

THE ROADS OF TIME

A Project for a series of documentaries
5 episodes of 52'
by
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Produced by



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THE ROADS OF TIME - logline



"All roads lead to Rome" and are paved with remains, monuments and ruins that tell of legends, events and the major social phenomena of our history. Ingenious, perennial constructions, channels of passage for many civilizations, the consular roads built by the Romans were the scene of immense toil for those who built them, of bloody battles for the control of territory, of weary migrations and pilgrimages. But they

were also the ideal medium for trade and for the contemplation of a unique landscape for many travelers.

THE ROADS OF TIME - synopsis

Five consular roads in five parts of Lazio

- i. **Via Salaria**, the Salt Road
- ii. **Via Appia**, Regina Viarum, Queen of Roads
- iii. **Via Aurelia**, the Etruscan road
- iv. **Via Tiburtina**, the transhumance road
- v. **Via Cassia and Via Flaminia**, the roads to Europe

I. The Salt Road, with the precious mineral loaded on mules and carts from the port of Ostia to the Forum Boarium at the dawn of the first millennium BC, even before the founding of Rome.

From the Ponte del Diavolo, or Devil's Bridge, the site of the legendary battle between the consul Titus Manlius Torquatus and a mighty Gallic warrior, to the stratification work (hence the word strada) clearly visible at Radicara near **Città Ducale**, from the Cotilia terme near Rieti,

the Salaria is studded with remains, milestones, mansiones and villas that recount an entire millennium of Roman history.

Like the reclamation of the Velino plain by the Consul Curius Dentatus, who cut into the rock and created the Marmore Falls.

Finally **the great imperial projects**, first under Augustus and later Nerva (1st century AD) that extended the road to the shores of the Adriatic through the narrow gorges of the upper valley of the Velino, as in the Masso dell'Orso, near the village of Posta, before descending to the Tronto valley



and on to Ascoli.

The route is studded with the catacombs of Christian martyrs (beginning with that of Priscilla in Rome) – the most famous being St. Barbara, who was killed by her own father in Scandriglia – as well as the houses of patricians and emperors (like those of Titus and Vespasian), Lombard garrisons and sanctuaries such as the Farfa Abbey, where **Charlemagne** stayed and which was later razed to the ground by the Saracens, or the Abbey of San Quirico and Giuditta near Antrodoto. **This is the Salt Road**, which continued to be used throughout the Middle Ages.

II. In 312 BC the Censor Appius Claudius the Blind argued strongly for the construction of a new road to connect Rome to the city seized from the Samnites. It was not to be a simple track, but a



carefully organized structure, both solid and efficient. Legend has it that the censor (who was blind by nature as well as by name) **went in person to assess the progress of the project, walking on the paving in his bare feet** to check that there were no perceptible joins between one basalt slab and another. 120 years later, **the Appian Way** would reach as far as Brindisi, opening the doors to the East. By then it was considered the

Regina Viarum the “**Queen of Roads**”.

Leaving Rome, having passed the ancient tombs of Cecilia Metella and Priscilla and the Villa and Circus of Maxentius we enter directly into the early Christian period with the largest complex of Roman catacombs: St. Callisto, St. Sebastian and St. Domitilla.

Along this road we find many of the most important milestones in the history of Christianity, including the Quo Vadis church, at the intersection with the Via Ardeatina, where it is said that **St. Peter, fleeing from persecution by Nero, had a vision of Jesus**, whose footprints have remained in the marble. Then, having passed the large Caffarella Park, the road, still as it was at the time, heads straight towards the Alban Hills. Once outside the city, the ancient Appian Way changes and heads in different directions, some of which are still paved with large stretches of basalt paving. One such is the Via di Roma, that skirts the shores of Lakes Nemi and Albano and heads through the chestnut trees as far as Castelgandolfo. From here we can enjoy the beauty of the gardens at the Pope’s summer residence or the romantic Villa Sforza Cesarini at Genzano.

But the road continues on towards Cori, the so-called Appian foothills, which in the Middle Ages became the southern “Via Francigena”, **the route taken by pilgrims** heading to France and from there on foot to the **Holy Land**, evoking scenes from the film L’Armata Brancaleone. The route, recently used once more by groups of pilgrims, skirts Mount Lepini and the magnificent Gardens of Ninfa, the medieval village of Sermoneta and the great abbeys of Montevisciolo and Fossanova, perhaps the most spectacular of the Cistercian monasteries, an intact medieval village dating back to the year 1274 when **St. Thomas Aquinas**, who had been sent by the Pope to the Council of Lyons, fell ill on the road from Naples and **died in a cell in the convent**.

III. The original route of the **Via Aurelia** linked the city of Rome to Cerveteri, but after conquering the Etruscan city the Romans extended the road to connect it to the new colonies of Alsium, Cosa,

Castrum Novum and Pyrgi. Later it was extended as far as Genoa (109 BC), allowing rapid access to the Ligurian sector from the Tyrrhenian coast.

It is said that the road is named after 241 BC censor, Caius Aurelius Cotta. In imperial times the road reached as far as Arles in France.

With the **first barbarian invasions** the road began to decline due to a lack of necessary maintenance work. This situation persisted into the Middle Ages and the road **became dangerous** and unhealthy, **due to brigands** and its proximity to malaria-ridden swamps.



Our journey along the Via Aurelia starts at the Porta San Pancrazio, where the Aurelia Vetus sets off, and leads us along the entire section found within Lazio. The name of the gate derives from the nearby cemetery, built on the site where **St. Pancras is believed to have been martyred** in front of the Emperor Diocletian.

Continuing along Via Aurelia we come to the site of the Malagrotta (Mola rupta), whose name suggests the existence of a ruined mill that used the waters of the Galleria stream. In the area between Malagrotta and Maccarese there was **a legend of a dragon that terrorized these lands**. The monster was defeated by a lord from Anguillara, who inherited the land that had been promised by the Pope and the emperor to whoever defeated the dragon. Continuing along the coast, near Fregene we come to the Maccarese tower, erected to protect the castle from attack by the Saracens. The tower, in the shape of a square, was altered and fortified in the 16th century. Returning to the Via Aurelia we come to the site of Alsium (Palo): built as a military station as part of the defence against the Carthaginians, in peacetime it became the site of many patrician villas. Later roads radiated out to Ladispoli and Cerveteri. After being defeated by the Romans, the latter lost much of its coastal territory. In this area the Etruscan culture was replaced by the Latin, with the founding of the Roman colonies of Castrum Novum, Pyrgi, Santa Marinella and Centum Cellae (Civitavecchia).

Continuing we come to the last sites in Lazio: Tarquinia, Montalto di Castro and Vulci: the territories of the Etruscan civilization, preserved in spectacular necropolises. **Vulci** was known in the ancient world for trade, crafts and agriculture. Already active in the 8th century BC, during the next two centuries the city expanded its control over neighbouring territories. **The Roman king Servius Tullius** was originally from Vulci.



In the 6th century BC local crafts, strengthened by the presence of Greek workers, **produced excellent ceramics, sculptures, bronzes**, which reached markets throughout the Mediterranean world.

After the crisis of the 5th century BC, the recovery during the following century led to the construction of new public works, such as the walls and the temple discovered in the urban area.

In the second half of the 4th century BC, Vulci began to feel the weight of Roman expansionism. Its

struggle to remain independent ended in 280 BC when, defeated, it was forced to yield most of its territory to Rome, including the coastal strip. Having lost its autonomy, the city rapidly declined until it disappeared altogether.

IV. The Via Tiburtina was one of the Roman consular roads and connected Rome to Tibur (Tivoli). It was built by the consul Marcus Valerius Maximus around 286 BC. Originally it was the road **used by pilgrims visiting the sanctuaries of Tibur.**

Later it became the route used by the Roman nobility spending their summers in the delightful villas they had built in the surrounding countryside.

Tivoli, an ancient Latin city, seems to have been founded around 400 years before Rome (1215 BC).

The ancient settlement grew up on the left bank of the Aniene, where the Acropolis was built (in the district of Castrovetere) and the ancient buildings, taking advantage of its position dominating the ford that formed the shortest route for **the transhumance of flocks from the Tiber to Abruzzo**, along the route that would later become **the Via Valeria.**



The fact that the ancient Tiber was a point of confluence of different populations (especially Sabine and Latin) is confirmed by the existence of the large sanctuary of Hercules Victor, an ancient place of worship of ordinary people who gathered **to trade.** The road used to transport goods was across the Lucan Bridge on the Tiburtina, or on rafts over the river Aniene. In the 4th century BC, after years of warfare, it made peace with Rome, and Tivoli became, among other things, **the site of many wealthy Romans' country villas**, as evidenced by the numerous remains, from the house of the poet Propertius and his wife Cynthia, to those of Horace, Quintilus Varus and Sallust. But the greatest of these was **the villa of Hadrian**, built in the 2nd century AD. Here he spent his old age, constructing the Bleso amphitheatre and restoring the aqueducts.

The sources of the carbon-sulphurous Acque Albule, which flow from the Regina and Colonnelle lakes, retain the name they have had since ancient times. According to Pliny the Elder, "soldiers wounded in battle were brought to the Acque Albule as the best place for their care, from whence they came back healed". Virgil mentions them in the Aeneid and the Emperor Hadrian used them to fill the many pools of his sumptuous villa; while Caesar Augustus, who seems to have suffered from gout, obtained great relief from sulphur baths, so much so that he ordered the architect Agrippa Vipsanio to create a sumptuous spa, the massive ruins of which can still be seen. The Baths of Agrippa enjoyed their glory days in the late Imperial age, after which they were almost completely forgotten, being looted, stripped of their ornamentation and falling into disrepair. Then during the Renaissance they were rediscovered and appreciated once more by enlightened gentlemen: Cardinal Ippolito d'Este, from the extremely powerful Este family, sought and was granted the post of governor of the town of Tivoli, where he built the famous Villa d'Este in the hills, above the swampy, insalubrious lands around the spring.

V. Via Flaminia and Via Cassia, both begin at **the Milvian Bridge** in Rome, the site of Constantine's famous battle against Maxentius, which led to the creation of the Holy Roman Empire. Constantine, who had converted to Christianity, had a dream the night before the battle in which the cross of Jesus appeared, urging him on to victory.

The original route of Via Flaminia followed the prehistoric tracks for the transhumance of flocks of sheep along the River Tiber. The road was first constructed in around 220 BC by the consul Caius Flaminius to connect Rome with the Ager Gallicus (now the northern Marche and Romagna), which had become a Roman province after the defeat of the Gauls at the Battle of Sentinum in 295 BC.

Via Flaminia was made up of long straight stretches connected by bridges, viaducts and tunnels. It began at the Porta Fontanilis, near the Campidoglio, and once past the walls and the Milvian Bridge crossed the prehistoric site of Saxa Rubra and then climbed up the valley of the Tiber to Faleri Veteres (Civita Castellana), entering Umbria at Oriculum (modern Otricoli) and then on to Narnia (Narni). From there it went to Interamna (Terni), and crossed Spoletium (Spoleto) and Fulginium (Foligno), joining the prehistoric track at Forum Flaminii. Having crossed the Ponte Centesimo (so called because it was a hundred miles from Rome), it reached Nuceria Camellaria (Nocera Umbra), Tadinum (Gualdo Tadino), crossed the Apennines through the Scheggia Pass (632m.), and then descended to the Adriatic coast through the valley of Metauro, passing Luceolis (Cantiano), Vicus Cale (Cagli), Sempronii Forum (Fossombrone) as far as Fanum Fortunae (Fano). From there it continued on to Pisaurum (modern Pesaro) and in 187 BC was extended to Ariminum (Rimini).

Via Cassia, on the other hand, is said to have been constructed under the Consul Cassius Longinus in 127 BC to link Rome to Florentia (Florence). It followed an intermediate route between Via Flaminia and Via Aurelia, uniting various pre-existing tracks such as the Via Veientana.

In medieval times it became part of the great Via Francigena, which crossed the lands of the Franks, taking pilgrims to the major European shrines of Canterbury and Santiago de Compostela, finally reaching, with the Via Appia, the port of Brindisi, from where the ships departed for the Holy Land.



THE ROADS OF TIME – Director's intentions

The Paths of Time are spatial-temporal units.

Our story must continually refer to these two elements: geographic space and historical time.

We will make use of three-dimensional, graphics, whose great dynamism will allow us to combine our footage of real locations with their geographical locations and the narration, examining the same route down the ages.



For example, the Appian Way, which was created to connect the colonies loyal to Rome in the Samnite War, turns into an impressive feat of road engineering under the Censor Appius Claudius, being first the route leading to the Orient under the Emperors, then the pilgrim road to the Holy Land during the Middle Ages, until finally becoming riddled with brigands in later centuries.



We will make extensive use of time-lapse photography and extreme slow motion, playing with the manipulation of time.

We will use various forms of reenactments, which will be as striking as possible and told through details, rather than based on

naturalistic staging.

Considerable care will be taken with the photography (in Full HD) and cinematographic use of the cameras and lens chosen, not forgetting the precise reconstruction of objects, scenery and costumes.

We will also try to drive the narrative forward by interviewing a small number of suitable experts (some Italian and some foreign, but preferably all English-speakers) with short accounts or descriptions from actual historical site, which will alternate with the narration.

The Italian landscape of the Roman roads is full of spots, paths, temples and palaces of various periods, which have remained more or less intact down the years.



We will take advantage of this historically rich background, conducting our interviews and shooting our reenactments as close as possible to the actual locations described.

Our aim is to describe the locations and the meaning, history and everyday life of these vital, pulsating arteries, in a style that is attractive and accessible to a young contemporary audience.

To create educational material that is as exciting as an adventure movie.

Because the paths of time are eternal but can also be brought to life in an hour spent in front of a television screen.





SD Cinematografica is unusual among Italian production companies in that it can boast over 50 years of experience. During this time, it has met a number of challenges, from drama (producing the film “La tecnica e il rito” by Miklós Jancsó as well as a number of TV dramas, including “La sconosciuta” by Daniele D’Anza for RAI), variety (with programmes like “Odeon - tutto quanto fa spettacolo” and “Colosseum” by Brando Giordani and Emilio Ravel) and documentaries (such as the Oscar-nominated “La violenza e la pietà”).

In 2000, the company decided to focus on the documentary field in the belief that specialization was essential in an increasingly globalised market with a growing number of production companies.



We concentrated our efforts on developing international relationships in order to finance big-budget projects. This approach soon brought results and in 2003 we produced our first documentary for National Geographic. Today our regular partners include ZDF (Germany), ARTE (France), RTSI

(Switzerland), PBS (USA) and NHK (Japan), as well as RAI and Mediaset in Italy. Several documentaries have won prestigious awards at major international festivals, including a nomination at the Emmy Awards.

With “THE ROADS OF TIME” SD Cinematografica continues the tradition that has produced satisfying results in terms of audiences, sales in Italy and abroad and success at major festivals worldwide. While the product is challenging from a production standpoint, requiring a considerable number of historical reenactments in costume with graphic support, it is of proven interest to audiences interested in historical subjects.



Our target is thus theme channels (such as The History Channel), as well as generalist channels that have a regular history strand in their schedules.





Episode 1: THE SALT ROADS

Outline:

1. Salt works, salt production, why it is necessity, the birth of the trade.
2. The Sabines and other Italic peoples from the time of the founding of Rome.
3. Via Ostiense and Via Campana up to the Forum Boarium
4. The Sack of Rome and the war against the Gauls of Brennus (390 or 386 BC).
5. Manlius Torquatus challenges the Gaul to a duel and wins at Ponte Salario (in the mid 4th century)
6. The start of construction of Via Salaria towards Reate.
7. The reclamation of Velino by Marius Curius Dentatus, hero of the Samnite Wars.
8. Its completion in the 1st century AD under Emperor Nerva, when it reaches the Adriatic.
9. The persecution of the Christians.
10. The Lombards invade Sabina.
11. Charlemagne arrives at Farfa.
12. The Papal kingdom and the links with the Adriatic regions.
13. From Piazza Fiume to Villa Ada and the "Autostrada del Sole"...

SCRIPT

SCENE 1. (re-enactment)

At dawn, a man advances along a path cutting the weeds that obstruct it with a kind of primitive sickle.

He is wearing rudimentary sandals and has bare legs: we see only his ankles.

While he makes his way through the vegetation, suddenly, beyond the spot where he is walking, the sea appears.

A bird rises into the air as if disturbed by his arrival and flies toward the sun, which has just risen.

narrator: Since the dawn of humanity, men have traced their paths: the paths made by their footsteps, by their animals, the roads rutted with the wheels of their chariots.

Roads for transporting goods, like one of the oldest commercial routes in central Italy: **the Via**

Salaria.

SCENE 1BIS. (ILLUSTRATION)

representing the route of the ancient **Via Campana** that stretched from the mouth of the Tiber to Rome and became **Via Salaria** as far as **Rieti**.

Narrator cont.: The route was based on a prehistoric track used by the Sabines to transport the salt extracted from the mouth of the Tiber, which was transported by mule along the right bank of the river as far as the Forum Boarium, the Roman cattle market, before setting off again for the mountainous Apennine region.

In ancient times, salt was more precious than gold and many wars were fought in order to assure supplies.

SCENE 2: (The Museum of Roman Civilization)

Professors **Lorenzo and Stefania Quilici** explain how and why salt was extracted. From food preservation to tanning and dyeing leather, they emphasize the crucial role played by this mineral, and not only in Roman times.

SCENE 3: (re-enactment) *On the coast near the mouth of the Tiber, in a corner near to the collection pools, men are loading heavy bags of salt onto the backs of a team of mules. We are in the second millennium. C.*

The mules set off for the Forum Boarium, along a trail that follows the banks of the Tiber: this is the Salt Road.

Narrator (over a shot of the Forum Boarium today and illustrations): the Forum Boarium played a key role since the founding of Rome and the age of the Seven Kings. The city became the trading centre for the whole of Central Italy. As early as in the age of the Kings conflicts with neighboring populations were beginning to arise. We describe the historical context and the legend of The Rape of the Sabines, a people who lived in the territories along the Salt Road.

SCENE 4: the Rape of the Sabines – animation sequences based on illustrations of the event (statues and neoclassical paintings by Poussin and David)

Narrator: We describe the beginning of the Republican age and domination of Rome over the Sabines, up to the shock of the invasion by the Gauls led by Brennus on July 18 390 BC, (afterwards considered an “inauspicious day” in the Roman calendar).

SCENE 5: (re-enactments)

the SACK OF ROME by the Gauls, with the legend of the Capitoline Geese warning the Romans during the night, told by a young historian.

SCENE 6: (re-enactment)

*360 BC. Reconstruction of Titus Manlius Torquatus’ duel with one of Brennus’ men on the **Devil’s Bridge** in Rome: the legend says that Brennus challenged the consul to face a giant of a warrior to decide the fate of the city. The consul Titus Manlius, having won the duel, was given the Gaul’s collar, or torque, and was granted the name “Torquato” for saving Rome. This is the legend of the famous Battle of the Anio.*

SCENE 7 (images of the real location of the reenactment)

Having crossed the Devil's Bridge, we leap forward a hundred years and (*re-enactment*) *find slaves hard at work, overseen by Roman centurions as they prepare the stratifications typical of the republican consular roads: we are in Radicara, near Città Ducale.*

At the remains of Via Salaria in Radicara, **Profs. Lorenzo and Stefania Quilici** explain how roads were built, with the help of **graphics**.

“In the area near the Tiber, the paving was made primarily of curved basalt blocks resting on a series of layers, the first of sand and stone blocks, the second of gravel mixed with lime and clay to compress everything. Hence the origin of the word *strada*, because it was made of *strati*, or layers. But once in the **valley of the Velino**, local materials were used, from limestone to travertine. Where the natural rocky bank emerges, the road is hewn directly into the rock, creating dramatic visual effects, such as that in **Masso dell’Orso**, near the town of **Posta**.”

narrator (over images of the Velino plain as far as Marmore): The role of the plebeian consul Manlius Curios Denatus was crucial in promoting the construction of the Via Salaria. This hero of the Samnite Wars was responsible for **reclaiming the Velino plain** and opening the channel that produced the **Marmore Falls**.

SCENE 8 (from the site of the baths to a reenactment of the thermal baths in Roman times)

Heading towards Rieti, we turn our attention to the **Terme di Cotili** near Rieti, where (*re-enactment*) *the merchants who came to Rome paused to relax in the various pools, waterfalls and thermal baths.*

SCENE 9 (actual sites linked by graphics)

narrator: the Via Salaria is studded with remains, milestones, *mansiones* and villas that recount an entire millennium of Roman history: from the **milestone at km 69**, built in the Augustan age.....to the great imperial age projects, constructed under the Emperor Nerva (1st century AD.) that from the narrow gorges of the upper valley of the Velino, like the **Masso dell’Orso**, take the road as far as the Adriatic Sea.

SCENE 10. (interview at actual sites)

Professors **Lorenzo and Stefania Quilici** describe, from **Masso dell’Orso**, the intense construction phase carried out in the imperial era and the strategic role of the road, which no longer served only the salt trade .

SCENE 11. (actual sites plus re-enactment)

The route is studded with the catacombs of Christian martyrs (beginning with that of **Priscilla** in Rome), the most famous being – *The martyr St. Barbara, killed by her own father in Scandriglia*, (**re-enactment of the murder of St. Barbara by her father**) as well as the houses of patricians and emperors (like those of Titus and Vespasian), Lombard garrisons and sanctuaries...

SCENE 12. (actual sites plus reenactment)

...such as Farfa Abbey, which became a Carolingian “Imperial Abbey” in 775, when the abbot of the priory sided with the Franks against the Lombards, and where

– *Charlemagne himself stayed here as he moved through Italy a few weeks before his coronation in St. Peter's on Christmas Day 800. (re-enactments of Charlemagne stay at Farfa Abbey).*
This is the Salt Road which continues to exist throughout the Middle Ages.

SCENE 13. (graphics plus current and archive images of the construction of the motorway known as the Autostrade del Sole in the 1960s.)

narrator: During the centuries that followed, Via Salaria was the main artery connecting the territories of the Papal States. Skirting the 18th century Villa Ada, in the mid 19th century it became the starting point of the Autostrada del Sole, the motorway connecting Rome to the north.

Roads for eternity.



Episode 2: REGINA VIARUM

Outline:

1. The Samnite Wars, Capua asks for help, the Caudine Forks, the Battle of Bovianum, the final surrender in Umbria. The messenger brings the news to the capital.
2. Republican Rome, the consuls, the censors.
3. Appius Claudius the Blind. The Aqueducts, the construction of the Appian Way.
4. The Roman roads, how they were built, the reason for stratifications: the etymology of the Italian word strada.
5. The straight line of the Appia Way for 150 miles to the colony of Maleuentum, through the Caudine Forks.
6. The Punic Wars: Hannibal advances up the Appian Way heading for Rome.
7. The outlet to the sea at Taranto and the wars with Pyrrhus.
8. The Appia Way's continuation to Brindisi, where Trajan's Column shows the importance of this port for trade with the East.
9. The Appian Way during the Empire. Porta San Sebastiano, the Tomb of Cecilia Metella, the Circus of Maxentius, the Temple of Quiriti.
10. The persecution of the Christians and the catacombs of Domitilla.
11. The Francigena and pilgrimages to the Holy Land.
12. The great medieval abbeys, from Casamari to Fossanova
13. Banditry in Itri and the Benevento.
14. The way of Popes and the Bourbons.
15. The arrival of the Allies in 1944
16. The 1960 Olympics

SCRIPT:

SCENE 1 (re-enactment)

316 BC A messenger gallops along the dusty gravel of the ancient Via Latina, carrying important

news to Rome.

(narrator from re-enactment to the actual sites) The Samnites have surrendered at Latulae, Rome dominates the whole of Central Italy. One after another the towns that for centuries have resisted Rome's dominion have capitulated: Arpinum, Atina, Aletrium, Verulae, Ferentinum and, finally, Anagnina.

Almost all of these cities, fortified by massive walls which legend attributed to the Cyclops, had ancient origins, inhabited by Hernici and Volscians, peoples from Lazio that had always fought against Rome and were the inspiration for Shakespeare's Coriolanus.

Once the fortified polygonal cities had been defeated, the Romans enlarged and improved the conquered towns. And here are the roads, wells, covered markets, baths and amphitheatres that bear witness to the power of Rome.

SCENE 2. (re-enactment)

In 312 BC. the Censor Appius Claudius the Blind (blind by nature as well as by name) walked on the paving in his bare feet to check for himself that there were no perceptible joins between one basalt slab and another.

(narrator or interview on part of the Appia Antica in Rome with Professors Lorenzo and Stefania Quilici, topographical illustrations) The road was built with a skill and precision worthy of the best modern engineers, so as to be passable in all weather conditions and by all existing means of transport, thanks to the pavement covering it. While inclement weather made it impossible for wheeled vehicles to travel on simple dirt roads, the large smooth stones fitted together that formed the surface of the road made travel possible in any weather."

SCENE 3 (re-enactment)

Let's go back a few years before the construction of the road, to 321 BC.

We are in the gorges of Caudio, between the towns of Forchia and Arpaia, in the Samnium region.

Under a corridor with crossed spears, surrounded by a celebrating crowd, bowing and barefoot, walk warriors without armour, dressed only in tunics. The Romans have just been defeated and humiliated at the Caudine Forks.

This was one episode, like the Sack of Rome by the Gauls, that was to remain in the Roman imagination as a stain that could never be removed.

(narrator over graphics) A few decades later, with the Samnites finally defeated, the Appian Way, built partly to come to the aid of the friendly city that later became the colony of Capua, would pass right by the site where the Romans suffered their terrible humiliation.

It also passed the colony of Maluentum, where the battle against Pyrrhus was won and which was then renamed **Beneventum**, opening the way as far as **Tarentum**, the last city in Magna Grecia that was not under its dominion, the same city that had requested the intervention of the king of Epirus.

SCENE 4 (reenactment)

71 BC Spartacus has been killed, his rebellion drowned in blood. The Roman centurions have crucified the slaves who participated in the armed revolt on either side of the Appian Way and now parade under the long line of crosses.

(narrator over graphics): The Appian Way continues to be the main artery to the territories of the South. After the end of the wars between Tarentum and other former Greek colonies, victory over

Hannibal's Carthaginians, the civil war and Spartacus' rebellion, the road finally reaches Brindisi, where Trajan's column signals the dominance of this port for trade with the East.

SCENE 5 (interviews on sites along the Appia Antica and time lapse footage)

During the Empire, the Appian Way reached the peak of its splendour and earned the title of *Regina Viarum*, the Queen of Roads. From **Porta San Sebastiano** to the **Tomb of Cecilia Metella**, from the **Circus of Maxentius** to the **Temple of Quiriti**.

SCENE 6. (shots of the catacombs)

Leaving Rome, we enter directly into the early Christian period with the largest complex of Roman catacombs: St. Callisto, St. Sebastian and St. Domitilla. Or in the little church of **Quo Vadis**, where it is said that...

SCENE 7. (re-enactment in the Quo Vadis church)

...St. Peter, fleeing from persecution by Nero, had his famous vision of Jesus, in which he was told that he would become the founder of the Church.

SCENE 8. (graphics and actual sites)

Once outside the city, the ancient Appian Way changes and follows different paths, like the **Via di Rome**, that skirts the shores of the **Nemi** and **Albano lakes** passing through the beech groves before reaching **Castelgandolfo**.

The road then continues on towards **Cori**, becoming the Medieval **Francigena South**, (**re-enactment**) *the route taken by pilgrims heading to France and from there on foot to the Holy Land, evoking scenes from Monicelli's film L'Armata Brancaleone.*

SCENE 9 . (interview with historian and actual sites)

The route passes nearby the magnificent **Gardens of Ninfa**, the medieval village of **Sermoneta**, and on to the great **abbeys of Montevisciolo and Fossanova**, perhaps the most spectacular of the Cistercian monasteries, that takes us to...

SCENE 10. (reenactment mixed with actual sites)

...the year 1274. On his way back from Naples, St. Thomas Aquinas falls ill and dies in a cell in convent of Fossanova.

(narrator) The Middle Ages and the Renaissance saw a flourishing of churches, noble palaces, historic towns of great beauty and magnificent monasteries.

Two names stand out: the Benedictine monasteries of **Trisulti** and **Casamari**. Great isolated abbeys, lost among oaks and beeches, founded by... *hermit monks who travelled the ancient roads of Christianity to Cassino.*

SCENE 11. (reenactment)

But also treacherous paths, such as those in the karst gorges of the Aurunci mountains, to Itri, where Fra Diavolo gangs of brigands robbed travellers heading South from Rome and vice versa.

SCENE 12. (interview and archive footage of the land reclamations of 1925-37)

With the unification of Italy and the defeat of the brigands, and later, with the **reclamation of the Pontine marshes**, the twentieth century Appian Way became the route for all paths heading south, from railways to motorways.

But in the imagination it remains the *Regina Viarum*.

SCENE 13. (archive footage and narrator)

In the **Rome Olympics** of 1960, the Ethiopian Abebe Bikila crosses the finishing line of the marathon right on the route of the old Appian Way, where the Roman people poured holding the Olympic torch under the gaze of the world.



Episode 3: THE ETRUSCAN ROAD

Outline:

1. Etruscan engineering principles, their idea of roads. The tufo roads and the necropoli.
2. The Tiberina Island ford connecting Etruria and Magna Grecia.
3. The Etruscan Rome of the Kings, from Servius Tullius to the two Tarquins.
4. From Via Lungaretta to the Janiculum, the San Pancrazio Gate, where Via Aurelia begins.
5. The Etruscan cities surrender after Cosa's defeat at Pyrgi.
6. The consul Aurelious Gaius Cotta and his road projects from Rome to Cerveteri to connect the subjugated colonies.
7. The road extends as far as Pisa, then, across the lands of the Luni, over the marshes of Papiriane (today's Versilia) and the inhospitable Apuan Alps, across Liguria to reach, under Augustus, as far as Marseilles.
8. The persecution of Christians and the martyrdom of St. Pancras by Diocletian, near the current gate, the beginning of Via Aurelia.
9. Later period it reaches Arles and joins the Via Domitian linking Provence to the Pyrenees.
10. The Mediaeval Aurelia in the era of the Comunes and Renaissance under the Grand Duchy.
11. The Via Aurelia of the brigands of the Maremma until the land reclamations under Ferdinand.
12. The Via Aurelia of the Risorgimento at the time of the Roman Republic, the French betrayal and the Janiculum Massacre of 1849.
13. The Via Aurelia today of seaside holidays and, even today, the link with France and the rest of Europe.

SCRIPT

SCENE 1. (narrator and reenactment, followed by busts of the three Etruscan kings)

A plain crossed by the River Tiber, and in the centre of the river we see an island with several men crossing the river on foot with their animals. On the bank other men are buying or selling animals or crops: this is the Forum Boarium ford, beside the future temples of Ceres and Vesta.

narrator: The history of the **Via Aurelia** is closely intertwined with the **Romans' domination on the Etruscans**. Yet the Etruscans had invented roads and bridges even before the Romans, and for many years Rome was influenced by Etruscan culture.

The ford by the Tiberina island was of vital importance even before the founding of Rome, connecting Etruria with Magna Grecia.

The Etruscan domination of Rome came about with its three kings, Tarquinius Priscus, Servius Tullius and Tarquin the Superb, at the time of the rule of the city of **Vulci**.

SCENE 2. (excavations of Vulci, interviews at actual sites)

Professors **Stefania and Lorenzo Quilici**, at the excavations of **Vulci**, describe the Etruscan's engineering principles and their ideas about roads. The tufo roads and the necropoli.

Vulci was known in the ancient world for trade, crafts and agriculture. Already active in the 8th century BC, in the two following centuries the city extended its control over the surrounding territory. **The Roman King Servius Tullius** was originally from Vulci. In the 6th century, BC local crafts, improved by the presence of Greek workers, produced excellent **ceramics, sculptures, bronzes**, which reached markets throughout the Mediterranean world. After the crisis of the 5th century BC, the recovery during the following century led to the construction of new public works such as the walls and the temple discovered in the urban area. In the second half of the 4th century BC, Vulci began to feel the weight of Roman expansionism. Its struggle to remain independent ended in 280 BC when, **defeated**, it was forced to yield most of its territory to Rome, including the coastal strip. Having lost its autonomy, the city rapidly declined until it disappeared altogether.

SCENE 3. (narrator plus graphics)

The original route of the **Via Aurelia** linked the city of Rome to **Cerveteri (Caere)**, a traditional ally, but after conquering the Etruscan city in 309 BC, the Romans extended the road to connect it to the new colonies of Alsium, Cosa, Castrum Novum and Pyrgi.

It began in what today is called Via della Lungaretta, in Trastevere and climbed up the **Janiculum hill**.

After the surrender of the Etruscan cities, the consul **Aurelius Gaius Cotta (statue)** expanded his road-building plans, beginning with the stretch from Rome to Cerveteri to connect the subjugated colonies.

SCENE 4. followed by graphics in actual sites

The road extends as far as Pisa, then, across the lands of the *Luni* (today's **Lunigiana**), over the marshes of **Papiriane** (today's **Versilia**) and the inhospitable **Apuan Alps**, across Liguria to reach, in 109 BC, Genoa, allowing rapid access to Liguria and the Tyrrhenian coast.

SCENE 5. Re-enactment con graphics

Julius Cesar riding back victorious from Gaul and crossing the Rubicon.

After the defeat of the Gauls by Julius Caesar, later, under Augustus, the Via Aurelia arrives at **Marseilles, becoming a European artery.**

Later it reaches **Arles** and joins the Via Domitiana, linking **Provence** to the **Pyrenees**.

SCENE 6. Re-enactment

*At the cemetery on the Janiculum we reconstruct the story of the martyrdom of St. Pancras, brought here by the Emperor **Diocletian's** centurions and tortured to death.*

In this place, where St. Pancreas was slain, there is still a gate bearing his name that marks the beginning of the Via Aurelia.

SCENE 7. Re-enactment and actual sites

A group of armed barbarians gallop up and set fire to houses and barns, pursuing the terrified population.

With the **first barbarian invasions** the road began to decline due to the lack of necessary maintenance work. This situation persisted into the Middle Ages in the era of the comunes and during the Renaissance under the Grand Duchy.

SCENE 8. Re-enactment and actual sites

*The legend of the dragon of **Malagrotta**, defeated by a lord from Anguillara, who was given the land promised by the Pope and the emperor to whoever defeated the dragon.*

From Maccarrese to Palo Laziale the towers and castles that were built to protect against the Saracens bear witness to an era in which the Tyrrhenian coast was under constant attack by raiders. The time is around the year 1000.

SCENE 9. Re-enactment and stills representing Ferdinand's reclamation works

A passing carriage is attacked by a group of robbers who have blocked the road with a landslide.

With the passage of time, **the road became dangerous and unhealthy** due to brigands and its proximity to malaria-ridden swamps, until the land reclamations under Grand Duke Ferdinand towards the end of the 18th century.

SCENE 10. interview with a historian on the sites of battles in defence of the Roman Republic

The Via Aurelia at the time of the Risorgimento and the Republic of Rome, the French betrayal and the Janiculum Massacre of 1849 recounted by a historian on the sites where the events took place: the beginning of the Via Aurelia soaked in blood.

SCENE 11. Archive footage of the economic boom of the 60s, holidays in Versilia

The Via Aurelia today of seaside holidays and, even today, the link with France and the rest of Europe.

Images of a road following the coast, opening Italy to the rest of Europe.



Episode 4: THE TRANSHUMANCE TRACKS

Outline:

1. The Roman countryside and the origin of pastoralism in Lazio.
2. Transhumance towards Abruzzo.
3. The importance of the River Anio from the Mammolo bridge to the Acque Albula. The ancient path to Tibur (Tivoli).
4. The beginning of the stretch to Alba Fucens in 350 BC.
5. The consular Via Tiburtina was built by the consul Marcus Valerius Maximus in the year 286 BC. Its beginning at Piazza Vittorio at the fountain of the Triumph of Marius.
6. Via Tiburtina and patrician holidays. The villas at Tivoli, from Horace to Augustus.
7. The Via Valeria to Teate (Chieti) and Ostia Aterni (Pescara), the shortest route to the Adriatic.
8. The magnificence of Hadrian's Villa, identified with the Emperor's old age (118-138AD).
9. Empire: the Via Claudia Valeria and the Via Tiburtina Valeria. The Porta Tiburtina and the Aurelian walls (around 270 AD), a new entrance and the beginning of the road.
10. Villa Gregoriana and Villa d'Este.
11. The extension with the Subiaccense as far as the Simbruini mountains.
12. The Monasteries of Subiaco.
13. The Northern European Romantic Grand Tour: Goethe and Stendhal.
14. The bombing of San Lorenzo and the Tiburtina Valley: the destruction of a dream.

SCRIPT

SCENE 1 (reenactment)

(1215 BC) *A sea of sheep is moving along the banks of the river Anio, next to the waterfall of the Valley of Hell.*

*We are at **Tivoli** (Tibur), an ancient Latin city, 400 years before the founding of Rome.*

It is here, on the left bank of the river, that we find the acropolis (today the district of Castrovetere), taking advantage of a dominant position over the ford that forms the shortest route for a flock of

sheep between the Tiber and Abruzzo.

SCENE 2. (reenactment interspersed with shots real sites)

Around the large **sanctuary of Hercules Victor**, an ancient place of worship for ...*pilgrims who have to visit it and merchants gathering to trade, breeders exchanging animal, farmers bringing food...*

At this time, many different populations converge on Tibur (Tivoli), especially Sabines and Latins. The **Via Valeria**, which later became Via Tiburtina, was built by the consul Marcus Valerius Maximus around 286 BC, after a long conflict between Rome and Tivoli, to transport of goods.

SCENE 3. interview with Prof. Filippo Coarelli at the ruins of the villas and among statues of the historical figures cited.

At the end of the Republican era, with the Lex Julia of the 1st century BC, Tivoli became Roman, serving, among other things, as a favourite site of for the holiday villas of wealthy patricians, as evidenced by the numerous ruins.

The most famous are those of the poet Horace, Maecenas, Quintilius Varus and Augustus. The climate of Tivoli was also praised by writers such as Suetonius and Catullus. It became the perfect weekend retreat for the Roman nobility.

SCENE 4. (reenactment with actual sites)

narrator: *Sulphur springs were discovered below Tibur and by the time of Augustus their healing properties were already known and they were known as the “Aqua sanctissimae”. The emperor ordered the construction of a lavish spa, entrusted to the architect Marcus Vipsanius Agrippa. The Terme delle Acque Albule continue to be used to this day.*

In imperial times, the Romans frequented a lot of these sulphur baths, enjoying the many hot and cold pools, saunas, gymnasiums and massage rooms...

SCENE 5. (interview with Profs. Lorenzo and Stefania Quilici with footage of actual sites)

At the foot of Mount Velino, 7 km from Avezzano, the city of Alba Fucens, founded by Aequi, fell into Roman hands at the end of the 4th century (304 BC). After changing sides during the Punic wars, it became a penal colony for important prisoners of state.

One of the branches of the Via Tiburtina reached colony, making it an increasingly important centre during the imperial era.

SCENE 6. (interviews and footage in Hadrian's Villa)

The most important construction from the architectural point of view was **Hadrian's Villa**, dating from the 2nd century AD. It was here he spent his declining years, constructing the Bleso amphitheatre and restoring the aqueducts.

Hadrian's Villa is one of the best preserved jewels of Roman civilisation; and the setting for Marguerite Yourcenar's novel about the emperor, *Memories of Hadrian*.

SCENE 7. (re-enactment)

In the early 500 AD, the monk Benedict of Nursia, disgusted by the dissolute life of the capital, retired to the ruins of a villa from the time of Nero in the Anio valley, living as a hermit and even

passing three years in a cave near the village of Subiaco.

narrator: Here he founded a monastery that was destroyed by the Saracens, then rebuilt by Pope Leo the Great in the 10th century. The monasteries of Subiaco, managed by the order founded by the monk, who was later canonised, constitute one of the most important Christian centres in the Via Tiburtina.

SCENE 8. Interview with historian at Villa d'Este

Throughout the centuries, the city of Tivoli never ceased to be one of the Romans' favourite resorts. At the end of the 16th century, Cardinal Ippolito d'Este, son of Lucrezia Borgia and Alfonso I d'Este, was appointed governor of Tivoli and Pope Alexander VI (a Borgia and his uncle) gave him a splendid villa of Roman origin. With the help of the finest architects and decorators of the Mannerist style, he ordered the construction of the gardens that remain one of the city's major attractions: the Villa d'Este.

SCENE 9. montage of landscapes, paintings and statues that evoke the Grand Tour alternating with paintings and re-enactments at the actual sites.

Between the end of the 18th and the beginning of the 19th centuries a new cultural movement rediscovered the classics and found the crumbling Roman ruins and landscapes deeply romantic. From Winckelmann to Goethe, Stendhal to Berlioz, the Romantic and Neo-Classical Grand Tour rediscovered Tivoli, the Roman villas and the pastoral landscapes that inspired Catullus and Horace. After a catastrophic flood of the Anio in 1835, Pope Gregory XVI embarked upon an ambitious canal building scheme alongside a landscaping project to enhance the setting of the temples, patrician villas and caves submerged on the plain and saved by his dams and waterfalls. And the villa Gregorian, a "romantic" tribute to bucolic Rome, has been the most important feature of the Via Tiburtina for all these centuries.

SCENE 10. footage of the sites today and archive footage from WWII

But this enchanting scene disappeared forever due to the disasters of the twentieth century.

The last world war and the bombing of the San Lorenzo district struck a brutal blow to the Tiburtina as an important railway junction.

After the war, economic and industrial development in the capital focused mainly on the Tiburtina. The headquarters of the largest Roman factories, the so-called "Tiburtina Valley", and the Rome to l'Aquila motorway form part of the more depressing and degraded aspects of the landscape, at the entrance to what was once the capital of the ancient world.

SCENE 11. (reenactment) *And yet, leaving with the shepherds and their flocks towards Abruzzo, you can still see the remains of the ruins that, continuing as far as Hadrian's Villa in Tivoli, plunge us back into the distant past and help us forget the present...*



Episode 5: THE ROADS TO EUROPE (VIA FLAMINIA and VIA CASSIA)

Outline:

1. Constantine's vision and the Battle of Milvian Bridge.
2. The origin of the two roads, the Via Cassia and the Via Flaminia from the same bridge
3. The route of prehistoric cattle tracks.
4. The defeat of the Gauls in Stintino.
5. The plans of the consul Caius Flaminius to reach the new colonies of Ager Gallicus.
6. The various branches of the Flaminia towards the Adriatic.
7. The origin of the Cassia, the consul is not known, the Claudia.
8. The roads during the Empire, the Furlo tunnel.
9. The pilgrim roads: Ravennana and the Francigena north.
10. From the Milvian Bridge to the Ponte Vecchio in Florence, the rebirth of the Via Cassia.

SCRIPT

SCENE 1. (Re-enactment)

27 October 312 AD, **Malborghetto**, near Rome.

It is night. Inside a sumptuous tent within a Roman encampment sleeps the future Emperor now commander of the troops of the rebel son of Emperor Maximilian, Prince Maxentius.

Soft music, almost the call of a voice, awakens him, drawing him out of the tent. Before his very eyes appears a huge fiery cross appears in the sky and a voice whispers "in hoc signo, vinces." (The scene is reconstructed drawing inspiration from various pictorial representations of the legend - e.g. Piero della Francesca, Raphael).

The **narrator** explains the historical context of the story of Constantine's vision.

The imperial throne has been usurped by Maxentius, cruel persecutor of Christians.

The army revolt led by Constantine and the bloody battle of **Saxa Rubra**, not far from the outer walls of Rome.

The narration is accompanied by a whirl of graphics that trace the movements of the two opposing armies of Maxentius and Constantine, from Turin to Verona until they arrive at **Prima Porta**, the last camp and final stretch of the Via Flaminia.

SCENE 2: Milvian Bridge, Rome, today.

This bridge, which has survived the flooding of the Tiber, wars and storms for two thousand years,

is the historic site of the final battle between Constantine and Maxentius, which led to the creation of the Holy Roman Empire and the definitive establishment of Rome as the capital of Christendom.

SCENE 3 (re-enactment)

28 October 312 BC

Reconstruction of the battle of the Milvian Bridge, with the triumphant arrival of Constantine, who has already won the battle of Saxa Rubra and has only to kill Maxentius and overcome the resistance of the last loyal guards.

Maxentius, pursued on horseback by the future emperor, crosses a wooden bridge, which collapses and he drowns in the river...

(narrator at the actual sites, scene 2)

We return to the Milvian Bridge today: from here branch off two of the most important Roman roads, the Via Cassia and the Via Flaminia.

Their history goes back much further than the Battle of Constantine, who made this place famous. Today it is the bridge where young lovers come here to symbolically fasten their pledges of love with padlocks.

SCENE 4. (Graphics)

We now see the **route** of these two roads: setting off from the *Fontinalis*, near the **Capitoline Hill**, through the Servian Wall to the bridge, and then into the countryside, following the course of the Tiber.

SCENE 5. (actual sites)

shots of prehistoric tracks from the Via Flaminia in the Roman countryside with cattle tracks (e.g. *Grappignano*)

Via Flaminia already existed as a track in pre-historic times: its sheep trails were used to take flocks to pasture.

SCENE 6. (interview at the actual sites)

*Among the ruins of Falerii - today **Civita Castellana** – one of the best preserved stretches of the original Via Flaminia, we interview Prof. Stefania Quilici, topographer.*

The founding date of the road, using the same criteria used for previous roads, from Via Appia to Via Aurelia, Via Salaria and Via Tiburtina, was around 220 BC. Consul **Caius Flaminius** wanted to connect Rome to the **Ager Gallicus**, currently the northern part of Le Marche, and it was the most important Adriatic route between Rome and the Po Valley.

The origin of the road was the conquest of the *Ager Gallicus* after the Battle of Sentinum against the Gauls in 295 BC and the founding of the colony of Sena Gallica (now **Senigallia**).

SCENE 7. (reenactment)

Reconstruction of the Battle of Sentinum against the Gauls.

Narrator: The Romans had not yet recovered from the terrible Sack of Rome when the Gauls under Brennus were the first of Rome's enemies to actually enter the city. They remained a belligerent presence in the north of Italy for many centuries (until Caesar's time) and posed a serious threat to Roman expansion.

The victory at Sentinum increased the Roman military's ability to expand its domain towards Central and Eastern Europe, and in the following centuries these two roads, the Via Cassia and the Via Flaminia, became the corridor for this expansion.

SCENE 8. Interview with Prof. Filippo Coarelli with the help of animated graphics

Via Flaminia was made up of long, straight stretches connected by bridges, viaducts and tunnels.

Leaving Rome, it followed the Tiber Valley, crossed the Apennines through the Scheggia Pass through the valley of Metauro, arriving at the sea at Fano and continuing up the Adriatic coast as far as Pesaro and Rimini.

(following the actual sites with graphics)

Once past the walls and the prehistoric site of **Saxa Rubra**, it climbed up the Tiber valley to **Faleri Veteres** (Civita Castellana), entering Umbria at Ocriculum (modern Otricoli) and then went on to Narnia (Narni) where it branched into two.

One – the oldest (*via Flaminia vetus*) - turned north-west passing through **Carsulae** (San Gemini) to **Forum Flaminii** and north-east of **Fulginium** (Foligno), named after the via Flaminia itself.

Another branch (Via Flaminia Nova) went from Narnia to **Interamna** (Terni) and, via **Spoletium** (Spoleto) and **Fulginium** (Foligno), to **Forum Flaminii**, where it joined the old track.

Having crossed the Ponte Centesimo (so called because it was a hundred miles from Rome), it reached **Nuceria Camellaria** (Nocera Umbra), **Tadinum** (Gualdo Tadino), crossed the Apennines through the Scheggia Pass (632m.), and then descended to the Adriatic coast through the valley of Metauro, passing **Luceolis** (Cantiano), **Vicus Cale** (Cagli), **Sempronii Forum** (Fossombrone) as far as **Fanum Fortunae** (Fano). From there it continued on to **Pisaurum** (modern Pesaro) and in 187 BC was extended to **Ariminum** (Rimini).

SCENE 9. (narrator over graphics)

The Via Cassia is said to have been constructed under the Consul **Cassius Longinus** in 127 BC to link Rome to Florentia (Florence). It followed an intermediate route between Via Flaminia and Via Aurelia, uniting various pre-existing tracks such as the Via Veientana.

SCENE 10. (interview with Prof. Coarelli at the actual sites)

Via Flaminia was restored and enlarged during the reign of the emperors Augustus, Vespasian and Hadrian. While by the time of Trajan **Via Cassia** had already deteriorated and an alternative route had to be created.

With the construction of the Aurelian Walls, Via Flaminia gave its name to the Porta Flaminia, later Porta del Popolo. The urban section then took the name of Via Lata, and later Via del Corso, which it remains to this day.

Of great importance from the technical point of view is the **Furlo tunnel**, excavated in 76 AD by Emperor Vespasian in the homonymous Furlo gorge, and the Augustus Bridge near **Narni**.

SCENE 11. (graphics and reenactment)

Wagonloads of pilgrims and travellers on foot proceed, tired and dusty, along the Roman road.

In the Middle Ages, **Via Flaminia** was known as Via Ravegnana and was used to connect Rome with the Church's lands in Lazio, Umbria, Marche and Romagna; while **Via Cassia**, after the defeat of the Lombards by the Franks, in 774 AD became the route taken by pilgrims heading to the major

European sanctuaries of Canterbury and Santiago de Compostela.
It later became the Via Francigena, the main artery of Mediaeval Europe.

SCENE 12. (returning to the actual sites, the two bridges of the Via Cassia)

Today the **Via Cassia** is State Road no.2, setting off triumphantly from Rome at the **Milvian Bridge** (it is the only one of the consular roads whose length is not measured from the Capitoline Hill), and makes an elegant entrance into Florence at the **Ponte Vecchio**. Its origins may not have been particularly noble but no other consular road starts and ends so proudly.



Daniele Cini

Graduated at Centro sperimentale di Cinematografia on '78.

During the '80ies directs actuality shows for tv like MIXER and scientifics like QUARK for RAI (1,2 and 3).

In the '90ies realizes reportages in Nicaragua, Columbia, China, Irak, Israel, Jordan, Morocco, Peru, Algeria, United States, Senegal and Germany.

From '92 directs several reenactments for ULTIMO MINUTO and MISTERI.

From '97 to 2000 produces and directs the shorts ARRIVANO I SANDALI ('97 in Venice and '98 Cannes and "ZITTITUTTI" Turin, 2001.

On 2000 directs the serial tv LA SQUADRA.

From '98 to 2002, ideates with Carlo Lucarelli and directs BLU NOTTE for Rai 3.

On 2003 write and directs the first feature film for cinema, "LAST FOOD".

On 2004 write his first book "Io, la rivoluzione e il babbo" issued by Voland.

On 2004 produces and directs "SECONDA PATRIA" for History Channel

From 2007 to 2009 produces and realizes "NOI CHE SIAMO ANCORA VIVE" for Rai 3 and INCAA, Golden Globe as the best italian documentary 2009.

At the end of 2008 writes and directs "THE MERMAID" 5th fiction episode into the choral movie "HUMAN RIGHTS FOR ALL"

In the last years produces and directs with TALPA s.a.s. several doc. for GEO & GEO, RAI3 and for LA STORIA SIAMO NOI, Rai Educational (among others Italo Balbo, Vittorio Mussolini, Evita Peron, Maria Callas, Luchino Visconti, Lucio Dalla, Gianni Morandi).

From 2011 to 2012 leads, with deaf guys, the workshop "Il cinema dei segni" in l'Aquila, realizing the short films "Lasciare un segno" and "La realtà al contrario".



SD CINEMATOGRAFICA

SD Cinematografica has been in the audiovisual field (in particular television production and editing) since **1961**. In 1981 it became a limited Company.

With Frédéric Rossif, the well-known French documentary maker, it has produced many television series: from "L'APOCALISSE DEGLI ANIMALI", to "L'OPERA SELVAGGIA" to art documentaries on MATISSE, MATHIEU, PICASSO and MORANDI, following the editorial line of the multi-award winning "LA VIOLENZA E LA PIETÀ", on the restoration of Michelangelo's Pietà, that **received an Academy Awards nomination** (documentary section).

The wildlife series "PAN – Animals of the Mediterranean", co-produced with RAI and shot on film, was broadcast in primetime in Italy. Thanks to its high quality and scientific value, it was sold to 38 countries.

Several nature documentaries produced for RAI's GEO&GEO have been entered in international festivals and have won major prizes.

Recently SD Cinematografica has produced two 50-minute documentaries for the **National Geographic Channels**, as well as 50 fillers.

"Flying over Everest" produced in 2004 after two years of shootings won **18 prizes** at important International Festivals and was broadcasted by RAI and **Discovery Channel** (Italy), **TF1** and **ARTE** (France), **NHK** (Japan), **ARD** (Germany), **RTSI** and **SF1** (Switzerland), **MTV3** (Finland) and many others.

With the recent "The sinking of Andrea Doria" SD Cinematografica is proud to include the American **PBS** and the German **ZDF** in its list of international coproducers. The documentary was submitted to **Emmy Awards** by PBS.

"Ortona 1943: a bloody Christmas", coproduced by Mediaset and ZDF Enterprises was nominated at **Banff film Festival 2009**.

It has a catalogue of around 800 hours of programming, including over 40 films, and production, editing and dubbing facilities.

For several years it has also been involved in television and home-video distribution.

THE MYSTERY OF THE WOLF **52 min.** **NATIONAL GEOGRAPHIC**

- Special award at Bergfilm Festival Tegernsee (Germany 2004)
- Special award at Festival Internazionale della Lessinia (Italy 2004)
- Prize “Best Italian documentary” at Festival of Cogné “Stambecco d’oro” (Italy 2005)

HUNTING FOR NGOTTO **52 min.** **NATIONAL GEOGRAPHIC**

FOCUS IN ITALY **30 x 4 min. + 20 x 2 min.** **NATIONAL GEOGRAPHIC**

LA PENISOLA DEL TESORO (x GEO&GEO): docs of 30 min. **RAITRE**

- a) Senza limiti verticali
- b) Nel mar de Palù
- c) Il miracolo del fiore
- d) Un cuore etrusco nella terra dei briganti
- e) Cilento: a paradise of nature
 - Special Award at International Festival of Lessinia (Italy 2000)
 - Special Award at International Festival de cinema Vila de Torellò (Spain 1997)
 - Prize “Parco Nazionale del Gran Paradiso” at Eco Film Festival of Canavese (Italy 2000)
- f) Le ultime superstiti
- g) Monti Sibillini: magica armonia
- h) Tra incudine e martello
 - Finalist at International Festival of Sondrio (Italy)
- i) Ritorno all’ombellico d’Italia
- j) Fragole e sangue
 - 2° Prize at International Festival of Sondrio (Italy)
- k) Un parco scolpito dal vento
- l) Il respiro della foresta
- m) La valle dei Walzer
- n) Domus de Janas
- o) Mont Avic: una montagna d’acqua
- p) Rosso di sera
- q) Risvegli e precipizi
 - Finalist at International Festival of Trento (Italy)
- r) Lo sperone dello stivale
- s) Yellowstone d’Abruzzo
- t) Miraggi d’inverno
- u) Circeo: Natura e magia
- v) Sulle tracce dell’orso
- w) La montagna sacra
- x) Surprises of winter
 - Prize “Partha Sarathy” at International Festival of Sondrio (Italy 2002)
 - Prize “Cerro D’Argento” at International Festival of Lessinia (Italy 2003)
- y) Il soffio del vulcano

- z) La leggenda dei Fanes
 aa) Sinis: acqua, terra e rosso porpora
 bb) The art of climbing
 - Prize "C.O.N.I." at International Festival of Trento (Italy 2002)
 cc) Mi chiamano Aspromonte
 dd) Matese, magico intreccio di storia e natura
 ee) Ostinatamente appassionati
 ff) Pierino, il lupo e i segreti del tufo

FORESTA FOSSILE DI DUNAROBBA	12 min.	RAITRE
ALBERI DI CITTÀ	12 min.	RAITRE
MEDICI DEGLI ALBERI	12 min.	RAITRE
ARBORETO DI VALLOMBROSA	12 min.	RAITRE
UOMINI SCOIATTOLO	12 min.	RAITRE
OSPEDALE DEI RAPACI	12 min.	RAITRE
IL VETRO UNA RISORSA ECOLOGICA	12 min.	RAITRE
BURNING MAN	60 min.	RAI DUE
IL RISO DELLE API	60 min.	RTSI
SCUOLE D'ARTE	4 x 30 min.	RAI EDUCATIONAL
AMMINISTRARE NELL'ANNO 2000	30 min.	REGIONE LAZIO
VESUVIO: UN PARCO IN PRIMA LINEA	32 min.	PARCO VESUVIO
- Finalist at International Festival of Lessinia (Italy 2000)		
UN PARCO DA SCOPRIRE	30 min.	PARCO DOL. BELL.
IL PARCO DEL GARGANO	30 min.	PARCO GARGANO
MAJELLA	30 min. + 3 da 12 min.	PARCO MAJELLA

- **Animation:**

FARHAT – PRINCE OF THE DESERT	Pilot	RAIUNO
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- **Commercials:**

FIAT
 BANCA DI CREDITO COOPERATIVO DI ROMA
 FEDERCASSE
 FONDAZIONE TERTIO MILLENIO
 CONF COOPERATIVE ROMA
 CONF COOPERATIVE LAZIO
 HOTEL PARCO DEI PRINCIPI

And during the years

SD Cinematografica credits also include the following major Italian television programmes:

- **Feature films:**

LA TECNICA E IL RITO	by Miklos Jancso	RAI
LA SCONOSCIUTA (4 episodes)	by Daniele Danza	RAIUNO

- **Short feature films:**

PASSIONE MIA: EXIT	by Stefano Reali	RAIUNO
PASSIONE MIA: IN CERCA D'AMORE	by Aida Mangia	RAIUNO
MI MANDA LUBRANO (11 episodes)	by Gino Cammarota	RAITRE
ULTIMO MINUTO	by Lorenzo Hendel	RAITRE

- **Variety shows:**

MOVIE MOVIE	33 episodes x 60 min.	RAIUNO
ITALIA SERA MODA	daily	RAIUNO
ODEON	Series	RAIDUE
COLOSSEUM	Series	RAIUNO
GIROMONDO	Series	SACIS

- **Animation:**

I SAURINI (The young dinos)	Pilot
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- **Documentary:**

LA VIOLENZA E LA PIETA'	60 Min.	RAIUNO
- Nomination at Oscar (USA)		
PAN – Animals of the Mediterranean	27 Eps. x 30 min	RAIUNO
- Best Exploration Film at International Festival of Trento (Italy 1987)		
- Special Prize “Progetto Natura” at Festival of Cogne “Stambecco d’oro” (Italy 1987)		
- 1° Prize at International Festival of Trento (Italy 1987)		
QUARK	Some episodes	RAIUNO
IMMAGINA	Series	RAIUNO

THE ROADS OF TIME – Budget

GENERAL SUMMARY

ABOVE THE LINE COSTS

1	SCRIPTS	35.000,00
2	DIRECTOR	45.000,00
3	PER DIEMS	9.600,00
4	SOCIAL SECURITY CONTRIBUTIONS	10.921,50

TOTAL ABOVE THE LINE COSTS

100.521,50

BELOW THE LINE COSTS

5	PRODUCTION	39.500,00
6	TECHNICAL PERSONNEL	154.150,00
8	ARTISTIC PERSONNEL	36.000,00
9	PER DIEMS	68.800,00
10	SOCIAL SECURITY CONTRIBUTIONS	40.962,42
11	SET DESIGN	130.000,00
12	TECHNICAL EQUIPMENT	71.000,00
13	LOGISTICS AND TRANSPORT	12.300,00
14	POST PRODUCTION	140.600,00
15	VARIOUS	32.400,00
16	INSURANCE	12.000,00
17	PRE - PRODUCTION	8.600,00

TOTAL BELOW THE LINE COSTS

746.312,42

TOTAL COSTS

ABOVE AND BELOW THE LINE

846.833,92

18	CONTINGENCY	25.405,02
19	GENERAL COSTS	42.341,70
20	PRODUCER FEE	84.683,39

GENERAL TOTAL

999.264,03

EPISODES

COST PER EPISODE

5

199.852,81

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