|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Michela | [Middle name] | Russo |
|  | | | |
| Texas A & M University | | | |

|  |
| --- |
| **Your article** |
| Roma Cittá Aperta (1945) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| *Roma Cittá Aperta* (*Rome, Open City* [1945]) is an Italian film inspired by the true story of don Luigi Morosini, an Italian presbyter and partisan who joined the Italian Resistance movement and was later executed by the Gestapo. The film was produced in the aftermath of World War II, immediately following the Liberation of Rome from Nazi occupation. Coldly received in Italy, the film had an immediate success abroad, winning the Palm d’Or at the 1946 Cannes Film Festival. *Roma Città Aperta* is considered emblematic of Italian neorealism for its documentary style, the presence of non-professional actors, the combination of studio and non-studio shooting, the frequent use of deep focus and long takes, and its natural mise-en-scène. The suspenseful narrative is structured by the parallel editing of simultaneously unfolding events. The narrative features a Rome still occupied by Nazis, where Communist Resistance leader Manfredi (modeled after the historical figure of Giorgio Amendola), hunted by the Gestapo, finds refuge in the home of Pina, his friend Francesco’s pregnant fiancée. During a search, Manfredi manages to escape, but Pina is fatally shot by the Nazis. Marina, Manfredi’s mistress, allows the two friends into her house but later reports their presence to the Gestapo. The two men are arrested together with Don Pietro Pellegrini, a priest and active supporter of the Resistance. Tortured, Manfredi will die for not revealing any information, while the priest will be shot for before the eyes of the children of the parish, including Pina’s son. |
| *Roma Cittá Aperta* (*Rome, Open City* [1945]) is an Italian film inspired by the true story of don Luigi Morosini, an Italian presbyter and partisan who joined the Italian Resistance movement and was later executed by the Gestapo. The film was produced in the aftermath of World War II, immediately following the Liberation of Rome from Nazi occupation. Coldly received in Italy, the film had an immediate success abroad, winning the Palm d’Or at the 1946 Cannes Film Festival. *Roma Città Aperta* is considered emblematic of Italian neorealism for its documentary style, the presence of non-professional actors, the combination of studio and non-studio shooting, the frequent use of deep focus and long takes, and its natural mise-en-scène. The suspenseful narrative is structured by the parallel editing of simultaneously unfolding events. The narrative features a Rome still occupied by Nazis, where Communist Resistance leader Manfredi (modeled after the historical figure of Giorgio Amendola), hunted by the Gestapo, finds refuge in the home of Pina, his friend Francesco’s pregnant fiancée. During a search, Manfredi manages to escape, but Pina is fatally shot by the Nazis. Marina, Manfredi’s mistress, allows the two friends into her house but later reports their presence to the Gestapo. The two men are arrested together with Don Pietro Pellegrini, a priest and active supporter of the Resistance. Tortured, Manfredi will die for not revealing any information, while the priest will be shot for before the eyes of the children of the parish, including Pina’s son.  In the film, the Italian Resistance is depicted with heroic and sometimes comic tones. The scene depicting Pina’s death is considered the films climax, and has been allegorically interpreted to represent the struggles for rebirth and redefinition felt by the Italian people in the aftermath of the Second World War. The film contains a Christian humanist message, and conveys a sense of hope for the reconstruction of the Italian national self. The final scene, in which the children leave the scene of the priest’s shooting hugging each other, anticipates a brotherhood yet to come. |
| Further reading:  Bondanella, P. E. (1993) *The Films of Roberto Rossellini*. Cambridge [England]: Cambridge University Press.  Brunette, P. (1987) *Roberto Rossellini*. New York: Oxford University Press.  Forgacs, D. (2000) *Rome Open City*. London: BFI Pub.  Gallagher, T. (1998) *The Adventures of Roberto Rossellini*. New York: Da Capo Press.  Gottlieb, S. (2004) *Roberto Rossellini's Rome Open City*. Cambridge: Cambridge University Press.  Wagstaff, C. (2007) *Italian Neorealist Cinema: An Aesthetic Approach*. Toronto: University of Toronto Press. |