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LONDON FILM PRODUCTIONS LTD
PRESENT

*The International
Prize-winning Drama*

OPEN CITY

ANNA MAGNANI
ALDO FABRIZI

(A)

DIRECTED BY
ROBERTO ROSSELINI

WITH ENGLISH SUB-TITLES



LONDON FILM PRODUCTIONS LIMITED

By arrangement with Minerva Films

present

The International Prize Winning Drama

OPEN CITY

(ENGLISH SUB-TITLES)

STORY

The Gestapo is desperately looking for Giorgio Manfredi, a leader of the underground. They have discovered his whereabouts. As the Nazi patrol closes in on Manfredi's house, he escapes and seeks refuge at the home of Francesco. He is met by Pina, who is to marry Francesco the following day.

Manfredi has come to Rome in order to get money for the Italian underground who are fighting the Nazis. It is unsafe for Manfredi to appear in the streets. The money must be carried to a secret rendezvous by Father Don Pietro who is invaluable to the underground. Pina sends her young son, Marcello, to fetch the priest so Manfredi can tell him of the plans. Meanwhile the Gestapo has cultivated Marina through a woman Gestapo agent who has kept her supplied with narcotics and other luxuries. It is an unhealthy friendship. Don Pietro keeps the rendezvous with the partisans and delivers a million lira concealed in a book.

Next day while preparations for Francesco's and Pina's wedding are being made the apartment is raided. All are lined up in the courtyard. Francesco is taken away. Manfredi escapes. Pina runs after the truck that is carrying away her bridegroom and is shot down.

The underground is notified of the arrest and lies in wait near the railroad tracks where the lorries bearing the political prisoners will pass. It arrives. They machine-gun it. Most of the prisoners escape. Manfredi and Francesco take refuge in Marina Mari's apartment. When Manfredi discovers Marina is a drug addict an argument ensues. The romance is ended.

Marina overhears Manfredi and Francesco plan to hide in a monastery. She, out of revenge and desperation, informs her Gestapo girl friend. As Manfredi, Francesco and the priest, Don Pietro, are making ready to leave for the monastery they are captured. Francesco escapes.

The Gestapo's purpose is to obtain information and break the unity of the Priest and the underground leader. Manfredi has made a pact with Don Pietro in the prison cell not to reveal anything. The Gestapo cannot break the bond.

Don Pietro refuses to make Manfredi admit anything. He is declared a traitor to the Reich and ordered shot by a firing squad. As he goes to his death another priest, there to administer the last rites, tells him to have courage. His last words are, "Oh, it is not difficult to die well. It is difficult to live right."

PLAYERS

DON PIETRO.....	ALDO FABRIZI
PINA.....	ANNA MAGNANI
MANFREDI.....	MARCELLO PAGLIERO
FRANCESCO.....	FRANCESCO GRANDJACQUET
BERGMANN.....	HARRY FEIST
INGRID.....	GIOVANNA GALLETTI
MARINA.....	MARIA MICHI

Directed by ROBERTO ROSSELINI

LENGTH

9,586 ft.

RUNNING TIME

1 hr. 41 mins.

CERT. "A"

NUMBER OF REELS

11



Maria Michi and Giovanna Galletti in one of the film's most dramatic and gripping moments.



Anna Magnani as Pina

For her brilliantly sensitive performance Miss Magnani was voted by America as the best film actress of 1946. In the pathetic role of the widow she portrays "the eternal woman whose faith and creed are only all-offering love."

HOW OPEN CITY WAS MADE

★ ★ ★ DRAMATIC AS THE FILM ITSELF ★ ★ ★

The story of how OPEN CITY came to be produced is nearly as dramatic as the film itself, for it demonstrates the toughness and persistence of men up against insurmountable obstacles.

While the Germans still held Rome, two months before the Allies marched into the declared "open city," Roberto Rossellini, Italian film producer, and a group of earnest film-makers, conspired to plan a motion picture which would be a dramatic record of what the Italians had endured under the Nazis.

For weeks they worked, developing the scenario on hoarded scraps of paper, with bits of pencils and occasionally writing in invisible ink. Behind barred doors, in cellars and attics, in ravines and hills back of Rome and caves along the Tiber, they plotted their film.

Cameras were stolen from the Germans, frequently at the cost of Italian lives.

Soon after Rome was liberated, the producers and actors set to work. Without studio lights, shooting frequently when electricity was unobtainable, using old scraps of film, and working in a huge, old-fashioned ballroom without a permit, they produced OPEN CITY.

Wherever possible, the producer shot the sequences at or near the locale of the incidents portrayed in the picture. This, of course, lends exceptional realism to the story, giving audiences a feeling of actually being on the spot while the story unfolds on the screen.

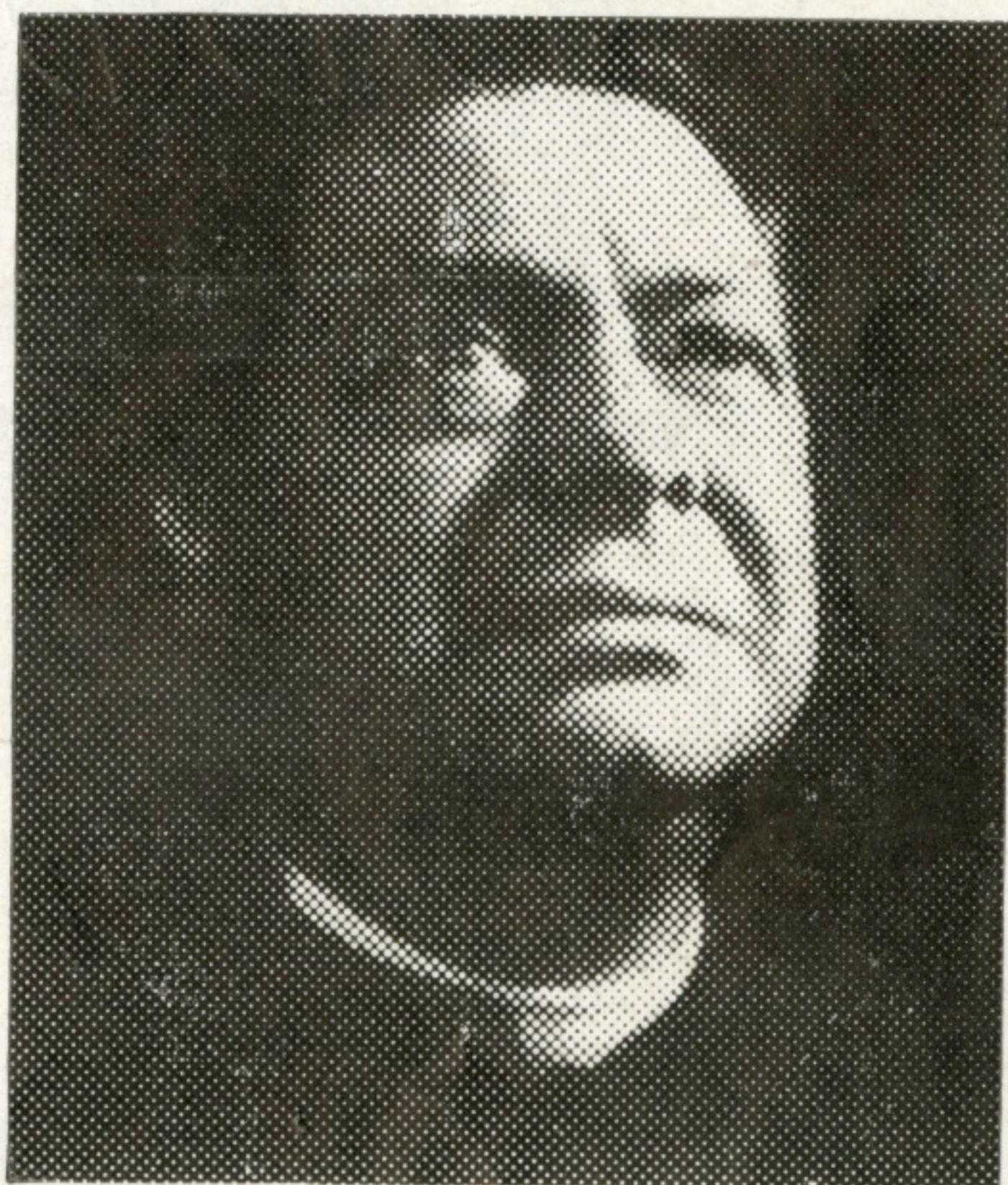
THE INSIDE STORY OF A FILM SENSATION

During the Nazi occupation of Rome an industrious, democratic group of Italian film people of the underground movement worked on a scenario in an effort to show the world just what went on when the Nazis occupied Rome.

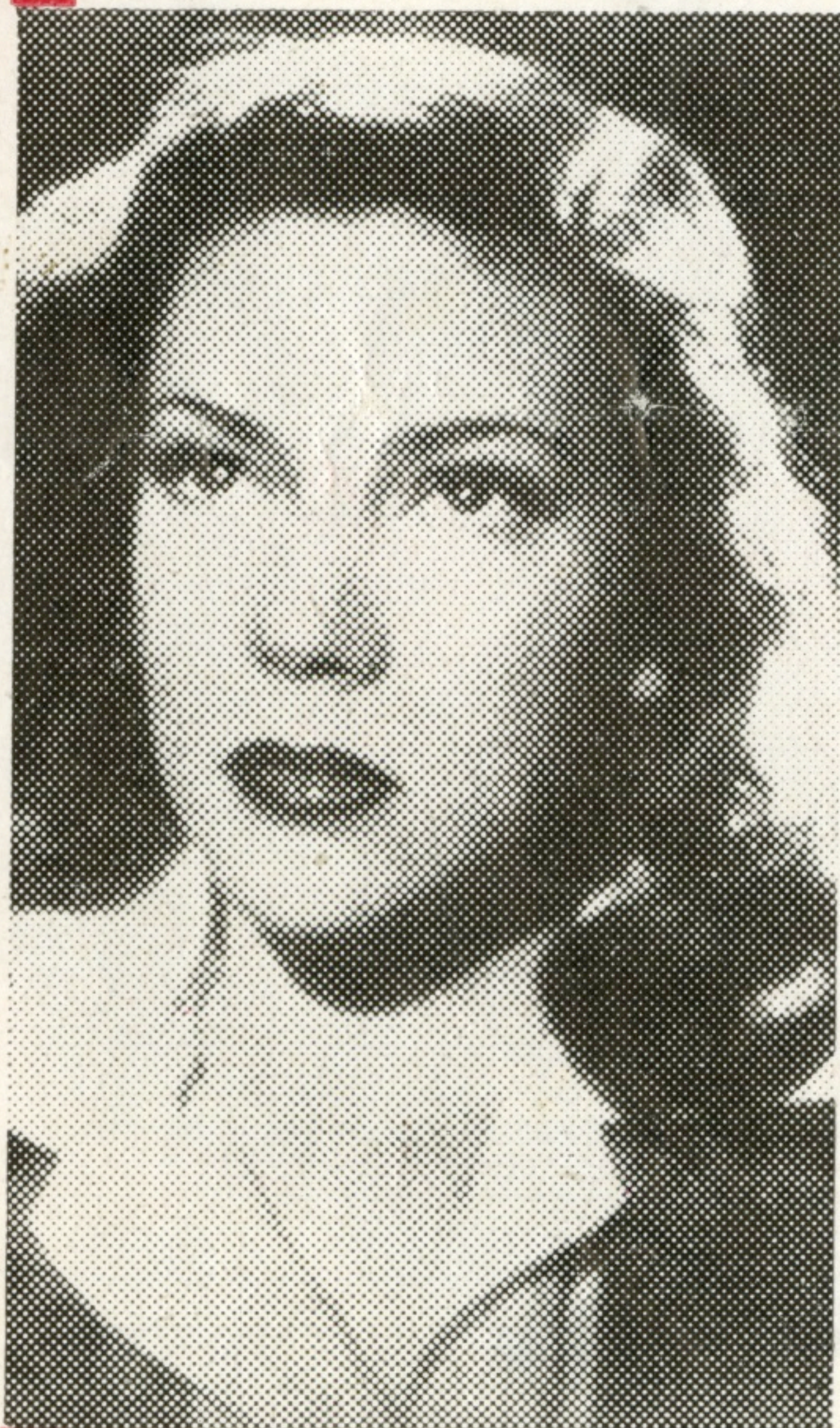
Even after the Nazis had been chased out of the city the company encountered trouble while shooting some scenes in which Italians were dressed as SS Troopers. In one particular "take," filmed on a local street, a car filled with men wearing SS uniforms was to pull up to the curb, apprehend and force into the vehicle a trio of Italian Partisans. Just as the arrest was being made, a street car came along and the conductor, apparently believing the Germans had retaken Rome, stopped the trolley and dashed over to give his fellow countrymen a hand. As a result, the scene had to be retaken.

Roberto Rossellini, the director, occupies a very special niche in Italian film circles in that he claims to be able to make an actor of anyone regardless of whether or not that person possesses any histrionic ability. Vito Annicchiarico, a former Piazza Barberini shoeshine boy was "picked off the street" to perform in the film and add to its realism. Harry Feist, who portrays the sadistic Gestapo chief was a former ballet dancer while Marcello Pagliero, the underground leader, was a journalist, to name a few.

The lead roles are played by some of Italy's foremost stage and screen stars, including Anna Magnani, Aldo Fabrizi, Marcello Pagliero, Giovanna Galletti, Mario Michi, Harry Feist and Nando Bruno. The script was written by Sergio Amidei and Frederico Fellini. Miss Magnani, incidentally, gives one of the finest performances of her career in the film. Portraying a poor Roman widow helping her anti-Fascist fiance in his work against the Nazis, her sympathetic character is a highlight of the picture.



Aldo Fabrizi as Don Pietro



Maria Michi as Marina

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