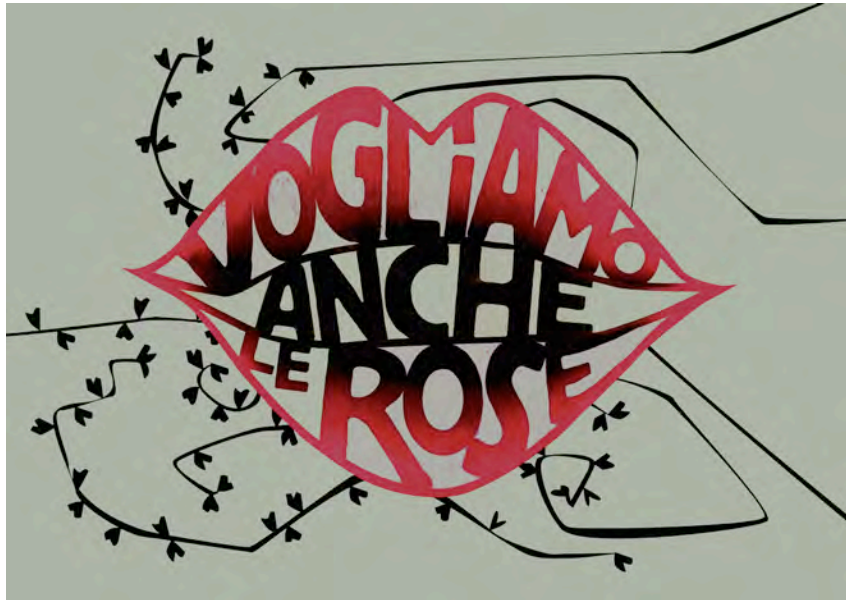


We Want Roses Too

(Vogliamo Anche Le Rose)

a film by Alina Marazzi



"A treasure trove of perfectly chosen Italian film clips...Intelligently edited, these glimpses of the past eloquently speak for themselves."

Seattle Film Festival

"Intriguing in its form, fascinating in its content..."

Time Out London

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 firsthand 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.

Festivals

For the most updated list, visit www.wmm.com.

- International Film Festival di Locarno
- International Documentary Film Festival, Amsterdam (IDFA)
- London Film Festival
- Torino Film Festival
- It’s All True
- Filmor Women’s Festival

Credits

**2007, 84 MINUTES, COLOR
ITALY, SUBTITLED (ENGLISH)**

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 Gianì

Sound Design

Benni Atria

Animation and Titles

Cristina Seresini

Original Music

Ronin

Anita's Voice

Anita Caprioli

Teresa's Voice

Teresa Saponangelo

Valentina's Voice

Valentina Carnelutti

We Want Roses Too

Director Statement



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 fulfill? 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.

Director Biography

Alina Marazzi lives and works in Milan, Italy. A documentary film director, she 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 sogn 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.