

Document Citation

Title	Accattone
Author(s)	Delyse Hawkins
Source	<i>Variety</i>
Date	1961 Sep 06
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Accattone, Pasolini, Pier Paolo, 1961

Accattone (ITALIAN)

Venice, Aug. 31.

Cino del Duca release of an Alfredo Bini (Arco Film)-Cino Del Duca production. Stars Franco Citti; Corsini. Written and directed by Pier Paolo Pasolini. Camera, Tonino delli Colli; music, J. S. Bach, adapted by Carlo Rustichelli; editor, Nino Baragli. At Film Festival, Venice. Running time, 120 MINS.

Accattone	.....	Franco Citti
Stella	.....	Franca Pasut
Maddalena	.....	Silvana Corsini
Ascenza	.....	Paola Guidi
Nannina	.....	Adele Cambria
Balilla	.....	Mario Cipriani

This is a fascinating debut in direction by writer-director Pier Paolo Pasolini, who has scripted some interesting pix here in past few years, and who was only recently named one of Nobel Prize candidates in poetry. Strange and downbeat pic rates foreign attention for arty spots. In Italy, this low-budgeter could gross well, especially if given proper ad-pub launching.

Tale is essentially about Accattone, a sort of Roman rebel without a cause who lives from hand to mouth in the daily pursuit of the wherewithal to live, preferably accomplished without manual labor, and sometimes with the unsavory financial support of local prostitutes. This world of men and women who skirt legality, often flaunting laws and mores, is particular to Pasolini, and has been as much criticized as it has been praised. It's naturally repellent, but has a certain earthy poetry to it to make it acceptable to all but prudes. Basically, pic's story recounts Accattone's way of life, then introduces a new love (he's married, but has abandoned wife and kids) which influences him for better, drives him to work for a living, but ironically brings about

his final demise and death just as he's determined to go straight, or as straight as one of his ilk can go. Pic's fascination—and its values—lie in the realism with which the writer-director has rendered setting and characters of his world, more than in the story line per se, and in the colorful, vulgar, gross, yet humorous and poetic dialog of these human beings reduced to lowest human condition.

His actors, practically every one of them taken from life (many are reenacting their slum selves) are all excellent, and a more colorful lot cannot be imagined, nor will their actions be viewed without some shock and distaste by some. Franco Citti is especially standout as the sleepy-eyed Accattone, a definite find. Dozens of others fill out the picture with almost equal ability, though here and there a naive stint tips its non-pro origins. Pic needs some trimming to heighten effect and tighten story, and it's likely that other passages and bits may prove too crude for censor tastes. The themes treated are likewise sizzlers, with implied and outspoken social criticism, and one may question the validity and logic of this one or that. Yet this is an illogical world that's being viewed, and the total effect is one of great impact. Technical credits are uneven, though acceptable, indicating low budget origins. A Bach musical adaptation effectively counterpoints action, especially in a fight scene.

Hawk.