

# APPUNTI ROMANI

(Roman notes)

a film written and directed by Marco Bertozzi



Produced by Archivio Audiovisivo del Movimento Operaio e Democratico  
The Arts Library and the Communication and Entertainment Department of Rome III  
University

Italy, 2004, 56'

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*Appunti romani* is a composite movie about Rome, made by assembling sequences from films (generally non-fiction) lent by various European libraries. It grew out of a joint project undertaken in 2000 by the Arts Library and the Communication and Entertainment Department of Rome III University and the Rome-based Audiovisual Archive of Democratic and Labor Movements (AAMOD). Much of the footage comes from the AAMOD's own collections or was lent by Istituto Luce, the Central State Archive, Bologna Municipal Film Library, the Amsterdam Film Museum, and private collections. The project was of particular interest to the organizations involved. Reusing archival materials to produce new documentaries is one of the AAMOD'S institutional aims. The film also represents an important step in the revisitation and preservation of urban history. Moreover, its methodology, research and production provided hands-on experience for several students enrolled in Rome III's documentary filmmaking course.

The film begins with views of Rome in the late 19th century: the first pope captured on movie film (Leo XIII), shepherds driving their flocks through the ancient ruins, English aristocrats in search of Stendhalian syndromes. After the arrival of Fascism and the establishment of Istituto Luce, images of Rome – myths of the Eternal City, the regime's grand urban renewal projects, the Forum area razed and its population moved to newly built neighborhoods on the outskirts of town – filled untold numbers of newsreels and propaganda documentaries. Wartime destruction, the difficult years of reconstruction, and the following years of great hopes and equally great social tension are illustrated with footage from pro-government sources and from independent productions, letting the images themselves recount history.

## About the director

Marco Bertozzi, 41, a native of Bologna, makes documentary films on urban imagery and cultural identities, including *Vacation Scenario in the Romagna Seaside Metropolis* (produced by Florence University's Television Teaching Center, 1989), winner of the Special Jury Prize at the 7th Tourfilm Festival in Montecatini and the Seaside Metropolis Prize at Preview for the Independent Italian Cinema, in Bellaria-Igea Marina; *Notes for Four Friends* (produced by Ipotesi Cinema, 1992), winner of the Silver Seagull at Preview for the Independent Italian Cinema (1993); *We're Proud, and That's All!* (Emilia Romagna Regional Council, 1999), winner of the competition for documentaries on youth identity in the Region; and *Other Lights* (Almafilm, 2001), produced for Bologna 2000 - European Culture Capital. Trained as an architect at Florence University, Bertozzi studied with Ermanno Olmi and Mario Brenta at Hypothesis Cinema, and earned a Ph.D. in history and philology of the cinema at Bologna and Paris VIII Universities. Professor of documentary cinematography at Rome III University and history of documentary cinema at the Experimental Cinematography Center in Rome, and a founding member of DOC/IT, the Italian documentary filmmakers' association, he has published numerous studies of documentary cinema and relationships among the cinema, architecture and the city, including "The European City in Early Cinema," in Piero Brunetta, ed., *Storia del cinema mondiale* (History of World Cinema), Vol. I, *Europa* (Turin: Einaudi, 1999); *L'immaginario urbano nel cinema delle origini. La veduta Lumière* (Urban Imagery in Early Cinema: The Lumière View (Bologna: CLUEB, 2001); and *L'occhio e la pietra. Il cinema, una cultura urbana* (The Eye and the Stone: Cinema, an Urban Culture) (Turin: Lindau, 2003). In addition, he edited *L'idea documentaria. Altri sguardi dal cinema italiano* (The Documentary Idea: Other Gazes From the Italian Cinema) (Turin: Lindau, 2003).

## A word from the director

*Appunti romani* tries to give an idea of the vast amount of imagery relating to the Eternal City, using the cinema as a cultural asset, a precious source for a continuous (visual) rewriting of 20th-century history, at once intimate and social. A film that recounts the city as it was thought of in the last century must necessarily deal with the mentalities that produced certain visions. The bulwarks of objectivity, neutrality and referenceability fall, confirming that realistic images are often used to commit sweeping ideological wrongs. So the film progresses by emotional fragments, by composite sequences, following narrative micro-tracks or submerged beauties, eschewing from the outset any idea of an Objective Reconstruction in the Great History style. In part that's because one can't pass judgment on a city of "vestiges." But perhaps we can hone our sensibilities, sharpen our inner ear, If we keep our distance from the epistemological naïveté of "documentary evidence," something emerges that goes beyond the visible that everyone knows, the iconographic recognizability of a place overburdened by stereotypes and postcard pictures. Instead, we can give eyes to the stories, the complexity and the multiple identities of a modern city as old as the hills.

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## **Archival images**

Amsterdam Film Museum  
Archivio Audiovisivo del Movimento Operaio e Democratico  
Central State Archive  
Istituto Luce  
Bologna Municipal Film Library

## **Home movies**

Bologna Home Movies Association  
The Malta Family, Rome

## **Iconographic contributions**

Piero Cannizzato  
Paolo Pisanelli  
Daniele Tommaso  
Gianfranco Pannone

## **Original images**

Marco Bertozzi in collaboration with Laura Buffoni

## **Footage in Super8**

Luca Ciuti

## **Animated credit titles**

Simone Massi

## **Recorded sounds**

Central State Film Library  
Franco Coggiola Sound Archive and Library - Gianni Bosio Club, Rome

## **Research**

Marco Bertozzi, Laura Buffoni, Robert Spechtenhauser

## **Editors**

Guido Albonetti, Marco Bertozzi, Fabrizio Moggia

## **Assistant Editor**

Tommaso Valente

## **Technical assistants**

Loriana Lucarini, Massimo Marzi

The film was edited at the audiovisual laboratories of Rome III University's Department of Literary Communication and Entertainment and of the Audiovisual Archive of Democratic and Labor Movements.

## Thanks to

Edoardo Ceccuti  
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Maria Palozzi  
Gianfranco Pannone  
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Giovanna Tosatti

and

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Serena Barela  
Dario Bertini  
Ivo Blom  
Donatello Conti  
Marianna Cappi  
Letizia Cortini  
Giovanna Fossati  
Max Franceschini  
Enrico Grammaroli

Diego Lucifreddi  
Armando Malta  
Chiara Malta  
Luisa Malta  
Santi Minasi  
Claudio Olivieri  
Aurora Palandrani  
Matteo Pasini  
Paolo Simoni  
The Titubanda Orchestra  
Street Artists

## Music

“Passerà”  
Giovanna Marini – “Cantata Profana”  
with Patrizia Nasini, Silvia Marini,  
Lucilla Galeazzi

“Roma in coma”  
Giovanna Marini – “Cantata Profana”  
with Patrizia Nasini, Silvia Marini,  
Lucilla Galeazzi

“Sono arrivati i barbari”  
Giovanna Marini – “Cantata per Pier  
Paolo Pasolini”  
with Patrizia Nasini, Francesca Breschi,  
Patrizia Bovi

“Bob and Hellen”  
Piero Umiliani  
Bossa Galore – “Lounge at Cinevox”

“Bossa in California”  
Marcello Gigante  
Bossa Galore – “Lounge at Cinevox”

“Fior di Primavera”  
Traditional – State Record Library

“Fiori trasteverini”  
Traditional – State Record Library

“Le tue carezze”  
Ala – Moretti  
Ferruzzi Orchestra – State Record  
Library

“Lui e lei”  
Pieri Umiliani  
Right Tempo

“Tracce”  
Mauro Longoni

“Barrio”  
Mauro Longoni

“Burattino”  
Giovanni Sanjust – “Swing Time”

“Barrio,” “Tracce” and “Burattino” are  
taken from the RAI-Trade music catalog.

Special thanks to Carlo Bagnolo, Cinzia  
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Marini and Rocco Pandiani for their  
music.

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