human degradation.

Contrasting styles and period are used to emphasise the theme of "devour or be devoured" common to both parables, but in the end it is Man, the all-devouring animal, who succumbs.

**SYNOPSIS**

A hungry young man wanders around a volcanic desert in the 17th Century, eating anything he can, from snakes to butterflies. One day he meets a soldier, confronts him, kills him, and cannot resist the temptation to eat him. Unrepentant, he is joined by another young man in similar straits.

Together they stop a cartload of girl prisoners, killing and devouring the guards and raping the captives, who then join them in a form of cannibal colony. Their exploits are halted when a trap is laid for them. They are captured, taken to a nearby town, tried, and condemned to die by being staked out as prey for wild dogs.

\* \* \* \* \*

Julian is the rich but happy son of a contemporary West German tycoon, Klotz. He does not reciprocate the amorous approaches of his girl-friend Ida. Instead he harbours a terrible secret: he loves pigs.

This secret fetish is discovered by Herdhitze, another powerful industrialist, who endeavours to blackmail Klotz. But in turn, Klotz knows his rival to be an ex-Nazi guilty of war crimes. Each man is therefore in a position to destroy the other, but the stalemate is ended when they agree to merge their businesses. It does not, however, prevent Julian's obsession from taking a final ironic twist as he too, is eaten – by his beloved pigs.

**THE CAST**

Cannibal	PIERRE CLEMENTI
2nd Cannibal	FRANCO CITTI
Klotz	ALBERTO LIONELLO
Mrs. Klotz	MARGHERITA LOZANO
Julian	JEAN PIERRE LEAUD
Ida	ANNE WIAZEMSKY
Herdhitze	UGO TOGNAZZI
Hans	MARCO FERRERI
Marracchione	NINO DAVOLI

**THE CREDITS**

Written and Directed by	PIER PAOLO PASOLINI
Produced by	GIAN VITTORIO BALDI
Photography	TONINO DELLI COLLI
	ARMANDO NANNUZZI
Costumes	DANILO DONATI
Editor	NINO BARAGLI
Music	C.A.M. GHIGLIA

English subtitles

**“THEOREM”**  
(Teorema)

**THE STORY**

Our characters are the members of a well-to-do family: the father, the mother, a son, a daughter and their servant girl. They all lead normal, uneventful lives. The father owns an important factory: the mother is cultivated and stylish, the youngsters go to school, the servant girl comes from a little town in a poor region of Italy.

One day an extraordinary guest arrives: an unusually handsome and unusually intelligent young man with blue eyes and a beautiful barbaric build. He is deeply generous and his virile yet gentle strength shows in everything about him, in all his gestures.

One by one the members of the family fall deeply in love with him, realising that they are doing so. First the servant girl, then the son, then the mother, then the daughter, then the father. It's a love that sweeps all before it; destroying all the ideas they had before about themselves or about life. They lose all sense of normal behaviour; they lose all humiliation in asking their young guest to return their love. And the young man returns their love, one by one; he concedes his beauty and grace to them all.

But the day comes when he must go away; a day of silent farewell.

The father, the mother, the son, the daughter, the servant...remain alone in the house, deeply affected, no longer themselves.

\* \* \* \* \*

It has been a visitation: little by little the young guest reveals, in their memories, that he who gave his love was of a divine nature.

What are the effects of the visitation?

We see them happen — like the demonstration of a theorem — with diverse manifestations on their varied characters.

The humble servant becomes a mad saint, returns to her home town, effects miracles, and finally causes herself to be buried alive.

The daughter falls into a kind of trance, immobile in neurotic mysticism.

The son becomes a painter; a painter both reasoning and crazy who shows in his moving work the anguish of a wounded soul.

The mother and the father, being older, are more solid and categorical than their children: they try to compromise with life, try to resolve their situation through traditional acts and gestures.

The mother becomes a victim of nymphomania and religion, constantly battling with each other: in fact she seeks in other young men what she loves in the young guest, but remains forever disappointed, returning every time in penitence to her traditional religion then once more falling into temptation.

But above all, the father is destroyed in all that he held most sacred, the idea of being an “owner”, a possessor. He gets rid of all he possesses, turns his factory over to the workers, loses himself in the city and removes all his clothes on the city railway station.

The film finishes symbolically, with a shattering cry of terror, of anguish, of expectation, as he stumbles wildly across a desert of volcanic dust...

\* \* \* \* \*

**THE CAST**

The Young Man	TERENCE STAMP
The Father	MASSIMO GIROTTI
The Mother	SILVANA MANGANO
The Son	ANDRES JOSE CRUZ
The Daughter	ANNE WIAZEMSKY
The Maid	LAURA BETTI

**THE CREDITS**

Written and Directed by	PIER PAOLO PASOLINI
Produced by	FRANCO ROSSELLINI
original Music by	ENNIO MORRICONE
Director of Photography	GIUSEPPE RUZZOLINI

English subtitles

Approximate Running Time: 98 Minutes

Certificate: 'X'

## OEDIPUS REX

(Ed oo Re)

The tragic story of Oedipus is a dramatic warning addressed to all men of all times and is just as relevant to men of today.

The famous hero of antiquity who, after having travelled far and wide, witnessing and experiencing the whole range of human sentiments, realises he has understood nothing — and who, when he does eventually understand, blinds himself — is today still one of the most powerful and disturbing images of human thought and behaviour. The surroundings of the modern world are, to be sure, different from those of the remote and archaic world of Oedipus, but the essence of his legendary actions is, in many cases, perfectly applicable to the nature of modern man.

Precisely for these reasons, Pasolini begins and ends his film in contemporary settings into which the story of Oedipus is inserted in all its tragic fullness

### SYNOPSIS

Oedipus, King of Thebes, is determined to eradicate the causes of a terrible plague which afflicts the city. Questioning the oracle, he is told that the city is contaminated by the unpunished death of its former king, Laius.

So the man who murdered Laius must be found. Oedipus, an intelligent and courageous young man who has already delivered Thebes from many difficult situations, and who is fond of calling himself, in a tone of proud defiance, "the son of Fortune", is determined to solve this new mystery.

He seriously suspects his brother-in-law, Creon, and the prophet Tiresias. In fact, Tiresias, questioned at length, constantly refuses to answer and in the end accuses Oedipus himself of the crime

Jocasta, Laius' widow who, after his death, married Oedipus, puts an at least momentary end to this absurd situation. She tells Oedipus to pay no attention, either to oracles or prophets: "Laius was also told by the gods that he would be murdered by his son, and yet Laius' only son died soon after he was born". Jocasta goes on to say, in her eagerness to convince him not to believe these absurd rumours, that life is nothing but a long series of events devoid of all reason, so one may as well abandon all principles and live from day to day.

But Oedipus feels as though a circle were closing in on him, blocking all possible paths of escape. In fact, he too, long ago, had learned from the oracle that one day he would murder his father and then incestuously wed his mother.

As these strange events are taking place, the news suddenly reaches Thebes that Polybus, Oedipus' father, has died in Corinth. Everything seems cleared up at last, and the light of truth seems to sweep away the distressing shadows of doubt.

But the peace and tranquillity which now blandish the mind of Oedipus are quickly destroyed, brought to nothing by the story which is told by one of King Laius' old servants. With great reluctance, deeply grieved by what he has to reveal, the old servant sadly tells the story: Oedipus is the son of King Laius. Oedipus, immediately after birth, had been left by Laius among the crags of Mt. Cithaeron to die. But Fate decreed otherwise and the child was found by Polybus who took him home and adopted him as his son. The revelation is horrifying: the oracle had been right. Oedipus, upon hearing this monstrous tale and beside himself, tears his eyes out. Jocasta, horrified at what she has heard, hangs herself.

And Creon takes his rightful place as King of Thebes.

\* \* \* \* \*

### THE CAST

Oedipus	FRANCO CITTI
Jocasta	SILVANA MANGANO
Merope	ALIDA VALLI
Tiresias	JULIAN BECK
Creon	CARMELO BENE

### THE CREDITS

Written and directed by	PIER PAOLO PASOLINI
Produced by	ALFREDO BINI
Director of Photography	GIUSEPPE RUZZOLINI
Costumes	DANILO DONATI
Editor	NINO BARAGLI

English Sub-titles

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Approximate Running Time: 104 Minutes

Certificate: "X"

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# PRESS AD STEREOS

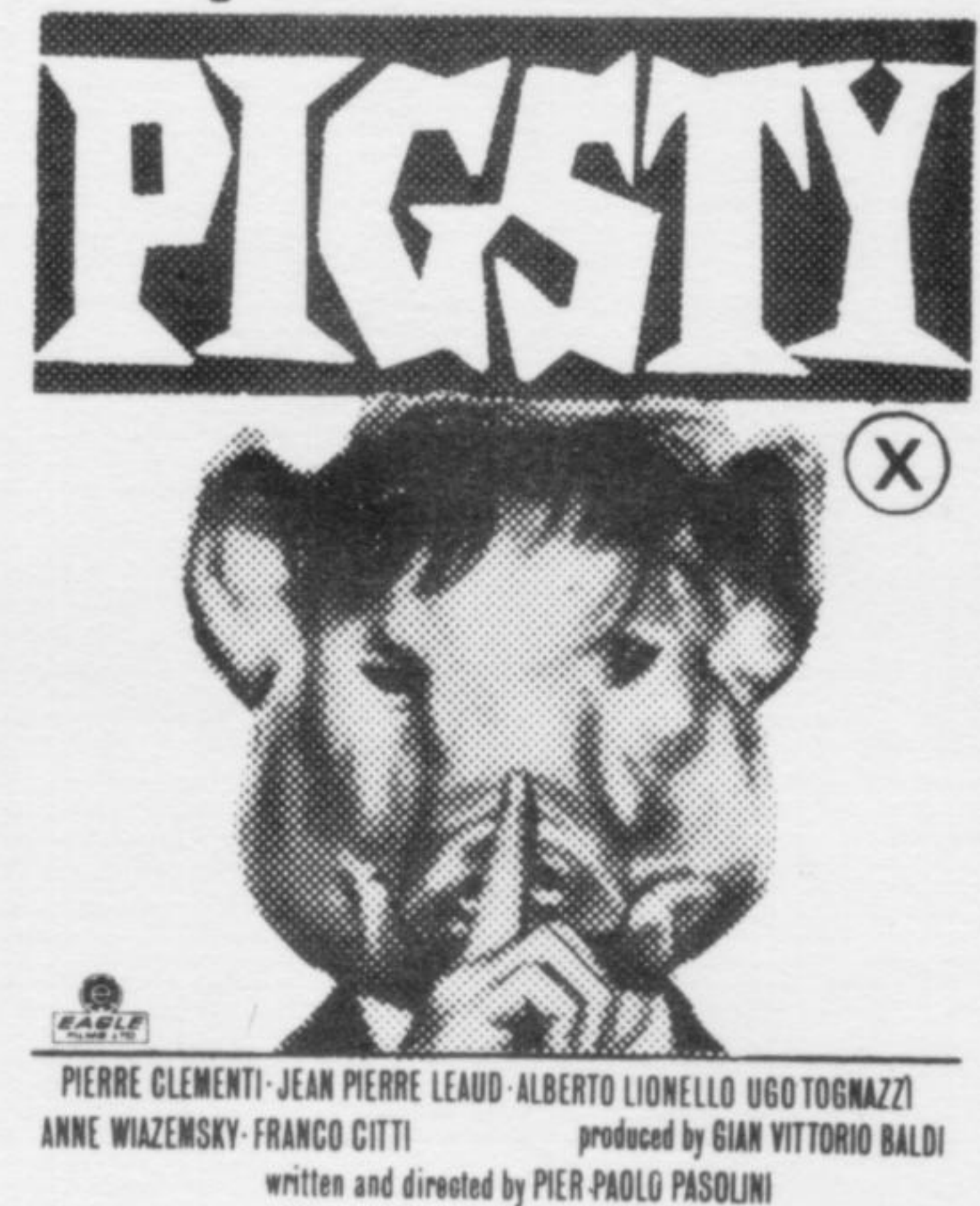
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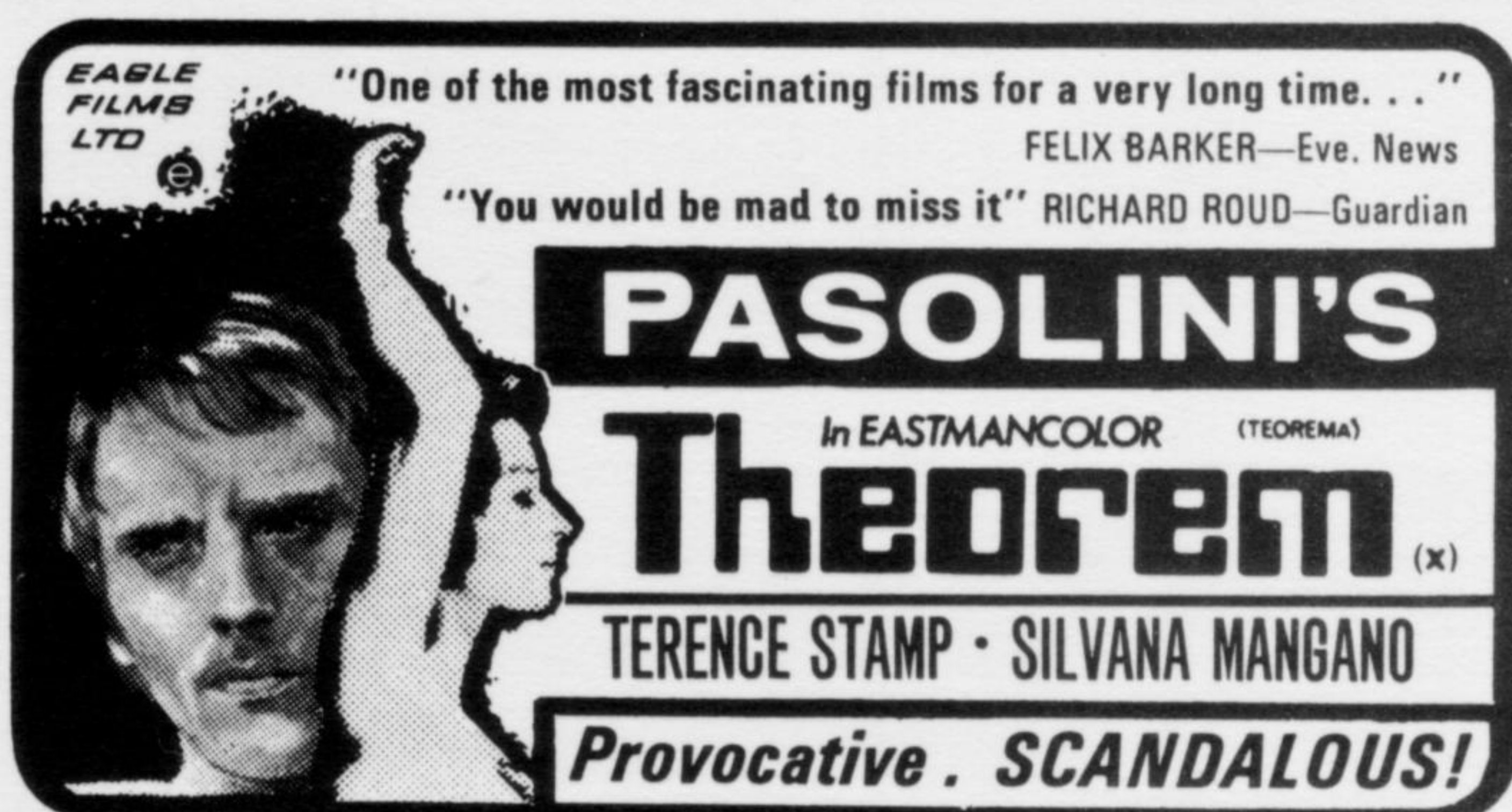
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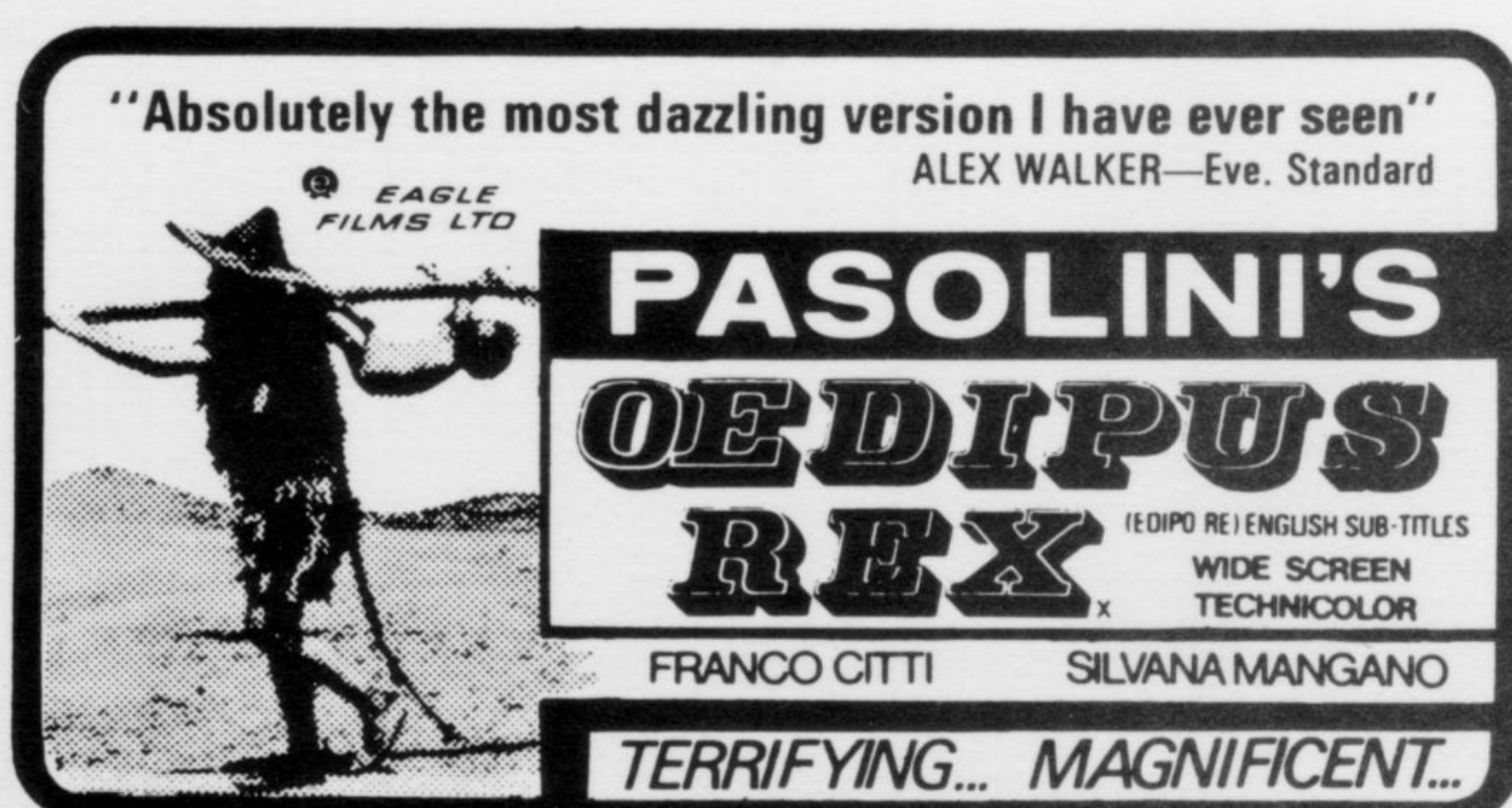
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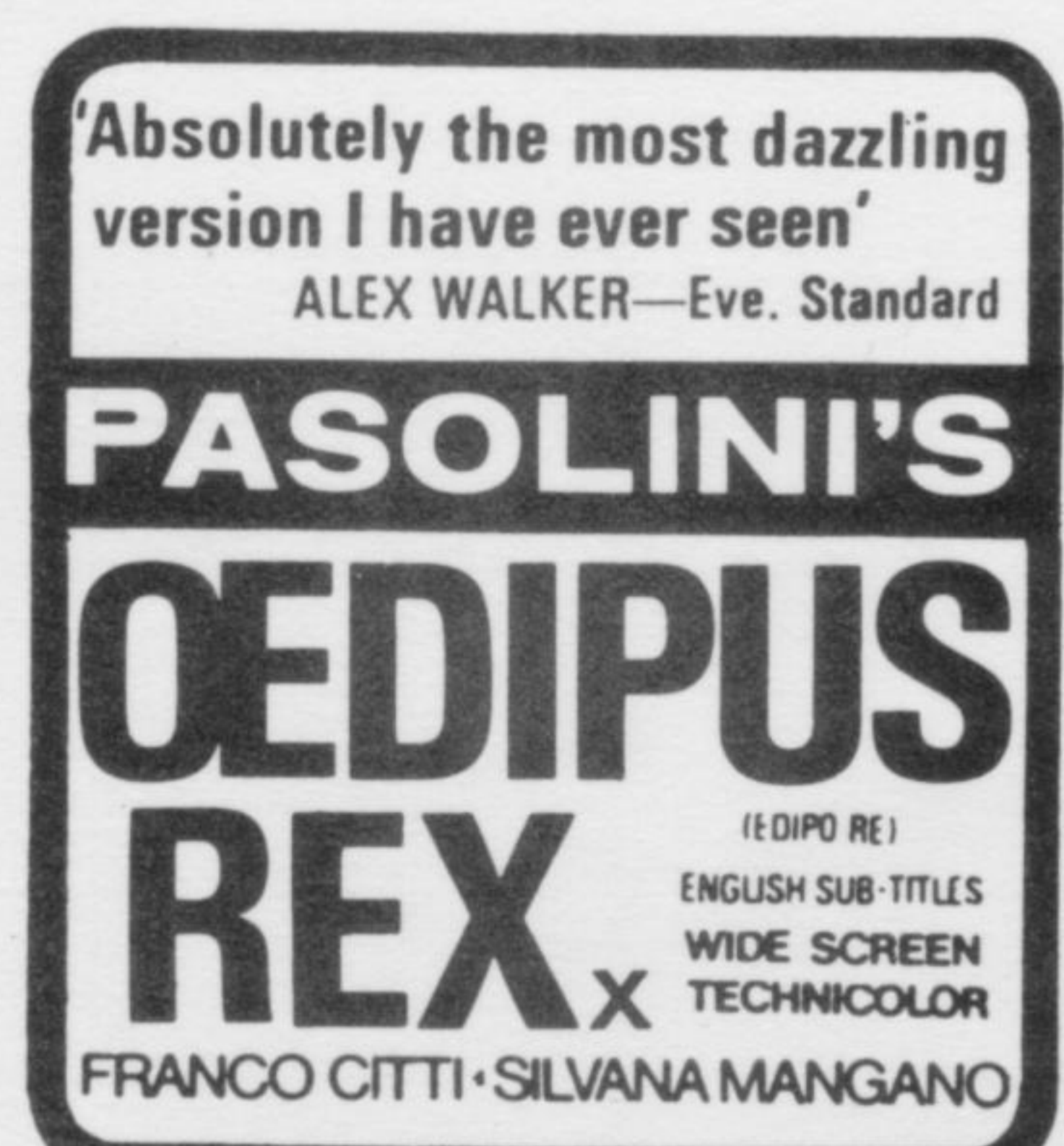
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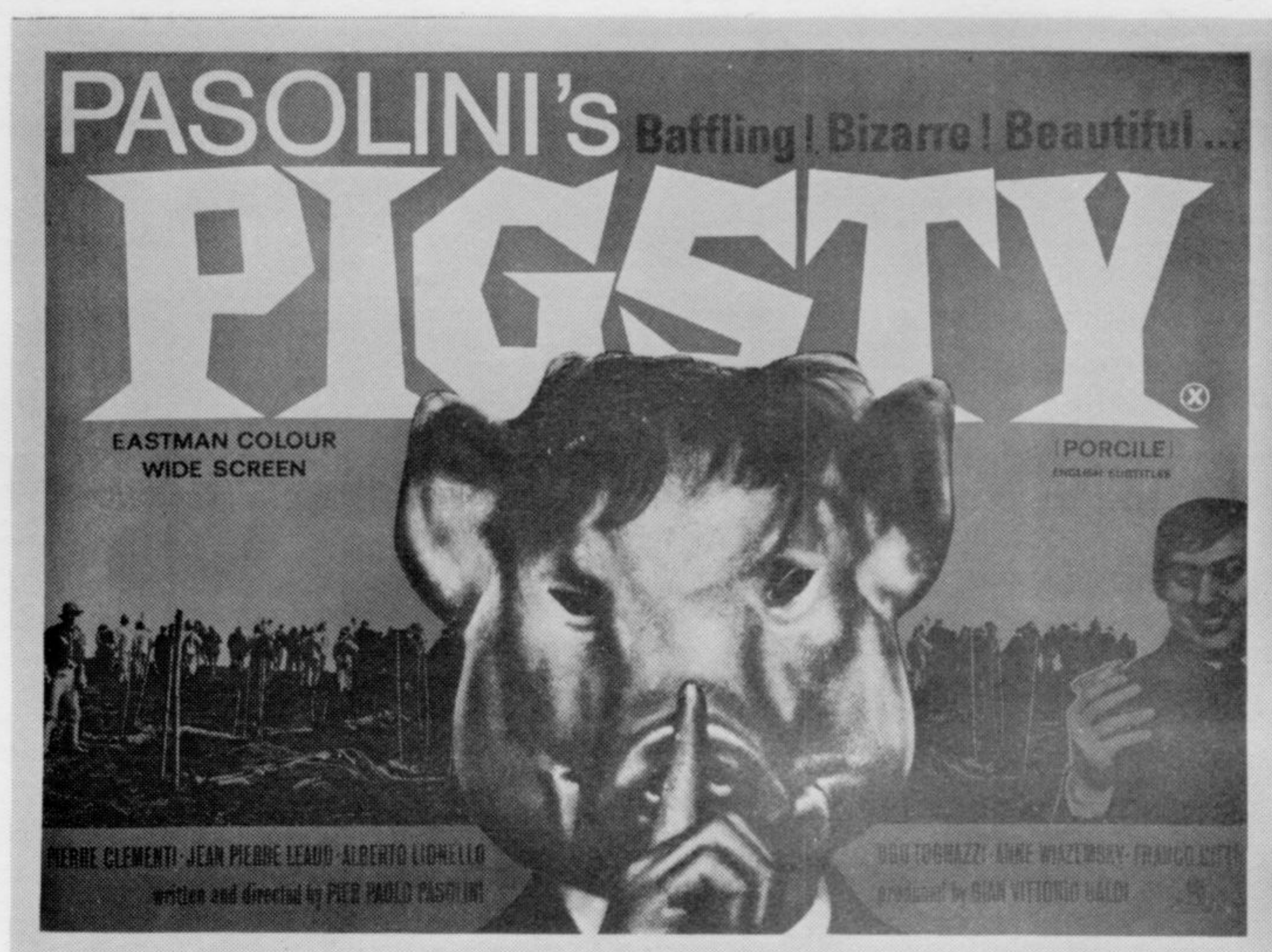
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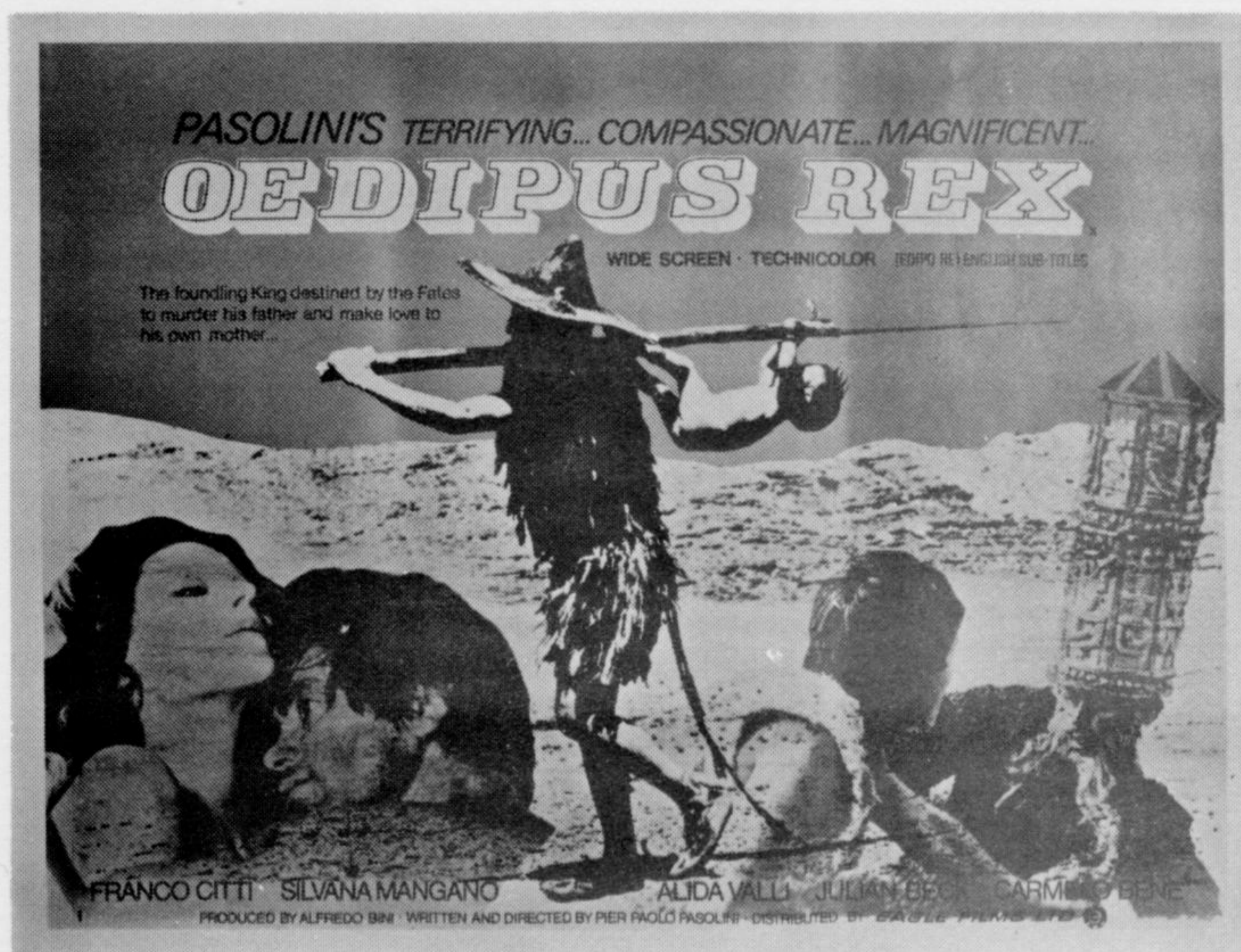
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