

Chapter 1 : Roberto Rossellini: The War Trilogy - Page 2 -

Roberto Rossellini's War Trilogy Roberto Rossellini is one of the most influential filmmakers of all time. And it was with his trilogy of films made during and after World War II—“Rome Open City, Paisan, and Germany Year Zero”—that he left his first transformative mark on cinema.

A filmmaker rooted in documentary style approach, he applied that to chronicling the change in people and places after the trauma of World War II. Now Criterion brings together these three connected films with a wealth of extras in this superb package. Roberto Rossellini is one of the most influential filmmakers of all time. With their stripped-down aesthetic, largely nonprofessional casts, and unorthodox approaches to storytelling, these intensely emotional works were international sensations and came to define the neorealist movement. Shot in battle-ravaged Italy and Germany, these three films are some of our most lasting, humane documents of devastated postwar Europe, containing universal images of both tragedy and hope. Marking a watershed moment in Italian cinema, this galvanic work garnered awards around the globe and left the beginnings of a new film movement in its wake. War films often focus on the conflict, the armies, the soldiers. Rome Open City offers an intimate look at a city under Nazi occupation that is no less harrowing. Co-scripted with Federico Fellini, Rome tends towards the more dramatic in comparison to the other films here, but still drips with authenticity, showcasing the filmmakers documentary roots. Choreographed sentiment against a bleak backdrop, a touching performance from Anna Magnani as a widow, and brief moments of levity from a priest played by Aldo Fabrizi show defiance and hope in the face of despair. With its documentary-like visuals and its intermingled cast of actors and nonprofessionals, Italians and their American liberators, this look at the struggles of different cultures to communicate and of people to live their everyday lives in extreme circumstances is equal parts charming sentiment and vivid reality. A long-missing treasure of Italian cinema, Paisan is available here in its full original release version. Paisan shakes off the more melodramatic elements of Rome Open City, and in doing so it becomes a far bleaker affair. Rossellini uses actors and locals to impressive effect, crafting a film with a heightened sense of realism. The connective strand is a group of American soldiers moving through Italy and their encounters with different women at different points throughout the conflict. Living in a bombed-out apartment building with his sick father and two older siblings, young Edmund is mostly left to wander unsupervised, getting ensnared in the black-market schemes of a group of teenagers and coming under the nefarious influence of a Nazi-sympathizing ex-teacher. Germany Year Zero Deutschland im Jahre Null is a daring, gut-wrenching look at the consequences of fascism, for society and the individual. He looks to find his place in the devastation that is his home, and society. An Oliver twist figure, largely devoid of hope and anything resembling childhood innocence, he gets caught up in the local black market and underworld dealings as a way to find a place and to survive. This theme is given greater potency through the life of this child dealing with the aftermath of this conflict. After viewing, the restoration is truly impressive. Blacks are deep, detail is impressive, no major flaws are evident. In this collection, each film is housed in its own cardboard case, which slips into a hard cover-sleeve. The Germany Year Zero case is marginally wider as it houses the accompanying booklet details on contents below. A wealth of extras are included that replicate the content previously available on the DVD release. Introductions by Roberto Rossellini to all three films: Features like these are always welcome, with personal anecdotes doing much to add dimension to the filmmaker. Sadly the only audio commentary present. Once Upon a Time. A visual essay that delves into how Rossellini used the post-War landscapes in his films. Excerpts from rarely seen videotaped discussions Rossellini had in about his craft with faculty and students at Rice University: A very well put together feature. Letters from the Front: Lizzani worked as assistant director on Germany Year Zero. In this footage, he shares his memories of filming, framed via his reading of letters he wrote during that time to his friend and critic Antonello Trombardi. A handsome enclosed booklet contains essays contributed by these folks who share detailed thoughts on the director and this film trilogy. It shows lives and landscapes changed by the traumatic events of World War II in a way that no other group of films has to date. A impressive body of work, given a handsome treatment and release by Criterion.

Chapter 2 : Cinema Scope | Rossellini's War Trilogy: Neorealism or Historical Revisionism?

The War Trilogy [Di] Roberto Rossellini has 7 ratings and 3 reviews. Zebardast said: ...

This is the archive of articles selected from the print version of Cinema Scope magazine. You can help us to continue to provide this valuable resource and read many more articles by subscribing. Neorealism or Historical Revisionism? Awarded the National Fascist Party Award at the ninth edition of the Venice Film Festival where the film premiered, *The White Ship* extolled the virtues of the Italian navy and its fearless German ally while depicting the English as little more than barbaric cowards. Like the film that would follow it, *Man of the Cross* features a priest in a prominent role, only this time our heroic man of the cloth is not fighting the Nazis but the godless Red Army at a time when Franklin D. As the Italian historian Claudio Pavone spent his life pointing out and proving, the nationalist idea of the majority of Italians having disapproved of, and fought against, Fascism was a myth. This reputation was founded on an unseemly feeling of victimhood and an unconscious determination to bury deep 20 years of Fascism along with the responsibilities for its crimes. That is at least the picture *Rome, Open City* wishfully evokes. Like in the vast majority of neorealist films, Italians are depicted as innocent victims of Fascism rather than perpetrators of its abomination while all the blame is conveniently imputed to the evil Germans personified by Major Bergman, an effeminate sadist. Italian Fascists have vanished into thin air and the very few the film features are mere extras with no narrative agency of their own. Every other character is either an active member of the Resistance or a committed supporter of it in a city that was never recognized as a stronghold of anti-Fascism. The only Italian villain who collaborates with the Germans is Marina Maria Michi, a lascivious and treacherous young woman. Though admittedly based on a real-life character who had perished in the Ardeatine Caves massacre, the character of Don Pietro Aldo Fabrizi, upon which the moral rhetoric of the film centres, carries more allegorical weight than he can historically bear. Partly financed and successfully marketed by American producer Rod E. Geiger, *Rome, Open City* constituted the perfect calling card for the political and cultural rehabilitation of Italy in the eyes of the Allies and the international community at large. Though Rossellini always lamented its poor reception, both critical and commercial, the film was a big success in both Italy and America. The same subservience that was granted to Mussolini and his German ally was to be bestowed upon those who won the war. In this film, Rossellini consecrated the opportunism with which Italy jumped on the winning bandwagon, mapping the liberation of the boot-shaped peninsula from Sicily upwards at the benevolent hands of the American army to which Italy had surrendered on September 3, Anti-Semitism is here framed as an innocuous prejudice of no consequence as everyone has come together under the magnanimous spirit of Christianity. In *Germany Year Zero*, Rossellini turned his merciful camera on a Germany in ruins, granting its inhabitants a supposedly humanistic treatment that was decidedly denied to their compatriots in his previous two films. The prologue to the Italian version of *Germany Year Zero*, which was edited out from the international cut but is included as an extra in the Criterion edition, offers an equivocal interpretation to that which is to follow on screen. By ascribing Nazism to a nondescript ideological perversion, the film downplays its economic root causes and its very Christian nature. To be clear, the horror of National Socialism emerged from the very immoral heart of Europe and its ideological justification included the defence of Christian purity against the dangers of Jewish degeneracy, which Nazi propaganda often associated with Bolshevik atheism. Though slightly more realistic in the depiction of postwar decay and the transactional expediency of its economy, the film clearly invokes the Italian prologue notwithstanding a forgiving spirit the name of which we should all have moved on. The Oedipal murder that the film stages, and that the Italian prologue condemns as senseless, symbolically represents the social trajectory that postwar Germany witnessed. It is enough to observe how Fassbinder tackles the same historical moment in *The Marriage of Maria Braun*. Fascism thrived on the ethical weakness of a society that willingly lent itself to the horrors of a regime that could count on conformism and opportunism in equal measures. The Communists were perfectly satisfied with the imaginary idea of an Italian proletariat inherently anti-Fascist and blameless,

while the Christian Democrats happy to preach the gospel of democratic stability without dwelling on the role the Church had played under Mussolini. This sudden political U-turn suited former Fascists very well in their search for new jobs, preferably in government the head of the Fascist secret police, Guido Leto, continued working for the Italian secret services after the war. Even films like *Bicycle Thieves* , with its iconic finale where father and son walk hand in hand into an uncertain future suggesting the same intergenerational solidarity of *Germany Year Zero* , dwelt on the melodramatic depiction of innocent victims with no historical responsibility in relation to their situation. Faced with this sentimental onslaught of blameless victims, Italian cinema and society were never held accountable for their past, inaugurating thus a process of creeping rehabilitation of Fascism and its aberrant legacy that lasts to this very day. The films that honestly dealt with the opportunism and consequent proclamation of national innocence are very few indeed. The Blackshirts and the plainly alien Nazis have been the notable villains in their films. The heroesâ€™the champions of freedomâ€™have been the ordinary Italian Joes. The film chronicles the hypocritical speed at which Italians, from all walks of life, switched uniforms overnight and started opposing a regime they had until the day before supported, either silently or vocally. Two films, only, against the neorealist deluge of mystification and victimization are hardly enough to dispel the myth of an innocent nation forced down by an alien regime no one had either wanted or supported. One of the most respected publications on film, uniting experienced critics with new writers.

Chapter 3 : The Criterion Collection - Roberto Rossellini's War Trilogy

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Early life[edit] Rossellini was born in Rome. His mother was of part French descent, from immigrants who had arrived in Italy during the Napoleonic Wars. When his father died, he worked as a soundmaker for films and for a certain time he experienced all the ancillary jobs related to the creation of a film, gaining competence in each field. Rossellini had a brother, Renzo , who later scored many of his films. On 26 September , he married Marcella De Marchis 17 January , Rome " 25 February , Sarteano , a costume designer with whom he collaborated even after their marriage was over. This was after a quick annulment from Assia Noris, a Russian actress who worked in Italian films. De Marchis and Rossellini had two sons: Marco Romano born 3 July and died of appendicitis in , and Renzo. Rossellini and De Marchis separated in and eventually divorced. He later married a Bengali screen-writer, Sonali Dasgupta nee Senroy. They raised their son Gil in Italy, who was adopted by Roberto and is now a New York-based film producer and had one daughter, Raffaella Rossellini, together. After this essay, he was called to assist Goffredo Alessandrini in making *Luciano Serra pilota*, one of the most successful Italian films of the first half of the 20th century. Some authors describe the first part of his career as a sequence of trilogies. To this period belongs his friendship and cooperation with Federico Fellini and Aldo Fabrizi. Fellini assisted on the script and Fabrizi played the role of the priest, while Rossellini self-produced. Most of the money came from credits and loans, and film had to be found on the black market. This dramatic film was an immediate success. Since I do not have the desire to waste my energy in a battle like this, I only use professional actors occasionally". Regional accent, dialect , and costumes were shown in the film as they were in real life. In , Rossellini received a letter from a famous foreign actress proposing a collaboration: Rossellini, I saw your films *Open City* and *Paisan*, and enjoyed them very much. If you need a Swedish actress who speaks English very well, who has not forgotten her German, who is not very understandable in French, and who in Italian knows only "ti amo," I am ready to come and make a film with you. Ingrid Bergman With this letter began one of the best known love stories in film history, with Bergman and Rossellini both at the peak of their careers. Their first collaboration was *Stromboli terra di Dio* in the island of Stromboli , whose volcano quite conveniently erupted during filming. This affair caused a great scandal in some countries Bergman and Rossellini were both married to other people ; the scandal intensified when Bergman became pregnant with Roberto Ingmar Rossellini. Though married to Bergman, he had an affair with Sonali Das Gupta, a screenwriter, herself married to local filmmaker Hari Sadhan Das Gupta, who was helping develop vignettes for the film. Rossellini eloped with married Sonali Das Gupta, when she was only 27 years old and later married her in and adopted her young son Arjun, renamed Gil Rossellini 23 October " 3 October Rossellini and Sonali had a daughter together, Raffaella Rossellini born , who is also an actress and model.

Chapter 4 : Roberto Rossellini - Wikipedia

Roberto Rossellini: The War Trilogy - trailer | BFI Blu-ray Subscribe: www.nxgvision.com Available for the first time on Blu-ray in the UK, these.

The film was excellent with specific moments of true terror as citizens of Rome struggle against the occupying Germans during World War II. All three films in this set – Rome Open City, Paisan and Germany Year Zero – look spectacular and prove the very existence of Criterion is supremely important in ensuring important films such as these are not lost to second rate DVD releases using duplicates and shoddy prints. Of course there is something to be said for the fact Rossellini had to make due with what he could find at the time and had to use mismatched film stock to finish his features, but Criterion details Paisan, for example, which required over hours of work and more than , individual manual fixes to get it to where it is for this release. As for Germany Year Zero, the version included here is the original version with German opening titles and its complete and correct original-language soundtrack – the dubbed and alternate Italian opening is included as a supplemental feature. Paisan, obviously from what I noted above, is still the film in the roughest state of affairs, but its newsreel-esque approach benefits from the status of the print. Each film has also been picture-boxed by placing a black border around all sides of the 1. Just consider the fact we are talking about an Italian filmmaker who began work on Rome Open City two months after the Allies forced the Germans out of Rome and the film itself was released 25 days after the formal surrender of Japan. It is looked at as defining the neorealist film movement as Rossellini often used non-professional actors, location shooting, natural light and more importantly a documentary-like presentation. Throughout the three films in this trilogy much of that is evident, more so in some than others. Paisan is a much different film, as I said, taking the newsreel approach to a most literal level presenting six separate stories with voice over narration leading off each accompanied by stock war footage before getting into each individual narrative. Rome Open City is viewed as the story of a city with Paisan looked at as the story of the country as the six stories make their way from the south up to the north with an emphasis on Allied involvement in Italy. However, at its conclusion it leaves you in a heap and staring at the screen in awe. The film is set in post-war Berlin and follows Edmund, a year-old German boy having to do whatever he can to help his family following the fall of the Third Reich. His father is sick in bed, his sister is currently doing everything other than prostitution to earn money and his brother does nothing – hiding at home for fear of what will come to him should people learn he fought to the bitter end for Hitler. This film floored me. My only advice is to be sure you have watched all three films before doing so as some are prone to spoil each film, in particular Germany Year Zero, something I have seen several reviewers doing recently as well. Among my personal favorites are the three-part interview features on each disc with Rossellini historian Adriano Apra, a documentary on Rossellini, which includes comments from the likes of Martin Scorsese and Francois Truffaut and an interview with critic and Rossellini friend Father Virgilio Fantuzzi discussing Rossellini and the role of religion in Rome Open City. I can only imagine what territory these features will tread once Criterion begins releasing the Rossellini films starring his most famous of mistresses – Ingrid Bergman. I am typically cautious when recommending Criterion titles, because I know they are expensive and I believe it is important to be mindful of that when telling someone something is an absolute must buy. However, with this collection there is no hesitation.

Chapter 5 : Roberto Rossellini's War Trilogy | Blu-ray Review | Slant Magazine

Spread the news: Roberto Rossellini's groundbreaking War Trilogy is finally available, together at last on DVD – which, for these films, is in itself a cause for celebration. But this is much more than just "available" – Rome, Open City, Paisan and Germany, Year Zero look and sound.

Chapter 6 : Roberto Rossellini: The War Trilogy

Watch the BFI trailer for Rossellini's War Trilogy. Shot on a shoestring budget shortly after the events it re-creates, Rome, Open City is a vivid, fast-moving melodrama about the last violent.

Chapter 7 : Criterion Review: ROBERTO ROSSELLINI'S WAR TRILOGY " Cinapse

Roberto Rossellini is one of the most influential filmmakers of all time. And it was with his trilogy of films made during and after World War II " Rome Open City, Paisan, and Germany Year Zero " that he left his first transformative mark on cinema.

Chapter 8 : Buy Roberto Rossellini: The War Trilogy - Shop

Roberto Rossellini's War Trilogy The "Trilogy" in question refers to three milestones of neorealist cinema that made film history, all helmed by Roberto Rossellini within a span of several years: the Rome, Open City, the Paisan, and the Germany, Year Zero.

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By now, the innovations of Roberto Rossellini's War Trilogy"s Rome Open City, 's Paisan, and 's Germany Year Zero"have been so thoroughly absorbed by "realist" films of every stripe that it's hard to appreciate them as innovations at all.