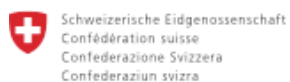


We Want Roses Too

Written and directed by Alina Marazzi



Dipartimento federale dell'interno DFI
Ufficio federale della cultura UFC



Radiotelevisione svizzera



CULT



We Want Roses Too

A film by
Alina Marazzi

produced by

MIR Cinematografica

with
RAI CINEMA

in association with
Fox Channels Italy
Cult (SKY Channel 142)

in co-production with ventura film
and RTSI - Televisione Svizzera

with the contribution of Ufficio Federale della cultura, sezione cinema, Berna
Repubblica e Cantone Ticino
YLE TEEMA

with the participation of AAMOD

Italian distributor
MIKADO

Swiss distributor
FRENETIC

Contacts:

Mir Cinematografica
Via A. Anfossi, 36 – 20135 Milano - Italy
T. +39 02 37059000
F. +39 02 97069843
Email: g.giani@mircinema.com

We Want Roses Too

produced by Gianfilippo Pedote and Francesco Virga

co-produced by Andres Pfaeffli and Elda Guidinetti

written and directed by Alina Marazzi

editor

Ilaria Fraioli

producer

Gaia Giani

sound designing

Benni Atria

animation and titles

Cristina Seresini

original music

Ronin

Script supervision

Silvia Ballestra

Footage researchers

Riccardo Lacché

Annamaria Licciardello

Anita's voice

Anita Caprioli

Teresa's voice

Teresa Saponangelo

Valentina's voice

Valentina Carnelutti

historical supervisor
Diego Giachetti

post- production DOP
Mario Masini

video shooting
Sabrina Varani

photos
Paola Agosti

voices // *Segreto*
Marta Comerio
Tommaso Banfi

sound editing
Francesca Genevois

first sound editor assistans
Alessandro Feletti
Stefano Grosso

sound effects
Pier Giorgio de Luca

second sound editor assistant
Francesco Albertelli

mixer
Paolo Segat
in
SAM e Sound On Studio

music editor
Painé Cuadrelli

archival music consultant
Mauro Ermanno Giovanardi

the three original diaries come from

Fondazione Archivio Diaristico Nazionale Pieve Santo Stefano

footage

“X chiama Y” by Mario Masini
“Anna” and “Festival del proletariato giovanile al Parco Lambro”
by Alberto Grifi
“Se l’inconscio si ribella” by Alfredo Leonardi
“D - non diversi giorni ...” by Anna Lajolo and Guido Lombardi
“Il piacere del testo”, “Il filo del desiderio”, “Ciclo continuo”, “Bagagli” by
Adriana Monti
animation by Giulio Cingoli – Studio Orti
“Curiosità” and “La ragazza ideale” by Nino and Alfredo Pagot
“Cenerentola” by Pino Zac
“L’amore in Italia “ by Luigi Comencini

Archivio filmati storici Studio Moro
Cineteca di Bologna
Fondazione Cineteca Italiana
Fondazione badaracco
Archivio privato Ranuccio Sodi, Show Biz, Milano
Cinefiat, Torino
Aamod
Teche Rai - Rai Trade
Cineteca del Friuli
Cineteca Nazionale
Fondo privato Franca Zacchei
Fondo privato Clelia Pallotta
Fondo Privato Adriana Monti
Fondazione Micheletti
Fondo privato Famiglia Summaria
Fondo privato Anna Bottesini
Fondo privato Giorgio Magister

www.vogliamoanchelerose.it

We Want Roses Too

Synopsis

We Want Roses Too aims to portray the deep change brought on by the sexual revolution and the feminist movement in Italy during the 1960s and 1970s.

The film looks again at recent events from a female point of view, through the first-hand accounts provided by the diaries of three women. Rather than focus on the alleged objectivity of facts, the film gives space to a chorus of voices that narrate those events in first person, visually supported by archival footage of the period, drawn from the most varied sources – institutional, public, militant and private.

The true stories told in the diaries of three young women are characteristic of the period in that they reveal the more intimate and personal reasons behind this social revolution, from their growing awareness of the condition of women, to their questioning of male supremacy, all the way to their need for a radical change in gender relations.

Anita, Teresa and Valentina come from different Italian regions and different social backgrounds, but share the same feelings: they no longer feel part of a society based on the patriarchal family, on the power of “husbands” and on the supremacy of males, which requires them to be efficient mothers, obedient wives and virtuous daughters.

Anita’s diary tells of her difficult emancipation from her Catholic family and her oppressive father, as a teenager in Milan in the 1960s; Teresa’s diary describes the odyssey of a young woman from the southern Italian region of Puglia who resorts to an illicit abortion; Valentina’s diary tells of her experiences as a feminist militant in Rome, torn between love and her commitment to the movement.

The Italy in which these stories unfolded is not as distant in time as it may seem, and its cultural and social conquests not as firmly rooted as one would think. By focusing on the battle for women’s rights in Italy, the film addresses the struggles for equal rights worldwide, past and present, in the belief that no battle won can be taken for granted forever.

We Want Roses Too is the third documentary from director Alina Marazzi, focused on women’s life stories and female identity.

With *Un'Ora Sola Ti Vorrei (For One More Hour With You)*, the director reconstructs the character of a woman, her mother, who died when she was just a child. *Per Sempre (Forever)* explores the reasons that drive women to devote themselves indefinitely to monastic life.

With *We Want Roses Too* Alina Marazzi looks with a sense of solidarity at women's collective experiences and struggles.

Director's Notes

To bring to life the events described in the three women's diaries, I use archival material, including photos, family film footage, romantic photo novels, TV reports and debates, independent and experimental films, private and militant film footage, advertising, music and animation, both from the period and made especially for the film. The idea is to go beyond a mere historical reconstruction, capturing as much of the emotional and existential truth that history is also made of. These materials, along with the three diaries, provide the visual-sound base for a new look at our recent past, at a time when the future looks uncertain.

In this film, I chose to examine the history of women in Italy from the mid-1960s to the late 1970s in order to relate it to our current present so charged with conflicts and contradictions; I did this with the intention of offering food for thought on issues that remain partially unsolved, or are even radically challenged today.

Where have these women come to rest today? What kind of self-awareness have they achieved, and what are the objectives they have yet to reach, and the desires they have yet to fulfil? How do they experience romantic relationships, love, motherhood?

In 1912, thousands of striking women workers from textile mills in Massachusetts marched on the street chanting the famous slogan "We want bread, but we want roses, too". Today, the bare necessities - bread - may perhaps be taken for granted. But women fought for a world in which the poetry of roses also had a place, and this battle is as current today as it was then.

We Want Roses Too

Bio & Filmography

DIRECTOR

ALINA MARAZZI, born in 1964, lives and works in Milan, Italy.

A documentary film director. Has worked as assistant director for feature films and video art projects. Her critically acclaimed *Un'ora sola ti vorrei* won best Italian documentary at the 2002 Torino Film Festival, and received special mentions by the jury at the 2002 Locarno Film Festival and at the international It's All True Festival in São Paulo in 2003.

Filmography (documentaries): *Per Sempre*, a MIR Cinematografica and Cisa Service-RTSI co-production; *Un'ora sola ti vorrei*, 2002 (55 min.), a Venerdì-RTSI co-production; *Il sogno tradito*, 1999 (46 min.), produced by Camera G&P, for RAI 3; *Ragazzi dentro*, 1997 (two 45 min. segments), produced by Camera G&P, for RAI 2; *Il Ticino è vicino?*, 1995 (46 min); *Mediterraneo, il mare industrializzato*, 1993, (52 min.); *Il declino di Milano*, 1992 (52 min.), a Studio Equatore-RTSI co-production.

EDITOR

ILARIA FRAIOLI, lives and work in Rome, Italy

Diploma in Film Editing from Centro Sperimentale di Cinematografia in 1990.

Filmography : *C'era una volta ad Essaouira*, by Anna Negri, produced by Studio FP, *Italian dream*, by Sandro Baldoni, produced by Venerdì s.r.l. - 2006; *Per sempre*, documentary by Alina Marazzi, produced by CISA and MIR Cinematografica) 58% documentary by Vincenzo Marra - in competition Locarno Film Festival 2005; *Comandare, una storia Zen*, by Costanza Quatriglio produced. by Sky Cinema, *Radio clandestina*, theatre show by Ascanio Celestini, directed by Daria Menozzi, produced by FABBRICA, Rai Trade and Vivo Film, *Senza paura*, by Ascanio Celestini produced by. Comune di Roma/Fandango, *Sandra Kristoff*, by V. Vinci - 2004; *Promised land*, a film by M. Beltrami, produced by Orione Cinematografica and Amka Film - 2003; *Un'ora sola ti vorrei*, documentary by Alina Marazzi, produced by Venerdì-Bartleby-TSI-Tele+ -2002;

SOUND DESIGNER

BENNI ATRIA

Benedetto Atria was born in 1962, in Castelvetro (TRAPANI ,Sicily). In 1983 he had his first experiences in the world of film (production, sound, assistant director, script supervisor). Since 1986 he's worked as assistant editor, editor, and sound editor.

Filmography (last 6years): *Rock arberaishe* by Salvo Cuccia 2006; *Il mio paese* by Vicari, 2006; *Lezione di volo* by Francesca Archibugi, 2006; *Oltre Selinunte* by Salvo Cuccia, 2006; *Lavorare con lentezza* by G. Chiesa,2004; *Andata e Ritorno* by M.Ponti,2004; *Fame Chimica* by A. Bocola and P. Vari, 2003; *Un'ora sola ti vorrei* by A. Marazzi, 2002; *Velocità massima* by D. Vicari, 2002; *Tornando a casa* by V. Marra, 2001; *Santa Maradona* by M.Ponti, 2001; *La Stanza del figlio* by N. Moretti, 2001; *Malena* by G.Tornatore, 2001; *Il partigiano Johnny* by G. Chiesa, 2000.

We Want Roses Too

THE PRODUCTION

MIR CINEMATOGRAFICA

Film Production company founded in 2005 to produce film projects and documentaries that contemplate the uncertainties of the modern world.

Some of the films produced by GIANFILIPPO PEDOTE and FRANCESCO VIRGA, MIR partners and producers include:

Italian Dream (2007), feature film by Sandro Baldoni produced by Venerdi.

Per sempre (2005), documentary by Alina Marazzi, produced by MIR Cinematografica and CISA Service (Lugano), co-produced by RTSI –Swiss Television, Locarno Film Festival 2005.

Fame Chimica (2004) feature film by Antonio Bocola and Paolo Vari. Produced by Coop Gagarin with UBU Film, Cisa Service (Lugano), TSI, in collaboration with Tele +. Distribution Lucky Red. Venice Film Festival 2003 – Nuovi Territori.

La Situazione, (2003), documentary by Alessandro Piva, produced by Venerdi with Tele+

Un'ora sola ti vorrei (2002), by Alina Marazzi, a Venerdi production in collaboration with RTSI and Tele+. Mikado Distribution. Best documentary, Turin Festival - 2002; special mention Locarno Film Festival, Festival dei Popoli, Maremma Film Festival – 2002; International Documentary Festival, São Paulo, Brazil- 2003.

Il Mnemonista, (2001), feature film by Paolo Rosa produced by Studio Azzurro. Distribution Mikado

Tartarughe dal becco d'ascia (2000), feature film by Antonio Syxty. Produced with Teatro Out Off. Distribution Lantia

Pompeo (1999) short film by Antonio Bocola and Paolo Vari, Produ. Filmmaker and CNCA

Evidence (1995), by Godfrey Reggio, music by Philip Glass. Produ. Fabrica, Studio Equatore. Locarno Film Festival, Piazza Grande.

Il Pratone Casilino (1993) by Giuseppe Bertolucci inspired by *Petrolio* by Pasolini. Produ. Navert film, Studio Equatore and CISA Service, (Lugano).

Anima Mundi (1991), short film by Godfrey Reggio, produced by Studio Equatore, WWF International. Distributed by WWF and Miramax 48° Mostra del Cinema di Venezia. Winner of several awards: Mostra International de Cinema, São Paulo; Bombay International Film Festival; San Francisco International Film Festival; Seattle International Film Festival; present in several permanent collections: British Film Institute, George Eastman House, Harvard Film Archives, Musée du Cinéma Cinémathèque Française, MOMA New York, Pacific Film Archives, UCLA Film and Television Archive

VENTURA FILM

Some of the films produced during the last years:

Nessuna qualità agli eroi (2007), feature by Paolo Franchi a coproduction with ITC movie, Bianca Film, RTSI

Fuori dalle corde feature (2007) by Fulvio Bernasconi in coproduction with ITC movie, Bianca film, RTSI, RAI Cinema, ARTE, Locarno International Film Festival, in competition

Salata Baladi (2007), documentary by Nadia Kamel, a coproduction with Snooze production, Les Films d'ici, RTSI, Citizen Production. Locarno International Film Festival.

Dutti der riese (2007), documentary by Martin Witz, a coproduction with SSR SRG idée Suisse, RTSI, Teleclub. Locarno International Film Festival

La Traductrice (2006), feature by Elena Hazanov, coproduced with TSR and Filmocom (Moscow), Locarno International Film Festival Cineastes du present, München Film Festival, Edinburgh IFF

Die Grosse Stille (2006), documentary by Philip Groening, in co-production with Philip Gröning Filmproduktion, BR, ARTE/ZDF, SSR/TSI, Festival: Venezia 'Orizzonti', Toronto, Leipzig, Sundance, Bayerischer Filmpreis, Special Jury Prize Sundance, German Critics Award, Nomination Deutscher Filmpreis, Best European Documentary, Premio Ennio Flaiano (best photography and best Film) – São Paulo Jury Prize – German Films Film of the year – Prix Arte best european documentary 2006

Juventude em marcha (2006), feature by Pedro Costa coproduction with Contracosta, Unlimited, ARTE, RTP, RTSI, Cannes International Film Festival, in competition. Invited by many festivals around the World.

Powerful men (2005), documentary by Fulvio Bernasconi, coproduced with TSI Festival Locarno, nomination Prix Europa

Volevo solo vivere (2005), documentary by Mimmo Calopresti in coproduction with Shoah Foundation, RAI CINEMA, Gagè, Wildsmedia, RTSI Cannes International Film festival, hors competition

Los Muertos (2004), film di Lisandro Alonso in coproduzione con 4L, Cruz del Sur Argentina, Fortuna Film, Slot machine ARTE e TSI. Quinzaine des Réalisateurs Cannes 2004. Best film Torino Film Festival – Fipresci Prize Viennale - L'Age d'or prize Brussels Cinédécouvertes FF - Critics Award Lima Latin American FF - Independent Camera Prize Karlovy Vary IFF

La felicità non costa niente (2003), film by Mimmo Calopresti in coproduction with Bianca Film, Europa Corp., Eurimages. Nomination David di Donatello e and Nastri d'Argento.

Tristano e Tabucchi (2003), documentary by Veronica Nosedà and Marcello Togni, with Antonio Tabucchi, coproduced with TSI Locarno International Film Festival, Cinéastes du présent, Prix Unesco Paris

L'ange de l'épaule droite (2002), feature by Djamshed Usmonov, in coproduction with Fabrica Cinema, ArtCam, Asht Village, TSI, RAI cinema Sélection Officielle Festival de Cannes 2002 Un certain regard - Fipresci Prize London International Film Festival – Jury Prize Tokio Film Festival - Jury Prize Angers - Best Director Singapore - Best Actor Bratislava – Oecumenical Prize Bratislava Best Film – Aurora Award and Don Quixote Award Tromsø - Special Mention Wiesbaden – Nika Award 2004

Paul Sacher, portrait du mécène en musicien (2001), documentary by Edna Politi, coproduction with SSR, ARTE, Locarno International Film Festival

Addio Lugano bella (2000), documentary coproduced with ZDF – Festival Locarno, Nomination Prix du cinéma suisse

No quarto da vanda (2000), by Pedro Costa, a coproduction with RTP, ZDF, TSI. Prix du jury des jeunes Festival Locarno - Special Mention Official Jury Locarno – mention Jury of Cinéclubs Locarno - Prix de la Bibliothèque, Cinéma du Réel Paris - Fipresci Prize Yamagata - France Culture Award: Meilleur cinéaste étranger de l'année, Cannes Film Festival 2002