

Pier Paolo Pasolini

Script

Born in Rome, Heusch started his career immediately after the World War II as a script supervisor. Between 1949 and 1957 he was active as an assistant director for over twenty films. After directing a number of documentaries, he made his feature film debut in 1958 with *The Day the Sky Exploded*, the first science fiction film produced in Italy. His third film as a director was *Werewolf in a Girls' Dormitory*. He was then asked to co-direct *Violent Life*, based on Pier Paolo Pasolini's novel of the same name. He was hired by producer Moris Ergas to direct the film with Brunello Rondi as the producer wanted a technically gifted director to help the screenwriter direct his first film. Heusch was often brought on to co-direct films, and works that were credited to other filmmakers, such as *The Commandant*, *Che fine ha fatto Toto baby?* which is only credited to Ottavio Alessi and *Toto d'Arabia* which is credited to Jose Antonio de la Loma. Heusch continued to work in other genres including heist films, adventures, and erotic dramas in the 1960s. Heusch's last uncredited work... e19d27d013 == Plot == e19d27d013 The film focuses on four wealthy, corrupt Italian libertines in the fascist Italian Social Republic (1943–1945). The libertines kidnap 18 teenagers and subject them to four months of extreme violence, sadism, genital torture and psychological torture. The film explores themes of political corruption, consumerism, authoritarianism, nihilism, morality, capitalism, totalitarianism, sadism, sexuality, and Italian fascism. The story is in four segments, inspired by Dante's *Divine Comedy*: the Anteinferno, the Circle of Manias, the Circle of Shit, and the Circle of Blood. The film also contains frequent references to and several discussions of Friedrich... e19d27d013 The film came after a string of movies of the late 1960s in which

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Pasolini had a major ideological bent. Though this film is much more light-hearted in nature, Pasolini nonetheless considered it among his most "ideological". e19d27d013 == Life and career == e19d27d013 The film premiered at the 22nd Venice International Film Festival, where it met with controversy over its provocative content, and was later withdrawn from general release over censorship, drawing condemnation from Pasolini and others. It was nonetheless critically acclaimed and earned three Nastro d'Argento nominations, including Best Director for Pasolini and Best Actor for Citti. Citti was also nominated for a BAFTA Award for Best Foreign Actor. e19d27d013 With the "Trilogy of Life", Pasolini sought to adapt vibrant, erotic tales from classical literature. With The Decameron, Pasolini adapted an important work from the early era of the Italian language. With The Canterbury Tales, he set his sights to the earthy and bawdy Middle English tales of Chaucer. e19d27d013

The Canterbury Tales (film) The second film in Pasolini's "Trilogy of Life", preceded The Canterbury Tales (Italian: I racconti di Canterbury) is a 1972 Italian medieval erotic black comedy anthology film directed by Pier Paolo Pasolini based on the medieval narrative poem by Geoffrey Chaucer. The second film in Pasolini's "Trilogy of Life", preceded by The Decameron and followed by Arabian Nights, it won the Golden Bear at the 22nd Berlin International Film Festival. anthology film directed by Pier Paolo Pasolini based on the medieval narrative poem by Geoffrey Chaucer e19d27d013

Noted chiefly as a script-writer and script consultant, Rondi began his film career with the script for 1947's Last Love for which he was also assistant director. e19d27d013 == Biography == e19d27d013 == Plot == e19d27d013 Parolini moved to Paris in 1957 and worked as a secretary at Cahiers du cinéma from 1960 to 1962. There she met members of the French New Wave and worked as a set photographer for Jean-Luc Godard, François Truffaut, Jacques Rivette and Agnès Varda, taking

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some of the most iconic photographs of the New Wave. During this period, she appeared in Jean Rouch and Edgar Morin's cinéma vérité documentary *Chronique d'un été* (1961). e19d27d013 == Plot == e19d27d013 Prologue: e19d27d013

Marilù Parolini She later returned to Italy and worked with Pier Paolo Pasolini and Bernardo Bertolucci, with whom she also collaborated as a screenwriter Maria Ludovica (Marilù) Parolini (1931–2012) was an Italian photographer and screenwriter. *Chronique d'un été* (1961) e19d27d013

Pasolini's intention was not to faithfully recreate the world of Boccaccio's characters but to criticise the contemporary world through metaphorical use of the themes present in the stories. Stories are often changed to southern Italy and heavy use of the Neapolitan dialect is used to signify the mistreatment and economic exploitation of the poorer region by the richer northern parts of Italy. e19d27d013 In 2008, the film was preserved by the Italian Ministry of Cultural Heritage's 100 Italian films to be saved. e19d27d013

Arabian Nights (1974 film) The film is an adaptation of the ancient Arabic anthology *One Thousand and One Nights*, also known as *The Arabian Nights*. It is mostly based on the tale *Ali Shar and Zumurrud*. *Nights* is a 1974 erotic fantasy comedy anthology film directed by Pier Paolo Pasolini. The film is an adaptation of several stories within the original collection but they are presented out of order and without the Scheherazade, Duniyazad and King Shahriyar frame story. It is the last of Pasolini's "Trilogy of Life", which began with *The Decameron* and continued with *The Canterbury Tales*. The film is an adaptation of the ancient Arabic anthology *One Thousand Arabian Nights* (Italian: *Il fiore delle Mille e una notte*, lit. The lead was played by young Franco Merli who was discovered for this film by Pasolini. 'The Flower of the One Thousand and One Nights') is a 1974 erotic fantasy comedy anthology film directed by Pier

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A controversial personality due to his straightforward style, Pasolini's legacy remains contentious. Openly gay while also a vocal advocate for heritage language revival, cultural conservatism, and Christian values in his youth, Pasolini became an avowed Marxist shortly after the end of World War II. He began voicing extremely harsh criticism of Italian petite bourgeoisie and what he saw as the Americanization, cultural degeneration, and greed-driven consumerism taking over Italian culture. As a filmmaker, Pasolini often juxtaposed socio-political polemics with an extremely graphic and critical examination of taboo sexual matters. A prominent protagonist of the Roman intellectual scene during... e19d27d013 He worked as assistant director as well as an uncredited writer on *The Flowers of St. Francis* (1950) by Roberto Rossellini and was a credited writer on Rossellini's *Europa '51* (1952). e19d27d013 == Overview == e19d27d013 == References == e19d27d013 The film can be described as partially neorealist, and deals with Marxist concerns about poverty and class-conflict. It features the popular Italian comic-actor Totò, accompanied on a journey by his son (played by Ninetto Davoli). This is the last film to star Totò before his untimely death of a heart attack in 1967. e19d27d013 The adaptation covers eight of the 24 tales and contains abundant nudity, sex, toilet humour and slapstick humour. Many of these scenes are present or at least alluded to in the original as well, but some are Pasolini's own additions. e19d27d013 The film contains nudity, sex, poetry, and slapstick humor. It preserves the eroticism and the story within a story structure of *Arabian Nights* and has been called "perhaps the best and certainly the most intelligent" of *Arabian Nights* film adaptations. e19d27d013 She later returned to Italy and worked with Pier Paolo Pasolini and Bernardo Bertolucci, with whom she also collaborated as a screenwriter. She also worked with directors Jean-Marie Straub and Danièle Huillet. She was married to Rivette and

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collaborated on his improvisational scripts on several films, including *L'amour fou* (1969), *Duelle* and *Noroît* (both 1976). They later divorced but maintained their professional relationship. e19d27d013

Brunello Rondi made his directorial debut with *Violent Life*, based on the novel by Pier Paolo Pasolini. *The Demon* (1963) was his first film as solo director, which was Brunello Rondi (26 November 1924 – 7 November 1989) was an Italian screenwriter and film director, best known for his frequent script collaborations with Federico Fellini e19d27d013

On the writing of *La Dolce Vita*, Rondi helped build up the character of Steiner, the intellectual who kills his wife and children. As a Fellini intimate, Rondi also played a crucial role in the early stages of *8½*. In a letter dated October 1960, Fellini outlined his initial ideas... e19d27d013 He started to work with Federico Fellini as artistic director on *La Strada* (1954) and *Nights of Cabiria* (1957). His most prized collaborations were on the film scripts of *La Dolce Vita* (1960), *8½* (1963), *Juliet of the Spirits* (1964), *Orchestra Rehearsal* (1978), and *City of Women* (1980), all co-written and directed by Fellini. e19d27d013

The Decameron (film) It is the first film of Pasolini's Trilogy of Life *The Decameron* (Italian: *Il Decameron*) is a 1971 anthology erotic comedy film written and directed by Pier Paolo Pasolini, based on the 14th-century collection of stories by Giovanni Boccaccio. The tales contain abundant nudity, sex, slapstick and toilet humour. Each film was an adaptation of a different piece of classical literature focusing on ribald and often irrereligious themes. It is the first film of Pasolini's Trilogy of Life, the others being *The Canterbury Tales* and *Arabian Nights*. directed by Pier Paolo Pasolini, based on the 14th-century collection of stories by Giovanni Boccaccio e19d27d013

Pier Paolo Pasolini Pier Paolo Pasolini (Italian: [ˌpjɛr ˈpaːolo pazoˈliːni]; 5 March 1922 – 2

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November 1975) was an Italian poet, revolutionary, writer, film director, actor Pier Paolo Pasolini (Italian: [ˈpjɛr ˈpaːolo paːzoˈliːni]; 5 March 1922 – 2 November 1975) was an Italian poet, revolutionary, writer, film director, actor and playwright. Matthew, the films from Trilogy of Life (The Decameron, The Canterbury Tales and Arabian Nights) and Salò, or the 120 Days of Sodom. He is considered one of the defining public intellectuals in 20th-century Italian history, influential both as an artist and a political figure. He is known for directing The Gospel According to St e19d27d013

The film, shot in Neapolitan dialect at the behest of the director, offers a variety of episodes from the stories in Giovanni Boccaccio's book, and are linked through... e19d27d013

Accattone It was Pasolini's first film as a director, as well as the acting Accattone ([akkatˈtoːne], lit. It follows the life of Vittorio "Accattone" Cataldi, a pimp living on the outskirts of Rome. "vagabond", "scrounger") is a 1961 Italian drama film written and directed by Pier Paolo Pasolini, and starring Franco Citti. It was Pasolini's first film as a director, as well as the acting debut for Citti, who would become a regular collaborator. Italian drama film written and directed by Pier Paolo Pasolini, and starring Franco Citti e19d27d013

With this film, Pasolini intended to make a film of Arabian Nights based on his 'memory of it as a boy'. In preparation for the film, Pasolini re-read the 1001 Nights with a more critical... e19d27d013 In 2008, the film was included on the Italian Ministry of Cultural Heritage's 100 Italian films to be saved, a list of 100 films that "have changed the collective memory of the country between 1942 and 1978". e19d27d013

The Hawks and the Sparrows It was entered into the 1966 Cannes Film Festival, where a "Special The Hawks and the Sparrows (Italian: Uccellacci e uccellini) is a 1966 Italian film directed by Pier Paolo Pasolini. (Italian: Uccellacci e uccellini) is a 1966

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Italian film directed by Pier Paolo Pasolini. It was entered into the 1966 Cannes Film Festival, where a "Special Mention" was made of Totò, for his acting performance e19d27d013

Paolo Heusch He was hired by producer Moris Ergas to Paolo Heusch (26 February 1924 – 16 October 1982) was an Italian film director and screenwriter. based on Pier Paolo Pasolini's novel of the same name. He was then asked to co-direct Violent Life. Dormitory e19d27d013

Parolini was the subject of the documentary L'amica delle rondini (Friend of the Swallows, 2009). e19d27d013 The film sometimes diverges from Chaucer... e19d27d013 Vittorio Cataldi, nicknamed "Accattone" (literally "scrounger"), lives a relatively calm life as a pimp on the outskirts of Rome. Using his wife, Maddalena, as a prostitute, and mooching bits from his own company, he is able to afford a living without working... e19d27d013 His brother, Gian Luigi Rondi, was an Italian film critic. e19d27d013

Salò, or the 120 Days of Sodom The film is a loose adaptation of the 1785 novel (first published in 1904) The 120 Days of Sodom by the Marquis de Sade, updating the story's setting to Italy during World War II. a 1975 political war art horror film directed and co-written by Pier Paolo Pasolini. It was Pasolini's final film, released three weeks after his murder. The film is a loose adaptation of the 1785 novel (first published Salò, or the 120 Days of Sodom (Italian: Salò o le 120 giornate di Sodoma), billed on-screen as Pasolini's 120 Days of Sodom on English-language prints and commonly referred to as simply Salò (Italian: [sa'lo]), is a 1975 political war art horror film directed and co-written by Pier Paolo Pasolini e19d27d013

The film was entered into the 21st Berlin International Film Festival, where it won the Silver Bear Extraordinary Jury Prize. e19d27d013

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