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Hoping to be taken on as kitchen helpers at the Prince's castle, Isabelle (Sophia Loren) and other peasants hold out their hands for inspection by the court chef in Francesco Rosi's 'Cinderella—Italian Style'

title, the mis-guided publicity, or the lack of logical coherence in the film markets of today. One should never become too old to believe in fairy tales, so sit back and let this physically beautiful film waft over your senses and remember the days when studios were not afraid to make films that appealed directly to everyone's sense of innocence.

PETER BUCKLEY

CINDERELLA—ITALIAN STLYE

Directed by Francesco Rosi. Produced by Carlo Ponti. Screenplay by Francesco Rosi, Tonino Guerra, Raffaele la Capria and Peppino Patroni Griffi from the story by Tonino Guerra. Director of photography, Pasquale De Santis. Music, Piero Piccioni. Art director, Piero Poletto. A Carlo Ponti production, distributed by MGM. Italian/French. English dialogue. Original title, *More Than a Miracle*. Technicolour. Cert U. 103 mins.

Isabella, SOPHIA LOREN; *Prince Ramon*, OMAR SHARIF; *Princess Mother*, DOLORES DEL RIO; *Monzu*, GEORGES WILSON; *Brother Joseph*, LESLIE FRENCH.

Once upon a time there was a handsome, arrogant Prince (Spanish of course) who was commanded by his King, and worse, by his Mother (Dolores Del Rio of course) to get married immediately; but the Prince would rather tame wild horses than a shrew, and he ignores the Imperial commands. That is until he meets a lusty peasant wench (Neopolitan of course) who has a mind of her own, and against both of their stubborn wills, they fall in love. The Prince's problem is to get to marry the commoner and still keep his pride; the girl's problem is simply to get her man. The trials are many, but eventually all works out, and they do, one assumes, live happily ever after in majestic Spain.

Sounds familiar? A bit like every fairy tale you have ever heard? Rhetorical questions since that is the plot, but one thought that they had stopped making films like this with Douglas Fairbanks.

With Omar Sharif at his romantic best, and Sophia Loren as everyone's idea of what a desirable woman should be, director Francesco Rosi has woven his pep-ped up Cinderella story into a fantasy of enormous charm. It is full of flying monks, cackling witches, dusty plains filled with spirited white stallions, a touch of suspense, and a nice happy ending. It is all lovingly photographed by Pasquale de Santis and scored by Piero Piccioni, and the wide screen is filled with some of the most attractive people in the cinema today. All the right ingredients for the fable that no one dared to make straight, because somewhere along the way, four different writers got involved, each attempting to add a touch of significance to a basic idea that should have been left alone, and the film takes off in four different directions.

Try not to be put off by the ridiculous