

“MISTIFICAZIONE DI UNA MORTE.  
PIER PAOLO PASOLINI”

“ONE DEATH MYSTIFICATION.  
PIER PAOLO PASOLINI”

Black frame, corner inscription:

IN MEMORIA PADRE ANGELO ARPA

Images of Rome in 1994. Behind the scenes, an autobiographical story about the acquaintance and friendship with Padre Angelo Arpa is being told.

A short portrait of Father Angelo Arpa.

- .... One particular day, once again, we are talking about Pier Paolo Pasolini. This time, about his death. I did not know much about it, but for me, it was as important as for Father Angelo. I told him my own version of P.P.P.'s death. Padre listened, not speaking a word. From the look in his eyes, I could only read that it could be true.

- Padre, Pasolini died immediately, it is his body that was mangled afterwards. The killer did it in distress. PASOLINI DID NOT SUFFER FOR SO LONG. This, perhaps, was essential, maybe not only for me, but for both of us. Thus began my own mystification of Pier Paolo Pasolini's death.

CAPTION:                                    ONE DEATH MYSTIFICATION.  
PIER PAOLO PASOLINI

Documentary archival episodes (subject to change and expand):

“The situation in Lebanon has been increasingly difficult. Another fivescore has been killed in the civil war that has been convulsing the country.”

“In Paris, Eugene Peugeot dies at 76- years of age, the son of the same-name car industry founder.”

“American astronaut Cristian Simson III discovers a new galaxy, located 55 thousands of light years away from the Milky Way.”

“Rome. Three terrorists, disguised as agents, blow up the Termini central railway station.”

“Georges Carpentier dies in Paris at 82 years of age, one of the most prominent boxing champions of all times”.

“Rome’s Chief magistrate sentences 78 persons accused of the failed Borghese attempt.”

“Nobel prize goes to professor Renato Pulbecco, ne Catanzaro, for his cancer treatment research.”

“Milan. In Affori bank robbery, the burglar kills SP agent by firing machine gun series”.

“The new Pan American Games record: black Brazilian Joao Carlos de Oliveira soars 17. 89 meters in a triple jump.”

“A massive getaway in Rome: 12 prisoners escape from the Regina Coelli prison.”

“Antonello Venditti concert in Rome Valle Theatre attracts hundreds of fans.”

The reports begin to focus on Rome by using local chronicle on a variety of changing local topics. The reporting dates are November 1 and November 2 of 1975.

“Ostia. Near the coast, among the poky little houses, the body of barbarically murdered 53-year-old P.P.Pasolini has been found. 17-years-old Giuseppe Pelosi admits committing the crime.”

The information continues in a TV report about P.P.Pasolini.

“At the crossroads of Via Nomentana and Viale Regina Margherita streets, two cars crash into each other, killing three of the passengers.”

The archival materials of November 1 and November 2, 1975, switch to the reports of today's events, shot specifically for this purpose and used in the existing current newsreels.

A transition from November 1 and November 2, 1975, to the current era, is not perceptible immediately.

(The reports are using the filming style of those times).

“Ostia: near the coast, among the poky little houses, the body of barbarically murdered 53-year-old Pier Paolo Pasolini has been found. 17-years-old Giuseppe Pelosi admits committing the crime. Giuseppe Pelosi (a.k.a. Pino la Rana) claims that he and the writer held a secret meeting, before the end of which, a violent conflict arose between them. In the course of their collision, according to Pelosi's story, he grabbed a stake and struck Pasolini in the head for several times, then went into the director's car in trying to escape, and, shocked by the incident, repeatedly ran over the body, which showed no signs of life. The cruel and bloody version of the fact raises doubts to the investigators of the case. It seems impossible to them that Pasolini, who was powerfully built and had a sporty body, could be disemboweled so much by the young man. ”

This section is an introduction to the most diverse versions of P.P.Pasolini murder:

- The film displays the different versions of P.P.Pasolini murder, as told by Pino Pelosi at different periods of time;
- It uses the versions recorded by P.P.Pasolini's nearest and dearest persons (eg., the video-based version as told by Sergio Citti);
- It also uses the various versions as displayed in the films (eg. “Pasolini, Un Delitto Italiano”, directed by Marco Tullio Giordana).

Interviews with witnesses, accident investigators, film directors, journalists and writers who have described the incident.

The place of Pasolini's death nowadays.

Interview with Pino Pelosi today: a conversation on those events, his prison experience, his world's vision and his values.

Interviews with those who were Pino Pelosi's prison and cell fellows.

Interview with persons who were Pino Pelosi's friends in 1975 (among others, there is a question why Giuseppe Pelosi had his nickname, "Pino la Rana" – "Joey the Frog").

Archival materials on P.P.Pasolini, excerpts from his films, texts, quotations, eg .: "All of my life, I was afraid of a violent death" (P.P.Pasolini)

Caption:

EPILOGUE

CONFRONTATION and (maybe) INTERROGATION

Text on a black background:

"I know, though I do not have the facts ..." (P.P.Pasolini)

Offscreen:

- The real death, Pier Paolo Pasolini did know about it. In particular, those who loved the Poet, wished to know about it.

Returning to the beginning of the film:

"- Padre, Pasolini did not suffer ... for so long."

N.B .: The corner screen shows the exact date and hour of the recording.

Ostia, Pasolini's death place today (morning, day, evening, night).

Offscreen:

- When you, in looking at those materials, suffer the pain of what has happened, turn off the camera by yourself. And if I complete the interrogation, if it happens before you tell the truth, Pino, I will switch off the camera by myself.

A room with no people in it. Chairs and tables. The corner of the screen shows the exact date and hour of the recording.

Offscreen:

- I do not know whether the confrontation will move to the interrogation. A criminologist who investigates the murder, he told me the fundamental principle of interrogation: if you, by yourself, know the truth, if you, in the most difficult case, in the absence of facts, can anticipate and feel it deeply, then obtaining the evidence is simple. And that does not mean violence against the accused.

Pino Pelosi in front of the camera, a close-up: he is watching the mounted versions of Pasolini's death.

We can only hear the sound of the recordings.

NB: Currently, we do not know the duration time of this episode.

Caption:

END

On a black background:

“Ah, cio` che tu vuoi sapere, giovinotto,  
Fimirà non chiesto, si perdera` non detto.“  
(„A un ragazzo“, P.P.Pasolini)

“Ah, what you want to find out, young man,  
Finally, might not be asked, and will vanish unsaid. ”

(“To a Boy”, by P.P. Pasolini)