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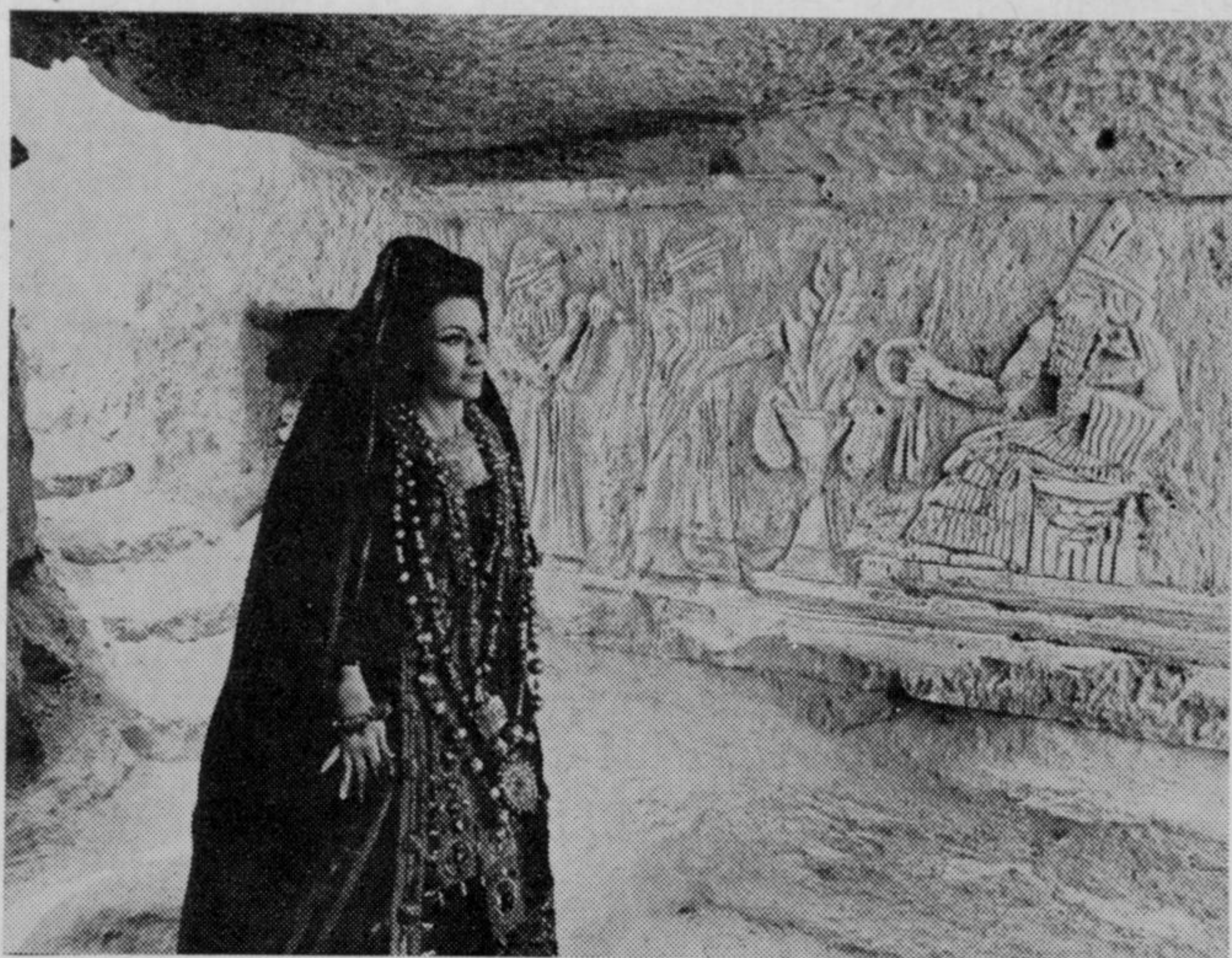
Friday, October 23

9:45 p.m.

MEDEA

Italy

Source and Production: San Marco Films, Rome. **Script and Direction:** Pier Paolo Pasolini. **Photography:** Ennio Guarnieri. **Leading Players:** Maria Callas, Giuseppe Gentile, Massimo Girotti, Laurent Terzieff, Margareth Clementi.



The great Italian director, Pasolini, attracted by the possibilities of interpreting classical tragedy in cinematic terms, had already explored the juxtaposition of modern Rome with the ancients in his eclectic, incredibly brilliant **Oedipus**. Inspired by his experiences, he has now gone even further with a stunning version of **Medea**. A personal reverie of Greek legend, Pasolini's reconstruction of the familiar story is charged with a totally new, exotic astonishment for those who immerse themselves into its strangeness. Jason's quest for the Golden Fleece, his seduction of the barbaric princess, Medea, and the entire evocation of a legendary past are embellished with the art of various cultures; the same sort of wonder prevails that one might experience if he should suddenly encounter a centaur on the Moroccan desert. Everything is part of a beautiful cinematic tapestry, and Medea's horrific vengeance when she is deserted by Jason are given grandeur and pathos by the presence of the great opera star, Maria Callas. In her screen debut, Miss Callas is a magnificent princess. Pasolini has emphasized the regal mystery and sultry brooding of Medea, and by the arid chug-rubble of grotesque rocks in North Africa, Piero Tosi's elaborate costumes and delicate Oriental strains lilting in the air, Maria Callas performs with striking authority and tragic awareness. The processes of savage ritual and demonic incantations are ever-present, and Pasolini's **Medea**, as timeless as other interpretations of this tragic myth, succeeds in weaving a realistic spell, hypnotizing an audience with an imaginary past.