

ely
film
society

oCtober
2018

the
notes

coming up
@ kings lynn

- **FILM** Thursday 25th October
7.30pm **THREE BILLBOARDS
OUTSIDE EBBING, MISSOURI**
- **FILM** Thursday 8th November
7.30pm **JOURNEY'S END**
- **CLOSE-UPS EVENT**
Thursday 29th November
7.30pm **Heist Films**

further details klcc.uk

Rome, Open City

Roberto Rossellini, Italy 1945

Italian title *Roma, città aperta*

Screenplay by Sergio Amidei,
Federico Fellini & Roberto Rossellini

Aldo Fabrizi Don Pietro Pellegrini
Anna Magnani Pina
Marcello Pagliero ...

Giorgio Manfredi aka Luigi Ferraris
Vito Annichiarico Piccolo Marcello
Nando Bruno Agostino the Sexton
Harry Feist Major Bergmann
Giovanna Galletti Ingrid
Francesco Grandjacquet ... Francesco
Eduardo Passarelli ...

Neighborhood Police Sergeant
Maria Michi Marina Mari
Carla Rovere Lairetta
Carlo Sindici Police Commissioner
Joop van Hulzen ...

Captain Hartmann
Ákos Tolnay Austrian Deserter

Producers ... Giuseppe Amato,
Ferruccio De Martino, Rod E. Geiger
and Roberto Rossellini

Music ... Renzo Rossellini

Cinematography ... Ubaldo Arata

Film Editing ... Eraldo Da Roma and
Jolanda Benvenuti

Production Design ... Rosario Megna



The Rome of Rossellini's film (now on rerelease) has a dazed, disoriented, stateless look – like the Vienna of Carol Reed's *The Third Man* or the studio-created Casablanca in Michael Curtiz's movie. The action is set over the winter of 1943–44: it is an "open" city because this was the wartime status conferred on it: in return for a cessation of bomb-

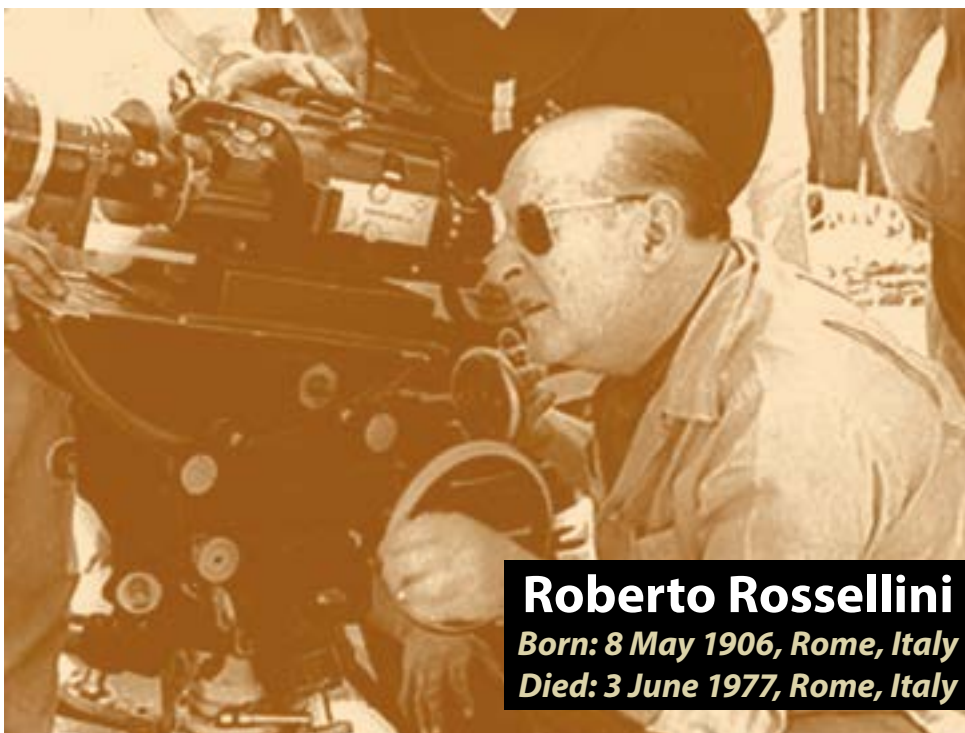
ing, the authorities would abandon its military defence. This was a concession to the Allies: but Rossellini's irony is that Rome is "open" to Italy's occupier, Germany, as the capital of northern Italy's new Nazi puppet-state, the so-called Salò Republic (which inspired Pier Pasolini's film *Salò, or The 120 Days of Sodom*).

The former stronghold of empire is unprotected, open to the forces of history – and to a new kind of film-maker. Just after the end of the war Rossellini made it the location of his neorealist cinema, using the actual ruins and in the case of non-professional performers, the actual people: a thrillingly real drama about events fresh in the mind. Marcello Pagliero is Manfredi, an Italian resistance leader sought by the Gestapo, Aldo Fabrizi is Don Pietro, the priest who hides him. Harry Feist is the SS Major Bergmann, chilling and without the charm of Von Stroheim's commander in Renoir's *Grand Illusion*. The torture and execution scenes are harrowing and moving.

"The pain of our times," the Italian film-maker Roberto Rossellini once said, "will emerge just through the inability to escape the unblinking eye of the lens." Perhaps that pain never emerged quite so profoundly, or was ever met with such a surge of defiance, as in *Rome, Open City*.



Rossellini made the film quickly and cunningly in the occupation's hot aftermath: he worked with mostly untrained actors, shooting on the city's pockmarked streets and in its crumbled buildings, and had a finished cut in Italian cinemas by September 1945, less than five months after V-E Day. Audiences rejected it, finding its tragic sweep too raw at a time when escapism was much needed, but that rawness helped to catalyse the Italian Neo-realist movement, and Rossellini's uncompromising vision of a proud city in desperate times soon won worldwide acclaim.



Roberto Rossellini

Born: 8 May 1906, Rome, Italy

Died: 3 June 1977, Rome, Italy

***Dafne* (1936)**

***Prélude à l'après-midi d'un faune* (1937)**

La Fossa degli angeli

***Luciano Serra, Pilot* (1938)**

***La Vispa Teresa* (1939)**

***Il Tacchino prepotente* (1939)**

***Fantasia sottomarina* (1940)**

Il Ruscello di Ripasottile

***The White Ship* (1941)**

***A Pilot Returns* (1942)**

***The Man with a Cross* (1943)**

***Rome, Open City* (1945)**

***Desiderio* (1946)**

***Paisà* (1946)**

***L'Amore* (segments: "Il Miracolo" and "Una voce umana") (1948)**

***Germany, Year Zero* (1948)**

***L'Invasore* (1949)**

***Stromboli terra di Dio* (1950)**

***Francesco, giullare di Dio* (1950)**

***The Ways of Love* (1950)**

***Les Sept péchés capitaux* (segment: "Envie, L'Envy") (1952)**

***La macchina ammazzacattivi* (1952)**

***Europa '51* (1952)**

***Siamo donne* (segment: "Ingrid Bergman") (1953)**

***Amori di mezzo secolo* (segment: "Napoli 1943") (1954)**

***Dov'è la libertà ... ?* (1954)**

***Viaggio in Italia* (1954)**

***La Paura* (1954)**

***Giovanna d'Arco al rogo* (1954)**

***India: Matri Bhumi* (1959)**

***Il generale Della Rovere* (1959)**

***Era Notte a Roma* (1960)**

***Viva l'Italia!* (1961)**

***Vanina Vanini* (1961)**

***Uno sguardo dal ponte* (1961)**

***Anima nera* (1962)**

***Benito Mussolini* (1962)**

***Ro.Go.Pa.G.* (segment: "Illibatezza") (1963)**

***Les Carabiniers* (1963)**

***The Taking of Power by Louis XIV* (1966)**

***Da Gerusalemme a Damasco* (1970)**

***Rice University* (1971)**

***Intervista a Salvador Allende: La forza e la ragione* (1971)**

***Agostino d'Ippona* (1972)**

***Concerto per Michelangelo* (1974)**

***The World Population* (1974)**

***Anno uno* (1974)**

***Il messia* (1975)**

***Beaubourg, centre d'art et de culture Georges Pompidou* (1977)**

**NEXT MONTH'S FILM IS
THE PLAYER**

(Robert Altman, US 1992)

Monday 19 November