

## Document Citation

Title	<b>Salo o le centiventi giornate di Sodoma</b>
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Source	<i>Variety</i>
Date	1975 Nov 26
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Salò o le 120 giornate di Sodoma (Salo, or the 120 days of Sodom), Pasolini, Pier Paolo, 1975

# Salo O Le Centiventi Giornate Di Sodoma

(Salo or the 120 Days of Sodom)

(ITALIAN-COLOR)

*Variety* 11-26-75 Paris, Dec. 2.  
United Artists release of PEA, UA

(Paris) production. Features entire cast. Directed by Pier Paolo Pasolini. Screenplay, Pasolini with the collaboration of Sergio Citti from the book by the Marquis De Sade; camera (Technicolor), Toniono Delli Colli; editor, Umberto Anselucci; musical advisor, Ennio Morricone. Reviewed at First International Paris Film Fest, Paris, Nov. 22, '75. Running time, 117 MINS.

Duke ..... Paolo Bonacelli  
Bishop ..... Giorgio Cataldi  
Magistrate ..... Uberto P. Quintavalle  
Castelli ..... Catarina Boratto  
Vaccari ..... Helene Surgere  
Virtuoso ..... Sonia Saviange

Even given the permissiveness of the present time, United Artists may have trouble with the late Pier Paola Pasolini's final film, which takes off from the Marquis de Sade updated to the last days of Mussolini's dictatorship, 1944-1945. It is a sordid, degenerate concept of humanity wherein four leaders of the local fascist mechanism retire to a remote chateau, of the kind depicted by de Sade. The party comprises 16 girls and boys, young collaborators and assorted victims and nasties. It's all supposed to be a metaphor about fascism. Others will rate it pornographic voyeurism.

Leaders of the orgy have four aging courtesans telling tales that excite them and are then worked out on the teenagers. There is sodomy, of both girls and boys, mock weddings, flagellation, shooting a young guard who sleeps with a servant, an orgy of scatology as some are ordered to eat fesces or urinate on their masters. Finally a mass torture and murder orgy.

Pasolini obviously wanted to shock and has succeeded. But this is not enough and his tendency towards ritual, confused didactics and aphorisms about power are not always clear.

No doubt there will be added interest in the pic due to Pasolini's own brutal murder by a boy pickup. Film has already been forbidden showing in Italy as unfit for audiences. —Mosk.